

# VARIETY

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## 'SLOPPY' RADIO IRKS SPONSORS

### H'wood Loosening Bankroll, Yens Investing Again in B'way Legits

Indications are being seen currently of reviving Hollywood interest in acquiring Broadway plays. Studio activity in the New York legit field waned under the strains of economy three years ago. It is being renewed now by the pressure for story material. All the majors plan turning out more pictures, and they've pretty well used up the stocks of appropriate properties on their shelves.

Most encouraging to Broadwayites is the fact that both Paramount and Metro were interested in the past few weeks in making an investment in Clifford Odets' "Country Girl," which will be produced by Dwight Deere Wiman in the fall. Both studios finally nixed the deal, but in both cases it was for reasons other than reluctance to return to the Broadway play field.

Par, Metro and 20th-Fox are all interested in making pre-production deals or in investments that will take them back into legit financing. It is just a matter of the right play coming along. That "right play" angle, however, is what makes the situation considerably different from four or five years ago. No company is interested in any play unless it is certain there is a definite desire by a producer on its lot to film it. There will be no investments in properties to decorate a shelf for years.

Par currently is in preliminary negotiation for "Gentlemen Prefer Blondes." A tentative price of better than \$250,000 has been set on the screen rights to the musical. Since Par already owns the straight play version (it filmed it in 1927), it has first refusal rights on the current property.

Under terms of Par's contract, the authors must set a price within two years of the Broadway opening. They have already submitted the tentative figure. Now being drawn up is a formal submission including release date, percentages, etc. Par gets 16 2/3% of the money for (Continued on page 63)

### RCA'S \$600,000 FOR RED SEALS INTO LP

RCA Victor may never "get even" on the \$600,000 it has invested to transmute some of the old "red seal" masters for 33 1/3 rpm reissue, but RCA prexy Frank M. Folsom feels that the artists and their works are too valuable not to warrant it. He is referring, particularly, to some of the old Caruso, Chaliapin, Lauder, McCormack and kindred artists.

Many ante-date the electrical recording technique, and there are scores of masters, done under the old horn and acousticon recording systems, that "blasted" and would only be accented in their shortcomings under today's high fidelity recording advances. But those that RCA will market under the "Long Playing" label have been skillfully switched from their original 78 rpm to LP.

### Meyer Davis to Baton Frisco Orch April 17

San Francisco, April 4. Pop maestro Meyer Davis has accepted bid to conduct the long-hair San Francisco Symphony Orchestra April 17. He'll conduct the second half of the concert, with Arthur Fiedler, of the Boston Pops Orchestra, guest-batoning the first half.

This is a special concert in honor of the 75th birthday of the Frisco symph's regular conductor, Pierre Monteux. Davis is Monteux's brother-in-law.

### Texas Shoestring Stunt Involves Art Linkletter In Lawsuit for \$126,000

Dallas, April 4. Art Linkletter, m.c. of "People Are Funny," arrived in Dallas for a show at the State Fair Grounds and found that a local filling station employee and former program contestant had filed a \$126,000 damage suit in the local district court against him and the show's sponsor.

Paul Williams' petition was filed shortly after Linkletter arrived here. The petition charges that Linkletter, the show's producer, and its sponsor, promised to make Williams rich with a shoestring. Williams took the actual shoestring and posed as a destitute vet of World War II during a six-week tour of the country.

According to the damage petition, object of the shoestring was to swap it, and eventually build it into a sum that would make Williams rich for the rest of his life.

### Ex-ABC Page She Aided Now Director of Dinah

History repeats itself in strange manner, almost exactly 10 years to the date, on the ABC radio program, "Strictly From Dixie," when Dinah Shore guests with Henry (Hot Lips) Levine's band next Monday (10). A decade ago she made her ABC debut with this same group, under the same maestro, and with many of the same musicians in the band. Only difference is that 10 years ago she introduced a new song, "Mad About the Blues," written by ABC page boy Dick Charles, and in 1950 that same ex-page boy is now directing this Dixieland program.

Just to complete the cycle Miss Shore introduces another new song, "Tinker Toys," by another page boy, Sam Zabka, on Monday's show. Charles meantime, besides being senior director at ABC, makes periodic trips to Warner Bros. every June-July to write songs at the studio. "Along the Navajo Trail" has become his biggest hit in the interim.

### RAPS DIRECTED AT MANY TOP COMICS

By GEORGE ROSEN

Complaints have been mounting that radio has "gone sloppy." It's particularly manifested, go the squawks, in the bigtime comedy shows, notably in slipshod production, hit-or-miss scripting and in the overall casual and often careless demeanor of the performers.

Some say the comics themselves are mostly to blame; that too many are taking the position, that with television audiences making a noticeable dent in the major cities where the AM-TV competition is on the upswing, the tendency among comics is to accept the situation with a "what's-the-use?" resignation and a "we're-playing-to-the-Dakotas" attitude.

The network chieftains don't like it because first and foremost, they're dedicated to the perpetuation of radio as a still-major force in the world of entertainment, and to convincing the agencies and the sponsors that a top-rated comedian is still playing to audiences of 25,000,000 and 30,000,000.

The clients are sore because they're still plunking down top coin—anywhere from \$15,000 to \$25,000 a week—for comic-spearheaded packages. And the audiences resent it, because the indifference is, because the indifference (Continued on page 53)

### \$350,000 Bid For Single Full TV Of 'South Pacific'

Offer of \$350,000 for the single performance television rights to "South Pacific" was refused last week by the show's management. Although the identity of the proposed sponsor was not revealed, it is understood to have been National Lead. The bidder is said to have indicated a willingness to pay as high as \$500,000 to close the deal.

According to the proposition, the telecast would have been scheduled for next winter, with a huge publicity campaign until then to draw a maximum audience. With an estimated 4,000,000 video sets in operation now, it's expected that there will be about double that number in use by the proposed date of the program. On that basis, it was figured that there might be at least 30,000,000 individual viewers of the telecast.

Although co-authors Richard Rodgers and Oscar Hammerstein 2d, and their co-producers Leland Hayward and Joshua Logan, did not discuss the proposition enough to get all the details, the plan is understood to have been to do the musical as a live (Continued on page 54)

### Par and 20th's Big-Screen Color TV May Beat Spectrum Video Into Homes

#### Margaret Truman's 1st N.Y. Alfresco Symp Date

Margaret Truman will make two outdoor appearances with symphony orchestras this summer, singing as soloist with the Robin Hood Dell concerts in Philly July 27 and with the N. Y. Philharmonic Symphony in Lewisohn Stadium, N. Y., also late in July. Definite date has not yet been set.

Stadium stint will mark Miss Truman's first N. Y. appearance as longhair soloist with a symph group, although she appeared here as a soloist on the Amoco-sponsored radio program, "Carnegie Hall," before an audience last winter.

#### \$250,000 Sight Unseen For Hemingway Novel Too Rich for Selznick

High price demanded by Ernest Hemingway for his new novel, "Across the River and Into the Trees," killed an unusual proposal by David O. Selznick last week for sight-unseen purchase of screen rights. DOS was informed by Al Horwitz, Universal's studio publicity chief, who is agenting the sale for Hemingway, that no offer of less than \$250,000 would be entertained.

Selznick was interested in attaining the rights at once to provide a vehicle for an early commitment on the services of Gregory Peck. He therefore couldn't wait until May 9, when galleys of the book will be sent to any producer requesting them.

As a result, Selznick's exec aide, Lewis Stone, queried Horwitz on whether Hemingway would entertain an offer for immediate sale of the property without waiting until other studios got a chance to read (Continued on page 63)

Theatre television may jump the color gun on regular commercial video broadcasting by providing big-screen color before it is available in home sets. Paramount Television Productions prez Paul Raibourn confirmed this week that Par now has two different color systems ready for its theatre TV process and it has also been disclosed that 20th-Fox is working out big-screen tinted video. While both the Par and 20th systems might be applicable to home video, they also may influence production of color features in Hollywood.

Importance of color to theatre tele planning was emphasized this week by industry spokesmen. They stressed that use of video in theatres, to be successful, must offer more than the public can get on its home sets. With color for regular commercial broadcasting looming closer, especially following the unveiling last week of RCA's single-tube system, theatre TV must come up with tints or else take a chance of being obsolete before it gets started.

Raibourn predicted that video (Continued on page 63)

### CHAS. BOYER MULLED FOR NBC SOAPER

Hollywood, April 4. NBC has under consideration a new cross-the-board soap opera with Charles Boyer as the star. It would be a taped show from the Coast, and Boyer has already given his okay, with final decision now resting with the NBC echelon.

Program is the Roy Bailey-scripted "Thanks for Tomorrow," which NBC tried out for a short period (minus names) last summer. It was taken off when Sealtest bought the morning time for the Dorothy Dix show, which has since been cancelled.

Also on the NBC program front, Joel McCrea's "Texas Rangers" show has been cut and is set for an early preem.

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(Continued on page 54)

## SDG Has Control Over Directors On Live, Filmed TV Shows: DeMille

Cecil B. DeMille, as spokesman for the Screen Directors Guild, reasserted yesterday (Tues.) SDG's claims of jurisdiction over all directors of both live and filmed video shows. He claimed TV directors, in working with "action moving across a screen," actually provide a "product that is closely related to the regular motion picture product." For that reason, DeMille said, the SDG will invoke Section 9 of the Labor Management Relations Act of 1947, which he described as the clause originally set up to provide for such a move.

(Spokesmen for the Radio-Television Directors Guild labeled the DeMille statement as part of a mammoth publicity barrage being laid down by the SDG to ease its way into video. Presaging a jurisdictional battle, RTDG claimed it already has contracts, personnel and jurisdiction over video directors, while the SDG is not certified. RTDG asserted it has contracts with the four major TV networks in New York and that 36 of 45 directors on the Coast are members of the Hollywood local.)

Outlining the SDG statement of policy at a press conference in the Hotel Plaza, N. Y., DeMille said the Guild will include in its membership screen directors, TV directors, assistants and floor managers. "The statement has been made," he added, "that we can expect the astronomical total of more than 20,000,000 TV receivers in American homes. This is a staggering figure because of the potential it creates for the motion picture industry." He emphasized, however, that nothing in his statement "is meant to suggest or indicate or prophesy" (Continued on page 54)

## WB INKS DEAL TO DO LIFE OF WILL ROGERS

Hollywood, April 4. Warners inked deal with members of his family to screen the "Will Rogers Story," based on an original by the widow which studio will screen for inclusion in 1950-51 product schedule. Deal details are not divulged but it's understood to include a heavy advance payment plus percentage of profits.

Mitchell Hamblurg, who has been handling the business affairs of the Rogers estate for the last six months, conducted negotiations. Studio originally was interested 10 years ago, and took an option. During interim, Will Rogers, Jr., tested for the role but Warners finally let the option lapse. Hamblurg took over four months ago to revive deal, and swung it.

## Mitchell Bill Extends Provisions on Obscenity

Albany, April 4. The twice-amended Mitchell bill, now before Governor Dewey, would include wire recordings, phonograph records and motion pictures in the provisions of the penal law prohibiting sale or distribution of obscene prints, newspapers, magazines, pamphlets and articles.

The Brook measure, also sent to the Governor for action, covers only phonograph records, photographs and films, an exception on the latter being for motion pictures licensed by the State Education Dept.

## Jolson in Next Film, But Not as Himself

Hollywood, April 4. Al Jolson will sing again for Columbia when Sidney Buchman rounds up the right yarn for the third of the series to follow "Jolson Sings Again."

Project calls for a continuation of Jolson's life story with Larry Parks starring again. This time Jolson will appear on the screen, but not as himself. He will play a character part while Parks is playing Jolson.

## Cantor Projects Some TV Ideas; 1-Man Show Click May Cue Tour

William Morris, Jr., has been huddling with Eddie Cantor on a series of concerts at the Mosque, Newark; Orchestra Hall, Chicago; Philharmonic Auditorium, Los Angeles, and the like, including armories and large school auditoriums. The click of Cantor's one-man show at New York's Carnegie Hall, March 21, has the comedian interested in confining his personal to that kind of tour. He gets \$2,500 from colleges like William & Mary, Oklahoma A&M, University of Arizona, and the like, charging students 75c top, and doing two shows if necessary, where the capacities are overtaxed. He would rather play Hunter College or CCNY, in New York, than Broadway. The idea of "doing a Maurice Chevalier," that is, a run at a Broadway legit house as the French star did three years ago, has been proposed to Cantor but he discarded it as too strenuous.

He winds up for Eversharp-Schick June 1, as emcee of the "Take It or Leave It" radio show, and will bear down on his television contract with NBC in the fall. He prefers to alternate with one or two other comedians on a 39-week schedule, doing only 13 weeks of the cycle. Paul Warwick (& Legler) has been talking to him, on behalf of Pabst, who long wanted Cantor for TV, but resulting in the comedian refusing to accede to the sponsor's idea of a weekly series.

Cantor accents that if sponsors (Continued on page 52)

## GARRY DAVIS AGAIN A CITIZEN OF B'WAY

Garry Davis, 28-year-old son of bandleader Meyer Davis, got the call of Broadway quick. Delayed at Ellis Island since Thursday (30) night, and spending the entire weekend at the Government detention pen for immigrants, the native-born, song-and-dance man finally cleared psychiatric, physical and loyalty tests late Monday (3) afternoon. That night he spent backstage with Ray Bolger, an old friend, at the star's "Where's Charley?" He didn't go elsewhere except "drink in Broadway at night."

His maestro-father ran an unofficial nitty Thursday night at the Davis' 270 Park avenue home in New York, when some 30 press (Continued on page 60)



## WILL MAHONEY THE INIMITABLE

TV last night (Tues.) on the "CAVALCADE OF BANDS" with Carmen Cavallaro.

Thank you Mr. Dumont and WABD for a lovely evening.

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## TA Seeks Okay To Negotiate For Entire Video Field

Television Authority will ask the board of directors of the Associated Actors' and Artistes of America for power to negotiate wages and working conditions for the entire video field if the Screen Actors Guild does not agree in the next week to compromise its position of exclusive control over vidpix. George Heller, TVA national exec secretary, said since TVA's membership had already agreed on the board's wages and hours proposals, the next step was to launch negotiations.

With the possibility of SAG yielding its stand remote, TVA's move towards a bargaining position with video outlets threatens to touch off a hot jurisdictional war between the east and west guilds. Presently, TVA has no authority to negotiate pacts with any network, indie station or video producer. The 4A's however, will undoubtedly grant TVA such power in view of the fact that the 4A's board comprises reps of five out of the seven guilds supporting the TVA setup.

SAG has already warned TVA that any move to take over jurisdiction over actors in vidpix "would be a declaration of you (TVA) of jurisdictional war against the film guilds." Coast guild further stressed that film actors "will never accept any condition which would allow performers primarily interested in the live field to have a controlling vote on the problems of actors in motion pictures however exhibited." TVA spokesmen, however, declared that SAG's refusal to mediate its position was primarily responsible for creating the current impasse.

SAG, meantime, is stepping up its negotiating activity with vidpix producers in order to be in a solid position if and when the present "cold" jurisdictional battle turns into a "hot war." SAG is attempting to establish an industry pattern in its bargaining with Hal Roach studios on the Coast. William Holden, SAG exec, is due in New York April 10 to explore the eastern video pix situation.

## Bob Hope Gets Delay In Montreal Judgment

Montreal, April 4. Bob Hope won the first court round last Friday (31) when Justice Pierre Casgrain granted him a reprieve relieving him of any obligation to appear in Montreal for questioning by the superior court. A judgment for \$3,432 is currently racked up against Hope for failing to answer a summons when he played Montreal last year. Hope wants to clear up his connection with the case but he wants to do it through Hyman Baker, his Montreal lawyer.

Original suit was started by Harry Holmoe against orch leader Ina Ray Hutton a couple of years ago when he suffered what was termed an unsatisfactory performance (Continued on page 41)

## Sen. Johnson to Ask Self-Policing Of Films as Price of Dropping Raps

Washington, April 4.

The motion picture industry will be asked to set up a machinery to police its personalities, along the lines of the system prevailing in organized baseball, if and when an industry group meets here with Senator Edwin C. Johnson, of Colorado. This, it is understood, is the price Johnson will ask in exchange for dropping his film licensing bill, his public hearings and the further attacks which he plans to make on Hollywood morals.

Johnson and Eric Johnston, prexy of the Motion Picture Assn. of America, secretly met in Washington, away from Capitol Hill, about two weeks ago; the Senator is understood to have made his position clear at that time. Johnston apparently brought the story to the Coast with him last week and it was the basic reason for a projected trip of company and film labor toppers to Washington for meetings with Johnson, chairman of the Senate Interstate and Foreign Commerce Committee.

Other developments:  
Senator Johnson flatly denied

## Johnston on Johnson

Washington, April 4.

Eric Johnston, Motion Picture Assn. of America prexy, will ask to testify for the industry as soon as a date is definitely set for hearings on the film licensing bill proposed by Senator Edwin C. Johnson of Colorado. Johnston denied published stories that Hollywood would send a delegation to the hearing. He has no plans to talk personally with Sen. Johnson.

Film industry cannot use organized baseball's system of fining or suspending errant players because the U. S. Supreme Court in 1922 ruled that baseball, unlike films, is not interstate commerce, Johnston said. Such a system would violate anti-trust laws. MPAA prez flew to New York today (Tues.) but will return this evening.

that his blast against Roberto Rossellini, Ingrid Bergman and RKO was inspired by a desire to curb a gubernatorial boom for Frank H. Ricketson, Jr., of Denver, a Republican, who is president of Fox Inter-Mountain Theatres. Johnson is a Democrat. "There is no basis of truth in that at all," said the senator. "Rick Ricketson and I are personal friends. I am very fond of him, and he is a real top man. To prove how friendly we are, he refused to run for the Senate in 1948 when I was up for re-election. There is no feud at all. I want to say that I hope he thinks half as much of me as I do of him."

Johnson said he was awaiting Johnston's return from the Coast, so that they might "have a little visit together." The senator described the MPA president as "an able man with a fine mind" whom he liked. Apparently, even if Senator Johnson goes ahead with his plans for a hearing to begin April 17, there will be no further attacks upon the Motion Picture Assn. topper.

The Colorado solon, president of baseball's Western League, is understood to believe that an all-industry committee—perhaps including members of the studio unions—could be set up to keep the Hollywood personalities in line in their private lives. In baseball, the league head can fine or suspend a player who goes off the reservation. This can be done without blackballing, firing or abrogating a contract. Johnson thinks it can also be set up to operate for the motion picture industry.

Fear of the Federal labor laws and of the studio unions has caused the studios to keep as far as possible from any appearance of policing morals. They have declared they want no part of it. Last week on the Coast, Eric Johnston also made his position clear. He said the last thing in the world he wanted was to become a czar over the morals of actors and actresses.

## Dixieland Jazz Beamed Abroad as Govt. Envoy

In line with the current Dixieland jazz revival, the "Voice of America" is giving the two-beat rhythm a strong overseas push via shortwave broadcasts to Europe, Latin America and the Far East.

The State Dept.'s propaganda arm in the past few years has received numerous requests from abroad for the Dixieland music. Now with the jazz rhythm getting a big play in the U. S., "Voice" is picking up various Dixieland concerts and tape-recording them for airing abroad.

## 'Member of Wedding' 1st Choice of Critics; 'Consul' Top Musical

"Member of the Wedding," Carson McCullers' dramatization of her own novel, has won the N. Y. Drama Critics' Circle award for the best play of the Broadway season. The selection was voted yesterday (Tues.). The Robert Whitehead, Oliver Rea and Stanley Martineau production received 17 votes, with William Inge's "Come Back, Little Sheba" getting four, Gian-Carlo Menotti's "The Consul" three and the William Archibald-Henry James "The Innocents" one.

"The Consul," produced by Chandler Cowles and Efram Zimbalist, Jr., was chosen the best musical, getting 20 votes, while Marc Blitzstein's "Regina" and the Maxwell Anderson-Kurt Weill "Lost in the Stars" received two each. For the best foreign play of the season, T. S. Eliot's "Cocktail Party," presented by Gilbert Miller and Henry Sherek, was the winner with 20 votes, while the Maurice Valency-Jean Giradoux "The Enchanted" received four. Two critics registered no vote for the best foreign play.

Harold Clurman, critic of the New Republic, turned in a ballot for "Member of the Wedding," which he directed, as the best play. However, it was merely a gesture, as he had stipulated when he joined the Circle that he should "naturally be disqualified from voting" for any show with which he might be associated.

Formal presentation of the awards, with a performance of a scene from the winning play, will be broadcast Sunday evening, 6:45-7:45 over WJZ, New York.

## HUSBANDS, WIVES LET ARGUMENTS PAY OFF

New discussion-type program, in which a guest husband-wife team each week will compete with a regular panel comprising two other teams, has been set by NBC-TV for the Sunday night at 10:30 slot starting April 16 or 23. Title is "Answer Yes or No."

Permanent panel will include Moss Hart and his wife, Kitty Carlisle, and Arlene Francis and Quentin Reynolds. (Latter two are not husband and wife, Miss Francis being married to actor-manager Martin Gabel and Reynolds to actress Virginia Peine.) The Fredric Marches (Florence Eldridge) will guest on the initialer. Harts, plus Reynolds and Miss Francis, as co-partners in the package, will cut in on the profits on a percentage basis.

Teams will air their views on current general topics in a general discussion format. NBC plans to sell the program to affiliate stations on a co-op basis, with Emerson Radio having pacted for it over WNBT, the web's New York flagship. Kinescope of the show for audition purposes was lensed in the studios of WJZ-TV (ABC, N.Y.) but the show was subsequently sold to NBC.

## What Price Publicity?

Paris, April 4.

Actress Nicole Richard has confessed that her manager faked her kidnapping during a recent intermission of the Grand Guignol, as a publicity stunt.

The police have charged her with complicity in the hoax.

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# NEW \$2,000,000 INDIE COIN TAP

## The Bond Drive

Once again showmen are being enlisted by our Government in connection with the annual U. S. Savings Bond drive. Once again it will evidence the responsibility of showmen in their local communities in relation to the broader panorama of a civic and patriotic job.

That this is a great privilege as well as a great responsibility goes without saying. It comes at a time when, for once, there is a chance to dramatize the close tie between theatreowner and his community. This may be a golden opportunity for the theatres to get closer to their customers with an eye to a possibly beneficial conclusion as regards the state of the boxoffice. And they deserve something out of it. They have long been unselfish in undertakings of this nature.

This has nothing to do with what influence this liaison will have on kayoing the 20% amusement taxes, or getting an idea of what is in store, tax-wise, on the local level. This should be bypassed in favor of pulse-feeling and ear-grounding—direct from the customer's mouth—on what's wrong with the b.o. Perhaps the U. S. Bond sales themselves may be an answer, in part, for if the theatres' audiences are reduced, that many less people are exposed to the salesmanship and virtues of buying Government bonds.

This intimate relationship between customers (whether for bonds or boxoffice) and the theatres' staffs may well result in some vivid conclusions on the state of the nation in more ways than one. There is no question about the great responsibility given show business to do its share—as always—in furthering a Governmental project. That job will be done. And if history is any barometer it will be well done, by all and sundry in show business. But here is an opportunity to do some pertinent pulse-feeling for ourselves, for a change.

Abel.

## Upped Rents in Decontrolled Areas Show Proportionate Greater B.O. Dip

Removal of residential rent controls has had far more effect than TV on film boxoffices, a study by one of the major distributors has disclosed. Trying to put its statistical finger on the reason for the softness of film grosses during the past year, company has discovered a close correlation between declines in theatre income and the lifting of rent curbs in certain key cities. Same company, which prefers not to be identified since its studies were made by its statistical department for its own use, said that its surveys show key city grosses off as much as 25% to 30% from a year ago, but that smaller towns were down only about 5%.

Reason for this big differential isn't wholly clear. It is believed, however, to reflect lower admission prices, lower cost of living, which leaves more income for amusements and less pressure from competing forms of entertainment.

In the meantime, Paramount, like most other majors, also has had its pencil-wielders at work in an effort to find a correlation between TV areas and boxoffice declines. Distrib's efforts follow a similar survey made by another company, as reported in VARIETY two weeks ago.

Par drew the same blank as the other major. While neither doubts

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## WANGER SELLS HIS 50% IN 4 PIX TO GRINEFF

Walter Wanger has sold his interest in four films released through Universal to Jacques Grineff for a sum equivalent to just under \$300,000. Heaviest portion of the coin is being paid the producer in dollars, with the rest going to him in several foreign currencies.

The four films, all released between 1942 and 1945, are "Arabian Nights," "Eagle Squadron," "Salome, Where She Danced" and "Gung Ho." They were made by Wanger with coin provided by U under a plan where the producer and the studio each owned a 50% interest.

Grineff's firm, Trans World Films, has acquired Wanger's 50% ownership of the negatives. U will retain its share and continue handling the pix for reissue, foreign, television, 16m and any other auxiliary sources of coin.

Wanger is understood planning to use the Grineff foreign coin for production. Over the past few years he has sold outright his interest in virtually all of his films.

## On Again, Off Again Ivan

Louis Kauter, Motion Picture Assn. of America rep., will attempt to revive the dormant negotiations to sell American films to the Russians. Understood Soviets have renewed request to see additional product.

MPAA official will meet Russians in Moscow in May. He will take 25 new films from a list now in preparation. Russians have already looked over some 200, out of which they say they can't find 20 satisfactory ones.

## Fast Playoff Keys Pronto 20th Boost

Twentieth-Fox may boost its production even more than the 30 features originally set as the goal this year. Prez Spyros P. Skouras flew to the Coast Sunday (2) for a series of huddles with production veepee Darryl F. Zanuck and other studio execs to determine the possibility of raising the total to 36, which would represent an increase of 12 over the 24 turned out during 1949.

Skouras reportedly decided on the need for more top feature product because of the steadily diminishing number of features that are able to hold out for two weeks or longer in the key city first runs. Situation is gradually reaching the stage, according to company

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## 2 GOLDWYN PIX TO PREEM SIDE BY EACH

Unique booking now being set will see two Samuel Goldwyn productions preeming side-by-side on Broadway at the end of July. They will go into the Astor and Victoria simultaneously. Times Square houses are next door to each other and both are owned by City Investing Co. Goldwyn formerly leased the Astor.

Pix are "Our Very Own," with Ann Blythe, Farley Granger, Jane Wyatt and Joan Evans, and "Edge of Doom," with Dana Andrews, Farley Granger, Joan Evans and Paul Stewart. It is believed "Doom" will go into the Astor, which has 1,300 seats, and "Own" into the Vic, which has 1,100.

## ARNALL TALKING STOCK ISSUE

Boldest and most extensive plan yet devised for solving most of the financing problems of reputable indie producers in one fell swoop is being talked with several major New York financial institutions by Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers.

Reps of the money outfits will accompany Arnall to the Coast at the end of this month to lay the idea before the producers. Session first will be held with members of SIMPP and the following day with any indies who want to attend, whether affiliated with the Arnall association or not.

Plan is far from a reality, with many major details yet to be worked out. It is known, however, to contemplate the setting up of a

(Continued on page 22)

## Metro in Appeal To Supreme Ct.

Formal appeal to the U. S. Supreme Court from the Government anti-trust decree requiring divorcement of its theatres was filed yesterday (Tues.) by Metro in the New York Federal district court. Included with the appeal is a listing of 80 counts in which Metro claims the decree to be in error. Company must still get permission from the high court before it can have its case heard.

Metro is the first major to take the step. It is expected that both 20th-Fox and Warner Bros. will also ask to be heard although neither major may push its appeal if settlement talks are successful. Metro, however, intends following through in its second appeal to the High Court.

In its statement of jurisdiction, accompanying the notice of appeal, Metro asks to be considered apart from the other majors. It claims the lower court erred in not treating it so. An integrated company such as Paramount, before divorcement of its 1,395 houses, Metro declares, "would have far greater power in dealing with competitors both on the exhibition and distribution level, than a company such as Loew's, operating less than 1/10th that number of theatres (131 the-

(Continued on page 26)

## Warners May Issue \$56,000,000 In Debentures to Speed Theatre Sale

### Brevity's Virtue

Manchester, N. H., April 4.

The editorial published by the Morning Union here on the Oscar awards simply read: "Let Hollywood care less about Oscar winnin'." "And concentrate more on cuttin' out sinnin'."

## RFC Listening But That's All

Washington, April 4.

Current attempts by indie producers to solve their financing woes via the Reconstruction Finance Corp. are viewed by insiders here as certain to fail. RFC is frightened to death of the idea of angling filmmaking because of the potential propaganda power of the medium.

Nevertheless, a strong effort to interest the Government loan agency is being made by former Georgia Governor Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers. He huddled last week with Harley Hise, RFC board chairman, and Chauncey Y. Dodds, loan director. He's to have another session with officers of the agency next week.

RFC directors shudder at the thought of what they might be dragged through on Capitol Hill

(Continued on page 24)

## L. B. MAYER DISCREDITS TV AS THREAT TO FILMS

Chicago, April 4.

Television will never drive films into the background, Louis B. Mayer, Metro head, declared here yesterday (3). He was en route to New York.

He said that video has a long way to go before it can become a threat to films. But when the threat comes, he added, the film industry will know how to meet it.

Mayer, Schenk Huddle.

Before returning to his desk, April 17, Nicholas M. Schenck, Metro's prez, will huddle in Miami Beach, with Louis B. Mayer, com-

(Continued on page 22)

## National Boxoffice Survey Pre-Easter Bops Trade; 'Cinderella' Back in First With 'Francis' Second; 'Barricade' Ups to 3d

Springlike weather and Holy Week are putting the skids under business generally in key cities covered by VARIETY this week. A few spots are being favored by the fact that current session takes in Easter Sunday while some are being helped by juvenile attendance. But in many others, exhibitors are merely marking time with fill-in product, reissues and dualing, opening top pix for Easter upbeat.

To take advantage of kids being out of school soon for their Easter vacation, RKO is currently launching "Cinderella," in more than seven keys covered by VARIETY. This plus extended-run dates will push the Walt Disney cartoon into first spot, being tops in three cities, and uniformly good to smash. Appears likely to go over \$235,000 this frame, far outdistancing its closest competitors on week.

"Francis" (U), leader for last two weeks in succession, is dropping back to second. Comedy is nearly 100% holdover or extended-run. "Barricade" (WB), so far a bit spotty, shows enough to cop third while "Conspirator" (M-G) is winding up fourth.

"Third Man" (SRO) is pushing up to fifth spot, surmounting current offish trend. "Perfect Strangers" (WB) is landing sixth money

while "King's Men" (Col) is seventh.

"East Side" (M-G), "Key to City" (M-G) and "Nancy Goes to Rio" (M-G) round out the Big 10 list in that sequence. Runnerup films are "Tight Little Island" (U), "Foolish Heart" (RKO) and "12 O'Clock High" (20th) in that order.

With trade so generally slow, new pix undoubtedly are not measuring up to their full potential this session. However, "Daughter of Rosie O'Grady" (WB) and "Cheaper by Dozen" (20th) fared so strongly that both seem assured of future prosperity. Same is true to lesser degree of "Wabash Avenue" (20th), which is big in Chicago with stage layout and great in Philadelphia.

"Under My Skin" (20th) is doing little better in K. C. and Cincinnati. A. L. than in N. Y. Also new, "Capt. Carey, U.S.A." (Par) shapes up disappointingly on initial playdate. "Cargo to Capetown" (Col), with Broderick Crawford, Oscar winner, is good in N. Y. and nice in Toronto.

"Stage Fright" (WB) looms good in L. A. "South Sea Stunner" (U) is doing okay in Montreal. "Dear Wife" (Par) is nice in same city. (Complete Boxoffice Reports on Pages 10-11)

Financial plan which would call for the issuance of \$56,000,000 in longterm debentures to Warner Bros. stockholders as part of the splitup of the major into production-distribution and theatre companies is reliably reported under consideration by Harry, Jack and Major Albert Warner. The debentures, in addition to theatre stock, would be pro-rated to all Warner stockholders who would also receive proportionate stock certificates in the studio company.

If such a plan is finally adopted, it would be aimed mainly toward easing the almost prohibitive hurdle which now blocks the efforts of the Warner trio to sell their controlling stock interest in the Warner theatre circuit. It may require the approval by the Government during the current anti-trust settlement talks, although some insiders believe that the plan could be effected without a specific greenlight from the Dept. of Justice.

The plan is simple but ingenious in its effects. Since the three Warners own approximately 1,000,000 shares of common, their control of the theatre chain has been valued in the neighborhood of \$20,000,000. A number of deals for sale of this

(Continued on page 26)

## DEPINET BACK, COMPO MEET SLATED FOR D.C.

RKO prexy Ned E. Depinet returned to his desk in New York Monday (3), following about a month at the studio and vacationing in Phoenix. With his return, action is expected this week in setting a date for the next session of the Council of Motion Picture Organizations.

COMPO meeting was anticipated for early March, but has been held up by delays in ratification of plans by the constituent groups. Suggestion is under consideration for holding the meeting in Washington week after next, when Senator Edwin C. Johnson of Colorado holds hearings on his bill for Federal licensing of film industry workers and corporations.

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DAILY VARIETY  
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# RANK'S LIMITED PROD. FOR NEXT 2 YRS.; JOINT ANGLO-U.S. PIX ON 50-50 BASIS

With the "full" intention of waiting out the hard times that have now hit British production, J. Arthur Rank, chief British film-maker currently visiting the U. S., has fixed a course of limited production for the next two years. It is designed to cut the drain on his coffers to a minimum. Entire film output will be confined to two brackets, those made jointly with American majors and a program of modest-budgeters backed solely by indie producers, without the use of Rank's coin.

Within the limits of these two brackets, Rank hopes to have 15-20 films yearly available as necessary fodder for his tremendous theatre interests. This policy will stand unless the British government slashes the entertainment taxes which Rank contends are weighing heavily against possibilities of squeezing profits out of British films.

All big-budgeted pix will be made jointly with U. S. majors to take the financial brunt off the Rank organization. By so doing, Rank can get the needed AA product to head theatre programs and at the same time halve the cost to his production units. Rank will contribute 50% of the negative cut and, in turn, grant the American major Western Hemisphere distribution rights while retaining the eastern half of the world.

## No Yen for Big Names

British producer is not interested in American stars, directors and other personnel for these films, although he has no objection to them if his Yank partner wants them. Since his distribution extends to the Eastern Hemisphere only, he is not particularly concerned with the b.o. appeal of these films in the U. S. What he does want is a 50-his organization but by indie producers. These indies would make the pix on the Rank lot, using as many Rank studioites as possible.

(Continued on page 24)

## U's Nix to 'Prestige'; Co. Aims to Sell Rank's Pix on a Volume Basis

Ditching by Universal of its Prestige Pictures unit which previously handled J. Arthur Rank's product on an art-house basis is aimed at a drive to widen the bookings of the British-made features. U will campaign to slot the Anglo imports into circuits and conventional houses wherever possible with the idea of copping volume playdates and boosting returns on Rank's features. Currently in the U. S., Rank is reported still dissatisfied with the revenues which his films are obtaining in this country.

Rank is urging both U and Eagle Lion, his two distributors, to heighten their drive for complete acceptance of British films on the same level as Hollywood output. He has also griped about the returns which his films are getting from other Western Hemisphere countries, particularly Latin America. U and EL distribute his pix there also.

Henceforth, Rank's films will be handled by U's salesmen in the same manner as the company's U. S. product. Irving Sochin, formerly head of Prestige, takes over a new special films division concentrating on British pix. Prestige label is dropped. Sochin is to stress new outlets for the films. Jeff Livingston will act as exec in charge of the division's ad-publicity activities.

"Tight Little Island," "The Astonished Heart," "A Run for Your Money" and "Rocking Horse Winner" are the first four pix slotted to the new division.

## Reagan's Bond Drive Job

Charles M. Reagan, Metro's asst. general sales chief, takes on the added chores of directing the film industry's participation in the 1950 U. S. Savings Bond drive. Reagan was tapped by Samuel Pinanski, Boston circuit op and Theatre Owners of America prez, who heads the industry's committee.

Reagan will serve as chairman of the distrib's committee and will coordinate efforts with exhib groups. Drive begins May 15 and ends July 4.

## Rank Moves in With U

J. Arthur Rank's American wing, headed by Robert S. Benjamin, this week vacated its offices in the Tishman building, Park avenue and 57th street, to take smaller quarters with Universal at the same address. Move was made as an economy measure since Rank has cut down on his production activities and independent promotion of British films in the U. S.

Previous offices were occupied under sublease from U, since that company originally contracted for the space. Offices are being leased to an outside company. New Rank occupancy is on the seventh floor in rooms cleared by consolidation of U's personnel.

## Chi Experiments With Rank Kid Pix

Chicago, April 4.

Possibility of experimenting in Chicago with special showings of children's films was discussed here yesterday (Monday) by J. Arthur Rank with Elmer Balaban and Harold Butchin. Balaban may try some of Rank's moppet pix in one or more houses to get reaction.

Rank has taken a special interest in kid pix and has made them and used them in his theatres in England. Idea of testing them in Chi was conceived by Butchin, erstwhile Universal and Eagle Lion exploitation man here, who was responsible for the Rank-Balaban confab.

British film tycoon today went to Kansas City, where he's the guest of Fox-Midwest Theatres topper Elmer Rhoden. Rank will stay in President Truman's suite at the Muehlbach hotel. He had lunch with a representation of local exhibs today and will visit milling companies in the K.C. area tomorrow. Rank is England's biggest miller.

Tomorrow he goes to Denver as guest of another 20th-Fox theatre exec, Frank H. (Rick) Rickerton, Jr., head of Fox-Intermountain. Saturday (8) the British film exec goes to Hollywood, where he'll remain until April 22. Officially he has no appointments there and will stay with his son-in-law and daughter, Mr. and Mrs. Fred Packard.

Nate J. Blumberg, prexy of Universal, in which Rank is a large stockholder, flies to the Coast this week to join Rank there. Robert M. Benjamin, prez of Rank's U. S. setup, joins Rank in K.C. tomorrow and travels to the Coast with him. Jerry Dale, assistant to Rank

(Continued on page 20)

## 'Francis' Noses Out 'Cinderella' In March Boxoffice Sweepstakes

National boxoffice sweepstakes last month wound up in a photo-finish for first money, with "Francis" (U) nosing out "Cinderella" (RKO) for top position. The two pictures ran neck-and-neck most of March, with "Francis" landing the most coin and being generally big to sock despite having no advantage of major affiliated circuit houses.

"Cinderella," which likely will be heard from much in the future, naturally was a strong second-place winner. Reports from VARIETY correspondents in some 24 key cities revealed that the Walt Disney color cartoon not only was drawing great kid patronage, but was surprisingly big at night. Pic won two first places, the same as "Francis."

Taking third place is "Young Man With Horn" (WB), which is proving remarkably stout around the keys despite its lukewarm showing in N. Y. "Nancy Goes to Rio" (M-G), riding along on the current yen for light fare and musicals, pushed up to fourth slot, being third one week and holding

## SAG Toppers East

Hollywood, April 4.

Screen Actors Guild is sending a delegation of top executives east this week to take part in the annual membership meeting of the Guild's New York branch at the Hotel Astor, April 14.

Delegates are Ronald Reagan, SAG prexy; William Holden, first veepee, and George Murphy, second veepee.

## Par to Follow 20th With All-Pix Biz Bally Drive

Paramount proposes to follow through on the enthusiasm raised by the 20th-Fox Showmanship meets and wants the other distrib's to "put up money, men and material" for the same all-industry purpose, Max E. Youngstein, Par's ad-pub chief, said yesterday (Tues.). Youngstein outlined a three-point plan which his company will plug and at the same time expressed fear that "the enthusiasm may be dissipated unless an overall industry job is done." Twentieth, he declared, should not be left to carry the ball alone.

"Our job is to get exhibitor cooperation in specific areas on the basis of promotion and increase that cooperation beyond good intentions," Youngstein said. "We think 20th-Fox did a wonderful job requiring courage and foresight. There were some people who hung back. We must not let that harmful tongue-in-cheek attitude hurt the industry."

To push showmanship along, Par will place greater emphasis on cooperative ads, Youngstein continued. List of cities where co-op ads are used has already been upped from a previous 55 to 150. For "Samson and Delilah" over 1,000 situations are earmarked.

Youngstein complained that less than 25% of exhibs give a distrib (Continued on page 24)

## Howard Lane Named

Washington, April 4.

Howard Lane, director of broadcasting for the Marshall Field Enterprises, Chicago, has been appointed co-chairman for the National Assn. of Broadcasters of the joint NAB-MPAA committee to combat trends toward censorship.

Joseph Hazen, of Hazen-Wallis Productions, heads the MPAA section of the joint group. Committee has held no meetings as yet. Hazen will contact Lane shortly to set up a session.

## A B.O. Fable

Hollywood.

Editor, VARIETY:

Domingo Gless is 55 years old and retired. In the last 20 years he has seen only one movie—"Snow White." That is he had seen only one movie up until two weeks ago.

Then a momentous thing happened to Domingo Gless. He was dragged into going to a double feature by some friends he didn't know very well. You can understand it was a difficult task getting Mr. Gless to break a habit of such lengthy standing.

But go he did and he was amazed by what he saw. The pictures he saw were not among the top 10 in current boxoffice draw, but Mr. Gless enjoyed them. He enjoyed them so much that in the last two weeks Mr. Gless has gone to the movies every night except one. He is firmly back in the habit of going to movies again after a 20-year hiatus.

So this occurs to me after reflecting upon the success of one double bill in getting Mr. Gless back into the theatre:

There are 17,500 motion picture theatres in the United States.

Surely they will average six employees per theatre. If every employee of every theatre was to give a pass every day to someone who had been broken of the movie habit, it would expose 105,000 new, potential moviegoers to pictures every day, 735,000 per week.

If the inoculation were to take in 50% of the cases, more than 18,000,000 could be brought back into the motion picture fold as regular moviegoers. That would be a real job.

Should anything ever come of this, I think theatres ought to have an annual observance of Domingo Gless Day in his honor. The wonderful thing about it is that it's really true.

Colin Miller.

## U.S. Pix Coin May Cease Being in Dutch With Netherlands Govt.

Constant progress being made by the American industry in chipping away restrictions imposed by various countries during the past few years is exemplified in reports this week from the Netherlands. It was learned by the Motion Picture Assn. of America in New York that a very good possibility exists of removing all currency restrictions in Holland within a few weeks.

Dutch, after the war, imposed a regulation permitting remittance to the U. S. of only 60% of earnings of Yank films. This was upped to 70% this year and the prospects are now that it will be jumped to 100%.

Gerald Mayer, MPAA's Continental rep, returned to Paris this week following huddles in Amsterdam on the problem. He'll be returning in a few weeks for what is hoped will be final talks with the Ministries of Finance and Economics and bankers.

Screen quota of 12 weeks a year for domestic product continues. There appears to be little chance of removing that.

## N. Y. to L. A.

Anthony Bartley  
Nate J. Blumberg  
Mrs. Meyer Davis  
Dorothy Fields  
Herb Gordon  
Al Horwits  
Hedy Lamarr  
Irving Lesser  
Sam Marx  
Norman Siegel  
Spyros P. Skouras

## N. Y. to Europe

Florence Aquino  
Lewis Blumberg  
Virginia Bolen  
Harold Clurman  
Ben Edwards  
Forrest C. Haring  
S. Jay Kaufman  
Peter Lawford  
Harold Mirisch  
Mervyn LeRoy  
William B. Levy  
Roland Petit  
Robert E. Sherwood  
Jose Torres  
Robert Whitehead

## Korda Wins Both Here and Eng. On DOS 'Earth' Tiff

Sir Alexander Korda won a dual victory this week in preliminary skirmishing with David O. Selznick over "Gone to Earth," the Jennifer Jones-starrer they jointly produced. DOS lost out in both New York and London in efforts to obtain an injunction against exhibition of the film in its present version in the eastern hemisphere.

In the U. S., Robert P. Patterson submitted a report as special master recommending to the court that Selznick be denied a temporary restraining order. In England, Justice Lloyd-Jacobs dismissed a motion by Selznick asking an order against Korda's London Films.

In both cases Selznick asked for the injunction on the basis that the version of the film Korda proposed showing abroad would be damaging. Judge Patterson stated that under the written agreement between Selznick and Korda, the version of "Gone" to be released by London Films was to be slightly different than that to be released in the western hemisphere by the Selznick Releasing Organization. It was also understood, Patterson said, that the eastern version might not correspond in every respect to the novel on which the story was based or to the script and story line.

Special master concluded that Selznick had not shown that exhibition of "Gone" by Korda outside the western hemisphere would violate his contractual rights. Patterson will hold further hearings next week on the basic dispute, which resolves itself into whether Korda or Selznick is going to pay for retakes. Korda may be in the U.S. by that time to testify in arbitration proceedings before Patterson in this matter and a concurrent battle between the producers over terms on "Third Man," another joint production.

In London, Justice Lloyd-Jacobs in rendering judgment said he couldn't see why Korda should be penalized when the film corresponded with the script which Selznick accepted as final. DOS claimed six variations between the book and the film and one completely ruined dramatic effect.

Selznick returned to New York Saturday (1) from a vacation in Puerto Rico. His plans for going to Europe are indefinite as yet, pending outcome of the present arbitration.

## L. A. to N. Y.

Margaret Bannerman  
Beverly Barnett  
Frank Capra  
Owen Crump  
Robert Cummings  
Roy Del Ruth  
Buddy De Sylva  
Irene Dunne  
Jose Ferrer  
Joan Fontaine  
Harry Goetz  
Nathan L. Halpern  
Courtney Haslam  
Hugh Herbert  
Bob Hope  
Al Jolson  
Evelyn Knight  
Richard Krakeur  
Leo Lefcourt  
Don Loper  
James Mason  
Louis B. Mayer  
Herschel McCoy  
Buddy Morris  
George O'Hanlon  
Ella Raines  
Wynn Rocamora  
Tom Rockwell  
Bo Roos  
David Rose  
Jack Rose  
Jonas Rosenfield, Jr.  
Mel Shavelson  
J. S. Seidman  
Dinah Shore  
Dimitri Tiomkin  
Richard Todd  
Hal Wallis  
Johnny Weissmuller  
Emlyn Williams

## Europe to N. Y.

Peter Foy  
Malcolm Goodwin  
Gene Palitto  
Frank Phillips  
Gregory Ratoff  
Richard Rossen  
Leah Salisbury  
Al Sculatti  
Cliff Whitley

## March Golden Dozen

1. "Francis" (U).
2. "Cinderella" (RKO).
3. "Man With Horn" (WB).
4. "Nancy To Rio" (M-G).
5. "Key To City" (M-G).
6. "12 O'Clock High" (20th).
7. "Samson-Delilah" (Par).
8. "The Outlaw" (RKO).
9. "Red Shoes" (EL).
10. "Willie Home" (20th).
11. "Third Man" (SRO).
12. "Dear Wife" (Par).

to fourth position two other sessions.

"Key to City," another from Metro, wound up fifth, measuring up to the promise showed in final days of February. This is another pic which did not do well in New York but went big around the nation. "12 O'Clock High" (20th), third in February, held surprisingly well for a second month to finish just behind "Key."

Seventh money is going to "Samson-Delilah" (Par).

(Continued on page 24)



# DRIVE TO UP DRIVE-IN RENTALS

## Exhib Advocates Top Pix at 'Fair' Rentals as Pied Pipers Back to B.O.

Major distribs are neglecting their best bet for improved industry public relations—a broad campaign to get the widest possible bookings on top entertainment pix. That belief is expressed by Wilbur Snaper, prez of New Jersey Allied, who is convinced that distribs are not doing enough to see that their good films are booked in every town and hamlet in the country.

"Every good picture helps the industry to win back customers from television and other competition that has weaned them away," Snaper declared. "The distributors know that fact as well as we do, but they are not doing anything about it. Instead of boosting their terms on a good film past the point where many independent exhibitors can afford to buy, they should be concentrating on playing films as widely as possible."

Snaper contends that distribs are frequently ignoring the little theatres that can do much to improve the public's regard for films. More often than not, he asserts, distribs have been standing on a "take-it-or-leave-it" policy on their best films. "That sort of policy, especially now when things are tough, overlooks the fact that many theatres are just on the edge of going under."

Jersey Allied topper believes that "murderous terms" on many big films have restricted their bookings and thereby injured the industry's case with the public. Distribs have formed a habit, he said, of being content if they can book their product in the big circuits. Once they do so, they are no longer concerned with whether the big films get into indie houses. (Continued on page 20)

## 'Cinderella' Sparks 'Snow White' Reissue; Latter's \$8,000,000 Gross

Business being racked up by "Cinderella" has Disneyites and RKO prepping to reissue "Snow White" next Christmas. Pic has been re-released only once, in 1944, which will mean the passage of seven years before it makes the rounds again.

Disney sales chief William B. Levy figures the birth rate since that time has averaged about 3,000,000 annually, which would provide a brand new audience of about 20,000,000 kids for the film.

"Snow White," the highest-grossing cartoon to date, took in \$4,000,000 domestically on its first time out. In a reprise immediately after the original release it garnered about \$200,000 more. The 1914 reissue added another \$1,600,000, to provide a total of almost \$6,000,000. Foreign revenue has accounted for another \$2,000,000.

While it is actually too early to make any wide comparison between "Cinderella" and "Snow White," former is running somewhat ahead of its predecessor on the first round. That's partially due to the difference in admission prices between 1937 and the present. Second highest Disney grosser, "Song of the South," took in \$3,600,000 domestically.

## BERNAU'S BIG SETBACK ON % CHISELING SUITS

Ft. Dodge, Ia., April 4. Federal judge Henry N. Graven has granted four distribs a sweeping 10-year inspection privilege on theatre records of R. M. Bernau, operating the Iowa theatre, Lake City, Ia. Four majors—Warner Bros., Universal, RKO and Metro—are plaintiffs in separate percentage-chiseling actions against Bernau.

Previous decision several weeks back denied an application of Bernau to dismiss the suits for lack of jurisdiction. Bernau also lost a plea to strike out parts of the complaints.

## No Blackstone Blues Here

That anti-trust litigation against the major companies in behalf of exhibs can pay off in spades to the lawyer clan was demonstrated again last week when Thomas McConnell, Chicago attorney for the Towne theatre, Minneapolis, was handed a \$235,000 fee by the Federal district court. Sum is probably the top amount yet awarded to an exhib attorney by a court in an anti-trust case. It must be paid by the majors unless the decision is upset in an appeal.

Largest amount awarded previously was \$100,000 to George Ryan in Boston following his successful prosecution of a series of anti-trust cases in the Hub. William Gray, lawyer for William Goldman, was given \$75,000 in the first Goldman action against the majors.

## \$1,050,000 Payoff To Win Goldman Peak Settlement

Philadelphia, April 4. William Goldman, Philadelphia circuit operator, has won what is probably the biggest anti-trust settlement in the history of the film industry as the price for dropping his \$8,400,000 treble-damage action against the eight majors. Goldman is to be paid \$1,050,000 in cash by the defendants. In addition, he now bids to become the largest circuit operator in the Philly area since Warner Bros. has agreed to sell him a number of theatres as part of the settlement.

Number of houses involved has not been disclosed as yet but it is believed to be a half-dozen including several Warner first runs. Goldman now operates 10 Philly theatres plus three in the suburbs. Several of the houses are first runs.

Reportedly, Goldman is getting the Warner theatres at an advantageous price to induce him to drop his suit. Warners, for its part, is thereby opening competition still further in Philly and can probably forestall divestiture in the area under the Government anti-trust decree. Goldman at one time was a top exec in the Warner chain before he went out on his own.

Exhib previously hit the majors hard in a suit which resulted in \$375,000 triple-damages covering (Continued on page 20)

## WALLIS BACK TO COAST, START 7TH FOR PAR

Hal Wallis, partner with Joseph H. Hazen, indie producing unit that releases through Paramount, planes to the Coast Monday (10) following a week's vacation in New York. Wallis immediately gets going on the unit's seventh pic for Par under a renewed distribution pact inked December, '48. New production will be "Dark City," starring Elizabeth Scott, Viveca Lindfors, Wendell Corey and Charlton Heston, latter a new personality.

Wallis completed "My Friend Irma Goes West" last week before planing east. Par tieup calls for completion of 12 films for delivery to the major.

TECHNICOLOR'S 50c DIVIDEND  
Technicolor's board of directors has declared a regular 50c. per share dividend to all holders of common stock.

Melon is payable April 24 to stockholders of record April 10.

## DISTRIBS, OPS GIRD FOR BATTLE

Drive-in season about to get under way throughout the nation gives every indication of triggering the heaviest battling over film terms in the history of the biz. Open-air ops who've made overtures to distribs for product have walked away shocked and bitter. With biz in standard houses off, and drive-ins now out of the novelty class, distributing companies apparently have made up their minds to get from the ozoers more nearly what the traffic will bear.

Terms being asked, the fresh air exhibs state, are in many cases double what they were last season. Obviously, the theatre operators have no intention of making such concessions without battle.

Equally significant in making the drive-ins a focal point for bitter intra-industry feuding this year are the demands for moving up runs. These requests started on a gradual scale several seasons back and have inevitably become a bone of increasing contention as the ozoers gained importance in the overall exhibition scene.

The outdoorers began strictly as a novelty item that accepted last runs as normal. Their owners requested or desired little better, being satisfied with the biz they did at the meager prices they were paying for product.

As competition developed between drive-ins and between drive-ins and standard theatres, however, the driver's-delights naturally began seeking better runs to improve their competitive position. With hundreds of new ramp-houses having been built during the past year, 1950 is certain to mark the battle (Continued on page 20)

## Brandt-20th May Set Pattern for Arbitration Pending Divorcement

Indie exhibitors and circuit operators, unwilling to wait for divorcement to solve some of their most pressing film-buying problems, are turning to arbitration as the best alternate method of achieving their aims. Circuit chief Harry Brandt declared this week that the Independent Theatre Owners of America, which he heads up as prey, is already working on a format for arbitration with 20th-Fox and expressed the hope that the system would receive nationwide acceptance.

Disclosure of the ITOA-20th talks follows news that the Theatre Owners of America has set in motion plans for an all-industry system. TOA last week wrote all major company presidents to ascertain whether the industry desires an arbitration system and whether a sufficient area of agreement can be reached on what points the system should cover. Arbitration on a voluntary basis has been authorized by the Federal district court in the anti-trust decree.

To illustrate the problems that can be solved by arbitration, Brandt cited 20th's current practice of forcing subsequent nabe houses in New York to book the same double bills that RKO and Loew's, (Continued on page 26)

## Robbins May Recreate 'Look Ma' at Paramount

Paramount is talking a deal in New York with Jerome Robbins to work on its filmization of "Look Ma, I'm Dancing." He was responsible for the Broadway legit-er's choreography and was also given program credit as having "conceived" the show.

Par deal would likewise call for his devising of the dance routines and for doing work on the screenplay with Ian Hunter, who is writing it. Betty Hutton will star.

## 20th Experiments Group-Selling 8 Pix as Step to Further Ballyhooing

### 'Vigorous' Status Quo

Washington, April 4. Lack of progress in the efforts to work out a decree between 20th-Fox and the anti-trust division of the Dept. of Justice was described this way, last week by one discouraged Justice Department spokesman.

"The status quo is being maintained vigorously by both sides."

Meanwhile, some headway is being made with Warner Bros., although nobody here expects a sudden break. Harry Kalmine led one company delegation into Washington for huddles last week.

## Par Mends Sales Tiffs With Berger, Arthur, Lightman

Paramount has mended its distribution fences on three more fronts in its drive to win friends among balky exhibs. Celebrated feud with Bennie Berger, head of North Central Allied and bigtime booking-buying combo chief in Minneapolis, has been ended in a deal struck last week. After two years, Berger will again buy Par product following an agreement made with J. J. Donohue, Par's midwest divisional chief, after protracted powwows.

Par is also smoking the peace-pipe with Harry Arthur, head of the big St. Louis Amusement Co. Major has closed with Arthur to book its pix down-the-line after several years in which the duo failed to agree on nabe rental terms. Arthur had also allied himself with Elmer C. Rhoden, head of Fox Midwest chain, who demanded that Par disclose competitive bids.

Major has also ironed out another squabble via the opening of competitive negotiations for its product in Memphis. M. A. Lightman, erstwhile Paramount theatre partner, was tiffing in that sector with United Paramount over Par product. Lightman as topper in the Malco circuit had been buying away from Par for a number of months because he contended he was not getting an even break against UP. Competitive selling ends the gripe.

In the past three months since divorcement was finalized, Par has been adding a number of competitive (Continued on page 24)

## KRAMER'S 3 A YEAR, ALL UNDER \$750,000

Hollywood, April 4. Stanley Kramer is speeding production with the idea of turning out three pictures a year, at the rate of one film every four months, all to be budgeted under \$750,000.

With a steady flow of production, Kramer explained, it will be possible to maintain a permanent key staff at top efficiency.

### PROBE ALASKA EXHIBS

Anchorage, Alaska, April 4. Department of Justice is investigating the Lathrop Co., owner of a chain of six film houses in Alaska, for alleged violations of the Sherman anti-trust law. Company deals in shipping, fishery, wholesale groceries and coal in addition to its theatre interests.

Gareth Neville, of the Washington anti-trust division, is studying records of purchase or rental of films shown in the circuit's houses in Anchorage, Fairbanks, Cordova and Seward.

Twentieth-Fox took its first step towards reviving group selling of films this week when it offered exhibitors throughout the country a chance to buy eight films at the same time. Move was described by company sales execs as an experiment, with 20th attempting to ascertain how feasible group selling is. They emphasized there will be no conditioning of one picture on another.

Twentieth was urged by exhibs at its recent Chicago showmanship meet and the regional conclaves to open up more than one picture at a time. Exhibs complained that under the system of single selling followed by most of the major companies for the last several years, they are forced to spend almost all their time arranging bookings at the exchanges. Group selling, they pointed out, would permit that time to be spent better in ballyhoo efforts. In addition, they said, under group selling they could line up their bookings far enough in advance to map out more all-embracing exploitation campaigns.

Despite exhibs' insistence that the Government has laid down no law against group selling, the distribs contend the Government is still the big problem in the move. Even though they toe the line as far as respecting the Government's ban against conditioning the booking of one picture on that of another, they pointed out that the basic power inherent in selling a number of top features at the same time would lead the Government to question their intentions. But, according to 20th, sales veepee Andy W. Smith Jr., promised exhibs at the showmanship meets to work out the problem and the company is keeping that promise with the current test.

Another problem cited by 20th execs, which was not raised at the exhib conclaves, lies in competitive (Continued on page 26)

## 20th's \$12,415,146 Net Includes a Ripley: Also Made Profit on Distrib

Twentieth-Fox scored a big gain for the final quarter of 1949 to ring up a net of \$12,415,146 during the year. By coming through with a fast fourth quarter in which 20th earned \$4,215,133, company came within a hair of equalling the 1948 take of \$12,509,265. Fourth-quarter net in '48 was \$3,389,652.

Big improvement was shown in gross revenues during the 12 months of '49. Film rentals and theatre receipts totalled \$169,518,727 for the past year against \$163,395,878 in the semester before. While the report does not disclose it, understood that the major gain stemmed from distribution where 20th has succeeded in pushing up worldwide rentals by some \$7,000,000.

Although the major portion of gross gains came from distribution, 20th's big net was again derived from exhibition. No figures are available but reliable reports put the theatre net at about \$10,000,000 with the balance coming from the sale of pix. Under present conditions, earning of any net in distribution is regarded as an achievement. This fact was further highlighted last week when J. Robert Rubin, Metro's general counsel, disclosed that M-G lost \$1,000,000 on distribution last year.

After deduction of dividends on preferred stock, equivalent earnings for common amounted to \$4.28 per share on the 2,769,137 shares outstanding. This compares with \$4.29 per share for the year previous. Preferred dividends amount to \$559,258 against \$608,592 in '48. Reduction is due to 20th's policy of retiring preferred stock after purchase on the open market.

Provision for Federal taxes amounted to \$7,225,000 against 1948's figure of \$7,800,000. Minority interests get \$1,067,563 out of the company's gross net compared to \$1,274,888 last year.



**Hollywood, March 31.**

Film serves as an introduction of Miss Field and, within the limits of the role, she comes off okay. Clarke is good as her would-be husband, and Nana Bryant mill her mother role, even though scripters Sam Roeca and George Wallace Sayre failed to give the character any unusual twists. Haley supplies assurance to the doctor role, and others live up to the

(Continued on page 22)



# HAZEN'S 6 KEYS TO BETTER BIZ

## Crowther's Pitch Against the Trite Catch-All Pix Ads Gains Momentum

Considerable soul-searching by film men currently in efforts to place a finger on "what's wrong with the b.o." has stirred some interest in a "Pick-Your-Picture" institutional campaign suggested by Bosley Crowther. New York Times critic, in two talks at recent 20th-Fox showmanship meetings, has pleaded that distributors drop their catch-all approach in advertising in order to give a better idea of what each picture is about.

Simultaneously, he suggests, they should get together to sell in a series of institutional ads the idea that films should be chosen in the same way a patron picks books, plays or a new necktie.

Admen pretty much agree that traditional-style campaigns which attempt to sell every picture to every type theatregoer may be harmful in the long run. But they are of no mind to attempt anything more restrictive at the moment. Pressure for getting as much coin over the b.o. till for each film as it comes along is so great, the ad execs say they haven't much time to worry about long-range effects. Let someone else try it is the general attitude.

When broached to Leonard Goldenson, prez of the United Paramount circuit recently, he pointed out, however, that it is not entirely a visionary plan. He said there were evidences that audiences were already categorizing themselves and didn't often cross boundary lines from one type product to another, so that the "Pick-Your-Picture" advertising might (Continued on page 22)

## Skiatron Urges FCC To Push Competition In Video Projectors

Washington, April 4. Skiatron Corp., which has acquired certain patents formerly owned by Scopophony, has advised the FCC that a reasonably priced theatre television projector is necessary if the average exhibitor is to be permitted to enter the field. Charging that RCA is attempting to monopolize the development by seeking to restrain operation of its competitive theatre TV projector, the company last week solicited the Commission's aid in its effort "against heavy odds," to bring competition to the field.

In a memorandum filed with the agency, Skiatron declared that Charles R. Denny, NBC veepee, is "intensively cultivating the motion picture theatre owner" to convince him that RCA has the only efficient equipment which will be available in the near future. RCA promotional literature, it added, is making inaccurate statements concerning Skiatron Supersonic theatre TV systems.

Company claims that RCA is also using a report of SMPE, which "while seemingly objective in its approach," actually sets out to prove that only RCA equipment is practical. Fact that Skiatron Su- (Continued on page 22)

## \$8,000,000 Worth of Pix For M-G Summer B.O.

Hollywood, April 4. Metro quartet of top musicals, with a total production cost outlay topping \$8,000,000, are aimed at beating the usual summer box-office lull.

Quartet are "Annie Get Your Gun," "Duchess of Idaho," "Three Little Words" and "Summer Stock," all in Technicolor. They boast talent lineup including Judy Garland, Gene Kelly, Betty Hutton, Fred Astaire, Vera-Ellen, Red Skelton, Van Johnson, Esther Williams, Eleanor Powell and Lena Horne.

Rough cut of "Stock" was shown L. B. Mayer before his departure east, and will be one of top matters on agenda at homeoffice talks.

## Rep's New H.O. HQ

Republic recently signed a 10-year lease to move its h.o. to the new Mutual Life Insurance Co. building now under construction on Broadway between 55th and 56th streets, New York, it was disclosed at yesterday's (Tues.) stockholder meeting. Rental is \$89,000 yearly representing a considerable boost over the present rate at Rep's offices now located several blocks further north.

Rep will take over two complete floors in the new building. Company moves within a few months. Disclosure of terms caused the only flurry at the stockholders' conclave when one dissident objected to the rental.

## Page Ripley: One Co. (Republic) Not Crying 'TV'

Bright prospects for both Republic and the film business as a whole was predicted yesterday (Tues.) by James R. Grainger, distribution chief, at the company's annual stockholders meet. Refusing to see a bugaboo in television, Grainger declared that a recently-completed swing through all exchanges indicated that TV "generally has not hurt business." Meet was a routine affair with none of the minority stockholder clashes that had marked previous conclaves.

For Rep's first quarter of fiscal 1950 (November-January) profits "shape up as equal or a little better than a year ago," company exec said. Comparative figure in '49 was \$414,000 before taxes. Overseas front has improved too, Grainger added, with both the sales and outlook brighter. Foreign returns are considerably ahead of 1949 and both the lira and franc "are firming up."

Grainger pooch-pooched television. He contended that "in his personal opinion" he would not be surprised "if the film industry eventually (Continued on page 24)

## EXHIBS KEY TO FILM INDUSTRY'S LOAN DRIVE

Washington, April 4. Keynote of motion picture's role in the forthcoming Independence Loan campaign will be local exhibitor participation. Sam Pinski, prominent Boston theatre topper, who heads the industry committee for the drive, outlined tentative plans for his program in an informal meeting with Secretary of Treasury John Snyder past week.

Pinski, who attended Snyder's dinner for campaign leaders from all parts of the country, plans to crystallize the industry's strategy at a meeting in New York around April 17. The theatre exec, who headed the industry committee for the dramatic "Two Jims" drive, the 7th war loan in 1945, plans to call back as many of his staff of volunteers from that drive as are available.

## Disney East, Levy Sails

Roy O. Disney, prez of Walt Disney Productions, arrives in New York tomorrow (Thursday) from the Coast for homeoffice huddles on distribution of "Cinderella" and the company's upcoming live-action, "Treasure Island."

Meanwhile, the firm's worldwide sales supervisor, William B. Levy, sails Friday (7) on the Queen Mary to set up European distribution plans for "Island" and "Cindy."

## NEW WAYS TO COMBAT VIDEO

Six-point plan which the film industry can carry out as an overall project to meet the threat of television is currently being proposed by Joseph H. Hazen, indie film producer, who partners Hal Wallis. Hazen sees a need to concentrate on big quality pix even though it may mean a boost in the level of production costs. At the same time the producer wants the big circuits to play along so that the project becomes economically feasible.

Hazen is convinced that TV cannot turn out programs comparable with big films. If the industry concentrates on this quest, he asserts, it can take on television, cuff entertainment though it be, and come out on top. Mediocre pix and programmers are goners, he claims, because tele can equal them on that level.

No plan is possible, Hazen contends, unless the circuits play along to make better films a good risk. Circuit cooperation is essential even if it leads to higher rentals. However, his main squawk is that the big chains do not give pix long enough playing time to warrant production risks.

The Hazen plan is as follows: First: Provide that kind of film entertainment which TV can neither qualitatively nor physically produce. Overwhelmingly superior entertainment is the fundamental answer.

Second: Films must be brought within the economic reach of everyone. Gap must be narrowed between free (TV) films and pix for which an admission is charged. Repeal of the 20% admission tax (Continued on page 22)

## 'Kettle,' 'Samson' N.Y. Blitz Dates

New epidemic of blitz bookings in metropolitan New York, which junk traditional clearances between houses in different nabes, is now springing up. Latest to get the mass-dating treatment is Universal's "Ma and Pa Kettle Go to Town" which hits 32 RKO houses, day-and-date, April 16. Film will skirt an ordinary first-run opening on Broadway for the faster form of preem.

Wide blitz dates are also slated for Paramount's "Samson and Delilah" with pic tenaning 47 Loew's houses and 10 Century flickeries during the last week of April and the first of May. Ending its run at the Rivoli theatre, Broadway showcase, "Samson" kicks off at Loew's Paradise, Bronx, and Valencia, Jamaica, April 26.

Same sort of wide bookings was handed "Stromboli" by RKO when it opened without Broadway preliminaries in almost every RKO house in the metropolitan area. In the case of "Stromboli," however, RKO was intent on a fast payoff on the controversial aspects of the film.

To help "Kettle" along, Marjorie Main, Percy Kilbride, Richard Long and Meg Randall, stars in the pic, will tour a dozen RKO houses, April 16-17. "Kettle" is booked in a package with U's "Woman in Hiding" for four-day engagements in the metropolitan houses.

## Lippert to Distribute Indie Producers' Output

Hollywood, April 4. Lippert Productions, hitherto confined to releasing its own product, is opening its distribution facilities, consisting of 34 exchanges, to outside producers. Robert L. Lippert announced that the company can handle the product of six indies.

Last year Lippert turned out 33 pictures. This year the program will be increased by six high-budgeters.

## FA (Feldman)-GAC (Rockwell) Co-op Deal Covers Vast Talent Pool

### TV Blamed—Again

Cleveland, April 4. Further evidence of television's cut into the film boxoffice was revealed in a survey taken here by Merrill Cowan, manager of the Alhambra theatre. Of 2,000 replies to an audience poll and a door-to-door check, 710 reported owning video sets. Of those, three-fourths said they attend filmieries less than before they bought their sets, while 80% of the non-set owners reported attending just as often as before TV.

Cowan last year installed a TV lounge in the Alhambra. Poll showed 50% of the filmgoers attending the theatre because of the TV availability. Although no comments were asked, many respondents said "poor movies" were responsible for their drop in attendance, while others indicated they have not left radio for TV viewing.

## McDonald, Rank Talk Phonevision; Test Pix 'Secret'

Chicago, April 4.

Comdr. Eugene F. McDonald, Jr., president of Zenith, today (Tuesday) disclosed that he has promised producers with whom he has firm commitments for use of their pix in Phonevision tests this fall that producer, distributor, or picture would not be named until a week prior to film's showing on test. He made this statement following meeting last night between himself and British producer J. Arthur Rank. Phonevision tests are scheduled for early fall.

While meeting was ostensibly to discuss Rauland Co., Zenith TV tube manufacturing subsidiary for which Rank has European outlet, McDonald said the two did discuss Phonevision and its possibilities in England and Canada. But to query on whether Rank had decided to sell him pix for tests, he gave what is now his stock answer: "Ask Gael (Continued on page 26)

## TOWNS UNTOUCHED BY TV ALSO HIT AT B.O.

Minneapolis, April 4. The boxoffice experience of Hawaiian exhibitors, whose business is off although there's no TV, is being duplicated in this territory, at least as far as the Minnesota Amus. Co. (Paramount theatre circuit) situations are concerned.

Harry B. French, the circuit's president, has revealed that grosses are as much off in towns untouched by television as they are in the Twin City and surrounding areas where there are now more than 100,000 sets, not counting those in taverns, fed by two Minneapolis-St. Paul stations. In fact, some of the towns not getting television show a larger decline than the Twin Cities.

On the other hand, in Stillwater, Minn., a town of 10,000 population 10 miles east of St. Paul, E. L. Peaslee, co-owner of the two theatres there, largely blames television, particularly the TV of Minneapolis Lakers' professional basketball team games, for a 20% drop in his theatres' Sunday business. Sunday, which formerly was the week's best for the showhouses, is now among the poorest, he says.

W. F. Rodgers, Metro distribution veepee queried by VARIETY regarding his TV views upon his recent return from Honolulu, called attention to what's happening in Hawaii without TV.

Hollywood, April 4.

Famous Artists Corp. and General Amus. Corp. have combined manpower and resources which coordinate the talent rosters of both organizations into one big list. Deal, revealed by FA prexy Charles K. Feldman and GAC topper Thomas G. Rockwell, has FA making its film agenting facilities available to GAC, with latter providing services for FA clients in personal appearances, radio and television.

Combination places the two organizations high in the agency field, with possibility they may be on par with both Music Corp. of America MCA and William Morris on talent pools. GAC, strongly entrenched in New York for many years, obviously will attempt to hypo FA prestige while the Feldman office will spearhead a similar drive in the motion picture field on behalf of GAC talent. Both agencies have grown rapidly in last two years, with GAC expanding its band bookings to a point where, last year, it reaped more billings for work than MCA. Latter has been downbeating in the band field for some time, concentrating on other fields. Feldman also has grown noticeably, especially in "bread-and-butter" clients such as cameramen, directors, character actors, etc. Previously it leaned more to top star names. Although FA has a N. Y. office, it has never done any vaude or other flesh bookings, chiefly servicing its people on radio and television.

Arrangement is believed to be a split commission deal. If Feldman gets GAC clients any film deals they'll divvy commissions, ditto if GAC cracks live jobs for Feldman names.

Some of the top showbiz names are involved in this deal. Feldman's clients include Tyrone Power, Marlene Dietrich, Louis Jourdan, Fred MacMurray, Milton Krims, Randolph Scott, Ida Lupino, Howard Hawks, Bruce Manning, Edmund Goulding, Sam Marx, George Raft, Seton Miller, (Continued on page 22)

## Siegel, Strickling To Address Eastern P.A.'s On Better Press Co-op

East and West Coast publicity chiefs for the major companies will coordinate practices regarding reviews and other matters at a session in New York tomorrow (Thursday). Meeting was scheduled to take advantage of the presence in the east of Norman Siegel, chairman of the studio publicity directors' committee and Paramount's, top Coast flack, and Howard Strickling, Metro's Hollywood publicity chief.

The p.a. toppers have put on paper a body of practices to generally improve press relations. Among the items is one guaranteeing that trade papers will get first crack at reviewing pix. Another is that every company will make every film available for review. Some have been showing only those they want seen. All studios will adopt the same practices, as well as having these practices parallel on the two coasts.

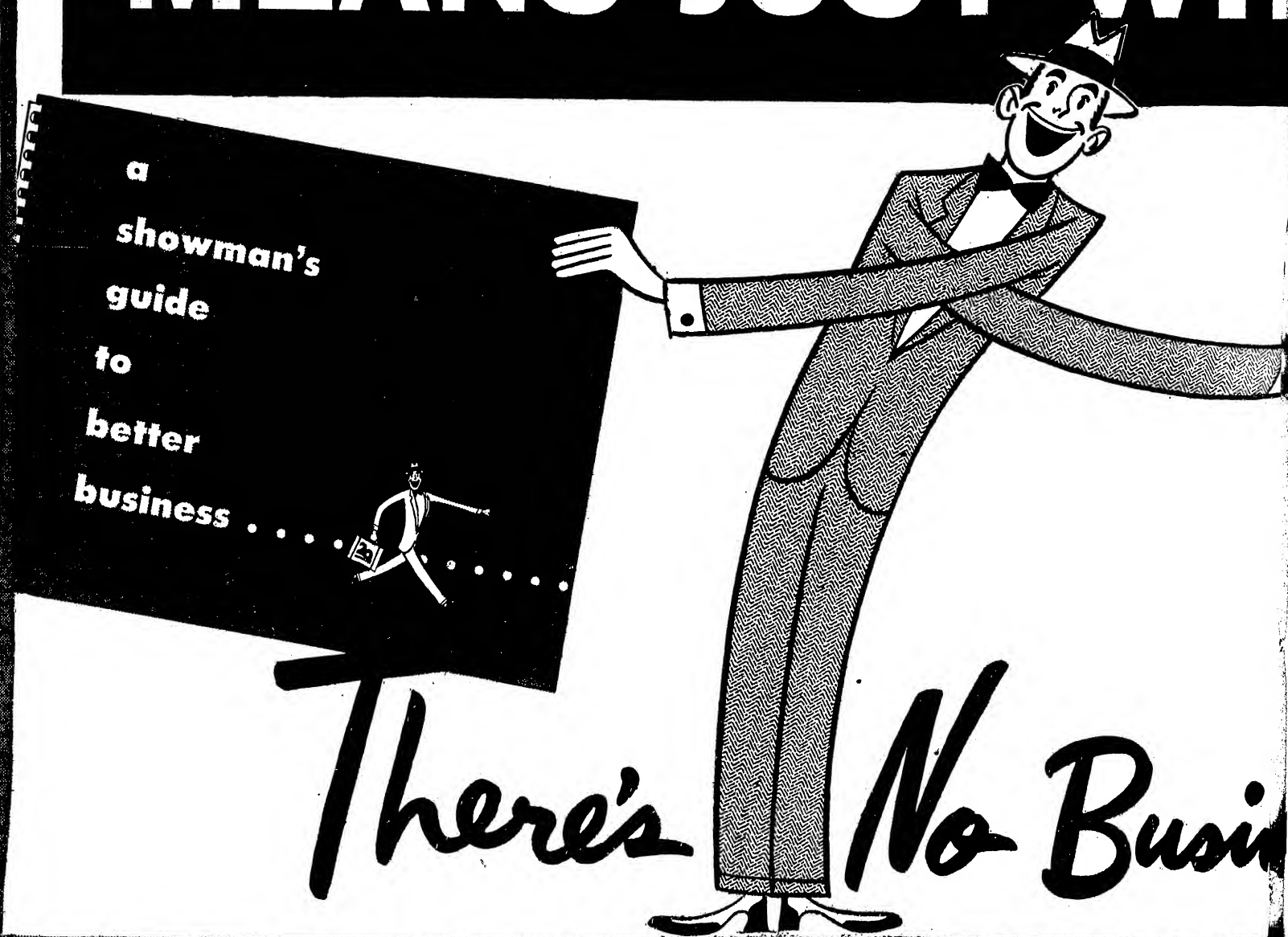
Siegel, who arrived in New York Monday (3) with Bing Crosby, returns to the Coast at the end of the week. He has been confabbing with Par pub-ad topper Max E. Youngstein and other Par execs on "Sunset Boulevard" campaign.

## Ethel Barrymore Gets Top Starring in 'Lady'

Hollywood, April 4. Ethel Barrymore wins top-star billing for the first time in her talking picture career in Metro's "Kind Lady."

Although a top name for years, her best previous credit has been third except for solo starring stint in a silent film some 30 years ago.


**"IF 'CHEAPER B  
AN EXAMPLE OF  
THEN 20th-FOX's S  
ARE BETTER  
MEANS JUST WH**





**Y THE DOZEN' IS  
WHAT'S TO COME,  
LOGAN 'MOVIES  
THAN EVER!'  
AT IT SAYS!" -Variety**

*Back up the Industry's Campaign  
with 20th's Better Than Ever Product!*

 CHEAPER BY THE DOZEN • WABASH AVENUE • TWELVE  
O'CLOCK HIGH • THREE CAME HOME • MOTHER DIDN'T  
TELL ME • WHEN WILLIE COMES MARCHING HOME  
THE BIG LIFT • A TICKET TO TOMAHAWK • UNDER  
MY SKIN • NIGHT AND THE CITY • BROKEN ARROW

*ess Like 20 Business!*  
CENTURY-FOX

L.A. Uneven Albeit 'King's Men' Fat \$23,000; 'Skin' Slim \$24,000, 'Fright' Good 35G, 'Cinderella' High 39G, 2d

Los Angeles, April 4.

First-runs continue at a moderate pace here although several situations are picking up with new bills and Easter school holiday. "Stage Fright" looks good \$35,000 or over in three theatres while combo of "Black Hand" and "Conspirator" shapes okay \$27,000 in two houses.

"Under My Skin" looks very disappointing with less than \$24,000 in five spots. "Sundowners," in two Paramounts, both with stagebills, is sighting \$24,000, not big. "All King's Men" is picking up a pleasant \$23,000 in five small-seaters on strength of Academy acclaim.

"Cinderella" is still very strong, with nearly \$39,000 in two sites, second frame.

**Estimates for This Week**

**Downtown, Hollywood, Beverly Hills, Hawaii, Forum Music Halls (Prin-Cor)** (902; 512; 834; 1,106; 2,100; 55-\$1) — "All King's Men" (Col) and "Traveling Saleswoman" (Col). Nice \$23,000. Last week, "Great Rupert" (EL) and "Killer Shark" (Mono), \$15,600.

**Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC)** (2,097; 2,048; 1,719; 1,248; 2,296; 60-\$1) — "Under My Skin" (20th) and "Tarnished" (Rep). Disappointing \$24,000. Last week, "Four Day Leave" (FC) and "Guilty Bystander" (FC), \$23,800.

**Hollywood, Downtown, Wilshire (WB)** (2,756; 1,757; 2,344; 60-\$1) — "Stage Fright" (WB). Good \$35,000. Last week, "Barricade" (WB), \$24,000.

**Loew's State, Egyptian (UA)** (2,404; 1,538; 60-\$1) — "Black Hand" (M-G) and "Conspirator" (M-G). Okay \$27,000. Last week, "Nancy To Rio" (M-G), \$24,300.

**Hillstreet, Pantages (RKO)** (2,890; 2,812; 50-\$1) — "Cinderella" (RKO) (2d wk). Sturdy \$39,000. Last week, socko \$47,000.

**Los Angeles, Hollywood Paramounts (F&M)** (3,398; 1,451; 40-\$1) — "Sundowners" (EL) with Toni Harper, Tennessee Ernie, onstage at L. A. Jeffries, Dick Wesson at Hollywood. Medium \$24,000. Last week, "House By River" (Rep) with Wesson, Gil Lamb at L. A. Jeffries, Bedell & Mattson at Hollywood, \$19,000.

**United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC)** (2,100; 1,370; 885; 880; 1,145; 60-\$1) — "Kid From Texas" (U) and "Western Pacific Agent" (Lip) (2d wk). Down to \$14,000. Last week, nice \$29,000.

**Orpheum (D'town)** (2,210; 50-95) — "Palomino" (Col) (2d run) with "Fun On Wheels" revue, others, onstage. Thin \$11,500. Last week, "Brother Jonathan" (Mono) (2d run) with eight acts vaude, \$13,100.

**Four Star (UA)** (900; 60-\$1) — "Gay Lady" (EL). Light \$2,500. Last week, "Victorious Years" (FC) (3d wk-5 days), \$1,300.

**Fine Arts (FWC)** (679; 85-\$1.25) — "Il Trovatore" (Indie) (3d wk). Slow \$27,000. Last week, \$2,900.

**'Conspirator' Best Bet In Buff, Modest \$12,500**

Buffalo, April 4.

"The Conspirator" looks as the best of lightweight newcomers this session. It is only fair. Reissues are playing two spots and doing about as well as new product.

**Estimates for This Week**

**Buffalo (Loew's)** (3,500; 40-70) — "Conspirator" (M-G) and "Great Plane Robbery" (UA). Fair \$12,500. Last week, "Mother Didn't Tell Me" (20th), \$11,500.

**Paramount (Par)** (3,000; 40-70) — "Monkey Business" (Par) and "Horse Feathers" (Par) (reissues). Mild \$8,000. Last week, "Davy Crockett" (UA) and "Guilty Bystander" (FC), slow \$10,500.

**Center (Par)** (2,100; 40-70) — "Dakota Lil" (20th) and "Cry Murder" (FC). Modest \$8,500. Last week, "Perfect Strangers" (WB), \$9,500.

**Lafayette (Basil)** (3,000; 40-70) — "Buccaneer's Girl" (U) and "Bodyhold" (Col). Light \$10,500. Last week, "Johnny Holiday" (UA) and "Mark Gorilla" (Col), good \$14,000.

**Century (20th Cent.)** (3,000; 40-70) — "Back Bataan" (RKO) and "Marine Raiders" (RKO) (reissues). Fair \$10,000. Last week, "Great Rupert" (EL) and "Kill or Be Killed" (EL), sluggish \$9,500.

Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$488,000  
(Based on 19 theatres.)  
Last Year ..... \$511,000  
(Based on 16 theatres.)

'Cinderella' Socko 15G, Tops Omaha

Omaha, April 4.

With no school and three kid-appeal pix in town, biz is on up-beat currently. Brandeis, with "Cinderella," is packing kids and adults in playing solo, and doing sock week. Orpheum also looks okay with "Ambush."

**Estimates for This Week**

**Brandeis (RKO)** (1,500; 16-65) — "Cinderella" (RKO). Terrific \$15,000. Doing eight shows daily. Holds. Last week, "Navadan" (Col) and "Blondie's Hero" (Colo), good \$6,700.

**Orpheum (Tristates)** (3,000; 16-65) — "Ambush" (M-G) and "Treasure Monte Cristo" (Indie). Okay \$11,000. Last week, "Blue Grass Kentucky" (Mono) and "Girl in Heart" (Mono), drab \$9,000.

**Omaha (Tristates)** (2,100; 16-65) — "Wake Island" (Par) and "Proudly We Hall" (Par) (reissues). Light \$8,000. Last week, "Big Wheel" (UA) and "Forgotten Women" (Mono), \$9,000.

**State (Goldberg)** (865; 16-65) — "Challenge to Lassie" (M-G) and "Twilight on Sahara" (Rep). Nice \$5,000. Last week, "Cover Girl" (Col) and "Never Lovelier" (Col) (reissues), \$4,500.

'CINDERELLA' SMASH \$32,000 TOPS FRISCO

San Francisco, April 4.

Summer weather is being blamed here for manner in which biz has sluffed off for this stanza. "Cinderella" is outstanding, beating the sluggish trend, with sock session at the Golden Gate. It was backed by a contest in one of dailies and excellent bally. "Tight Little Island" looms trim at United Artists while "Francis" continues big in sixth week at Esquire. Elsewhere takings are mild to slim.

**Estimates for This Week**

**Golden Gate (RKO)** (2,844; 60-85) — "Cinderella" (RKO). Sock \$32,000 or near. Last week, "Eiffel Tower" (RKO) and "Sarumba" (EL) disappointing \$12,000.

**Fox (FWC)** (4,651; 60-95) — "Singing Guns" (Rep) and "Tarnished" (Rep). Only \$12,000. Last week, "Guilty Bystander" (FC) and "Four Days Leave" (FC), mild \$16,500.

**Warfield (Loew's)** (2,656; 60-85) — "East Side" (M-G) (2d wk). Okay \$9,000 in 3 days. Last week, big \$20,000.

**Paramount (Par)** (2,646; 60-85) — "Barricade" (WB) and "Cry Murder" (FC). Oke \$20,000 in 10 days. Last week, "Perfect Strangers" (WB) and "The Marauders" (UA), \$16,500.

**St. Francis (Par)** (1,400; 60-85) — "Conspirator" (M-G) (2d wk). Fair \$10,000 in 9 days. Last week, big \$18,000.

**Orpheum (No. Coast)** (2,448; 55-75) — "Under My Skin" (20th). Mild

Cincy Sans Egg-Laying; 'East Side' Hot \$15,000, 'Strangers' Average 10G

Cincinnati, April 4.

Pre-Easter week is sans usual egg-laying at downtown cages with extra help from five new bills. "East Side, West Side," in nine days at big Albee, is several paces ahead of "Perfect Strangers" for front money. "Barricade" is nice at Grand.

**Estimates for This Week**

**Albee (RKO)** (3,100; 55-75) — "East Side" (M-G). Bright \$15,000 in 9 days. Last week, "Cinderella" (RKO) (2d wk), fancy \$14,000.

**Capitol (Mid-States)** (2,000; 55-75) — "Under My Skin" (20th). Mild

'Cargo' Nice 12G, Toronto

Toronto, April 4.

With the seasonal Holy Week slump plus plethora of holdovers, business is only so-so here this week. Among newcomers, "Perfect Strangers" and "Glass Mountain" are garnering nice returns and "Barricade" is fair. "Francis" is holding a third week at Uptown.

**Estimates for This Week**

**Downtown, Glendale, Scarborough, State (20th)** (1,059; 955; 698; 694; 35-60) — "Cargo" (Capetown) (Col) and "Crime Doctor's Diary" (Col). Nice, \$12,000. Last week, "Backfire" (WB) and "Alias Champ" (Rep), \$13,000.

**Eglinton, Victoria (FP)** (1,080; 1,140; 40-70) — "Hasty Heart" (WB) (2d wk). Good \$9,000 after last week's \$13,500.

**Imperial (FP)** (3,373; 40-70) — "Chain Lightning" (WB) (2d wk). Fair \$8,500 after last week's \$13,000.

**Loew's (Loew)** (2,096; 40-70) — "Key To City" (M-G) (2d wk). Fair \$8,500 after last week's \$10,000.

**Northern, University (FP)** (959; 1,556; 40-70) — "Perfect Strangers" (WB). Okay \$8,000. Last week, "Mother Didn't Tell Me" (20th) (2d wk), \$9,000.

**Odeon (Rank)** (2,390; 50-\$1.20) — "Glass Mountain" (EL). Nice \$9,000. Last week, San Carlo Opera Co.

**Shea's (FP)** (2,386; 40-70) — "Barricade" (WB). Fair \$8,000. Last week, "Paid in Full" (Par), \$9,500.

**Uptown (Loew)** (2,743; 40-70) — "Francis" (U) (3d wk). Holding at \$6,000 after last week's fine \$8,500.

'Horn' Okay 10G, Seattle; 'Cinderella' Great With \$20,000, 'Dumbo' Big 10G

Seattle, April 4.

Big noise here this week is "Cinderella," doing terrific biz at Music Hall, being northwest preem for Disney opus. Elsewhere it is not so good excepting some of holdovers. "Francis" still is big on fourth week downtown.

**Estimates for This Week**

**Blue Mouse (Hamrick)** (800; 59-84) — "Francis" (U) and "Molly X" (U) (m.o.). Fourth week downtown. Big \$5,000. Last week, "Act of Murder" (U) (2d wk) and "Outside Wall" (U), nifty \$3,000.

**Colliseum (Evergreen)** (1,877; 59-84) — "Father Is Bachelor" (20th) and "Palomino" (Col). Okay \$7,000. Last week, "Nevadan" (Col) and "Mark of Gorilla" (Col) (2d wk), \$6,100.

**Fifth Avenue (Evergreen)** (2,349; 59-84) — "Paid in Full" (Par) and "Blonde Dynamite" (Mono). Dim \$6,500. Last week, "Red Shoes" (EL) (3d wk), good \$6,600.

**Liberty (Hamrick)** (1,650; 59-84) — "East Side" (M-G). Mild \$9,000. Last week, "Crockett" (UA) and "Federal Agent" (Rep), good \$4,400.

**Music Hall (Hamrick)** (2,200; 59-84) — "Cinderella" (RKO). North-west preem. Scale for children lifted to 34c, which helps to land terrific \$20,000. Last week, "Malaya" (M-G) (2d wk), \$6,300.

**Orpheum (Hamrick)** (2,600; 59-84) — "Man With Horn" (WB). Oke \$10,000 or close. Last week, "Francis" (U) and "Molly X" (U) (3d wk), great \$9,800.

**Palomar (Sterling)** (1,350; 40-69) — "Dumbo" (RKO) (reissue) plus Dailey's Circus onstage. Great \$10,000. Last week, "Big Wheel" (UA), (2d run), plus stage, fair \$5,000.

**Paramount (Evergreen)** (3,039; 59-84) — "Outlaw" (RKO) and "Traveling Saleswoman" (Col) (3d wk). Fancy \$7,000 after \$9,600 last week.

Hawkins Tilts 'Street' Trim \$25,000, Philly; 'Cinderella' Terrif 16G, 2d

Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,156,000  
(Based on 22 cities, 203 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,670,000  
(Based on 25 cities and 202 theatres.)

'Cindy' Mpls. Ace, Sockeroo \$20,000

Minneapolis, April 4.

Major new fare is limited this week but it carries boxoffice weight. Most important entry that has turnstiles clicking is "Cinderella." It did biggest two days biz for any straight film here Saturday-Sunday. Other good grossers include, "Ambush" and "Backfire." Second loop week for "Francis" on moveover to RKO-Pan is smash after nine days at Orpheum. Bad weather and Lent continue to hurt.

**Estimates for This Week**

**Century (Par)** (1,600; 50-70) — "12 O'Clock High" (20th) (m.o.). Big \$8,000. Last week, "Whirlpool" (20th), light \$4,500.

**Lyric (Par)** (1,000; 50-70) — "Backfire" (WB). Fair \$5,000. Last week, "Dakota Lil" (20th), \$4,200.

**Radio City (Par)** (4,000; 50-70) — "Perfect Strangers" (WB). Mild \$12,000. Last week, "12 O'Clock High" (20th), big \$17,800.

**RKO-Orpheum (RKO)** (2,800; 50-70) — "Cinderella" (RKO). Ideal Easter vacation attraction. Children's admissions upped to 25c for this. Good exploitation and big ad campaign helping. Tie-up with WLOL on "Cinderella" contest and ball for contestants particularly noteworthy. Terrific \$20,000. Last week, "Francis" (U), \$18,000 in nine days.

**RKO-Pan (RKO)** (1,600; 50-70) — "Francis" (U) (m.o.). Still going strong after nine big days at Orpheum. Fancy \$9,000. Last week, "Man With Horn" (WB) (2d wk), okay \$7,500.

**State (Par)** (2,300; 50-70) — "Ambush" (M-G). Okay \$11,000. Last week, "Hasty Heart" (WB), light \$8,500.

**World (Mann)** (400; 50-85) — "Tight Little Island" (U) (3d wk). Has made a profitable run of it. Fine \$2,000. Last week, \$3,200.

'Mike' \$15,000 in Denver; 'Cinderella' Wham 25G

Denver, April 4.

"Cinderella" is way out in front this stanza with packed Orpheum houses spelling smash total. "Key To City" also very big at Broadway. Both hold. "Jeepers Creepers" is fair at Rialto.

**Estimates for This Week**

**Broadway (Wolfberg)** (1,500; 35-74) — "Key To City" (M-G). Big \$13,000, and holding. Last week, "Ambush" (M-G) (2d wk), \$7,500.

**Denham (Cockrill)** (1,750; 35-70) — "Proudly We Hall" (Par). Poor \$6,000. Last week, "Dear Wife" (Par), (2d wk), fair \$9,000.

**Denver (Fox)** (2,525; 35-74) — "Mrs. Mike" (UA) and "Killer Shark" (Mono), day-date with Esquire, Webber. Fair \$12,000. Last week, "Man With Horn" (WB), and "Tarnished" (Rep), \$13,000.

**Esquire (Fox)** (742; 35-74) — "Mrs. Mike" (UA) and "Killer Shark" (Mono), also Denver, Webber. Mild \$1,600. Last week, "Man With Horn" (WB) and "Tarnished" (Rep), \$2,000.

**Orpheum (RKO)** (2,600; 35-74) — "Cinderella" (RKO). Smash \$25,000. Holds over. Last week, "Black Hand" (M-G) and "Daring Caballero" (UA), \$10,500.

**Paramount (Fox)** (2,200; 35-74) — "Baron of Arizona" (Lip) and "Everybody's Dancing" (Lip). Light \$7,000. Last week, "Backfire" (WB) and "Blue Grass Kentucky" (Mono), same.

**Rialto (Fox)** (878; 35-74) — "Jeepers Creepers" (Rep) and "Joan of Ozark" (Rep). Fair \$2,500 or near. Last week, on reissues.

**Webber (Fox)** (750; 35-74) — "Mrs. Mike" (UA) and "Killer Shark" (Mono), also Denver, Esquire. Slow \$1,400. Last week, "Man With Horn" (WB) and "Tarnished" (Rep), \$1,700.

Philadelphia, April 4.

Return of stageshows to the Earle is proving a real tonic, despite generally bearish trend of pre-Easter. Erskine Hawkins band topping stagebill will boost "Side Street" to fine session at Earle. Other exceptions to downbeat are "Wabash Avenue" with great Fox stanza, and "Cinderella" still playing to standees at the Trans-Lux on second round. "The Nevadan" was way below par at Stanley. "Gun Crazy" created little excitement at the Stanton.

**Estimates for This Week**

**Aldine (WB)** (1,303; 50-99) — "Guilty Bystander" (FC). Weak \$8,000. Last week, "Never Fear" (EL), \$7,500.

**Boyd (WB)** (2,360; 50-99) — "Nancy To Rio" (M-G) (3d wk). Fair \$14,000. Last week, okay \$18,000.

**Earle (WB)** (2,700; 50-99) — "Side Street" (M-G) with Erskine Hawkins orch. Erroll Garner trio, Savannah Churchill onstage. Fine \$25,000. Last week, "Samson and Delilah" (Par) (8th wk), \$12,000.

**Fox (20th)** (2,250; 50-99) — "Wabash Avenue" (20th). Getting good play for great \$25,000 on week. Last week, "Three Came Home" (20th) (2d wk), \$16,000.

**Goldman (Goldman)** (1,200; 50-99) — "Conspirator" (M-G) (2d wk). Okay \$10,500 after solid \$14,000 for opener.

**Karlton (Goldman)** (1,000; 50-99) — "Black Hand" (M-G) (2d wk). Neat \$8,000 after nice \$12,600 for tee-off.

**Mastbaum (WB)** (4,360; 50-99) — "Perfect Strangers" (WB) (2d wk). Down to \$12,000. Last week, slim \$18,000.

**Randolph (Goldman)** (2,500; 50-99) — "Foolish Heart" (RKO) (3d wk). Holding nice pace at \$11,000. Last week, \$15,000.

**Stanley (WB)** (2,950; 50-99) — "Nevadan" (Col). Dull \$14,000. Last week, "Buccaneer's Girl" (U), \$13,000.

**Stanton (WB)** (1,475; 50-99) — "Gun Crazy" (UA). Real blank at \$7,500. Last week, "Barricade" (WB), \$8,000.

**Trans-Lux (T-L)** (500; 50-99) — "Cinderella" (RKO) (2d wk). Only size of house holding down total, giant \$16,000, or near. Last week, wow \$16,500.

'Conspirator' Nice 16½G, Prov.; 'Wall' Light 10G, 'Crockett' Dull \$7,500

Providence, April 4.

Holy Week is being observed fairly closely hereabouts with all stands off. Best of the lot is State's "Conspirator" but it will not be big. "Outside Wall" shapes fairish at Albee.

**Estimates for This Week**

**Albee (RKO)** (2,200; 44-65) — "Outside Wall" (U) and "Square Dance Jubilee" (Lip). Fairish \$10,000 for 8-day stand. "Buccaneer's Girl" (U) opens Wednesday.

**Fay's (Fay)** (1,400; 44-65) — "Yellow Sky" (reissue) and vaude onstage. Fair \$6,000. Last week, "Whole Town's Talking" (Col) (re-issue) and vaude onstage, \$6,200.

**Majestic (Fay)** (2,200; 44-65) — "Perfect Strangers" (WB) and "Western Pacific Agent" (Lip). Slow \$9,000. Last week, "Three Came Home" (20th) (2d wk), nice \$10,000.

**Metropolitan (Snider)** (3,100; 44-65) — "Davy Crockett" (UA) and "Guilty Bystander" (FC). Dull \$7,000 in 8 days. Last week, "G.I. Joe" (EL) and "Change of Heart" (Rep) (reissues), \$6,200.

**State (Loew)** (3,200; 44-65) — "Conspirator" (M-G) and "Mark Gorilla" (Col). Fairly steady at \$16,500. Last week, "Nancy To Rio" (M-G) and "Girl San Lorenzo" (Col), \$18,000 in 9-day run.

**Strand (Silverman)** (2,200; 44-65) — "Song To Remember" (Col) (re-issue). Started Monday (3). Last week, "Father Is Bachelor" (Col) and "Palomino" (Col), light \$9,000.

'WHEEL' TURNING IN OKAY \$11,000, L'VILLE

Louisville, April 4.

Moderate business is on tap this week. New entry, "Big Wheel," at Loew's State is shaping fairly good, as is holdover of "Samson and Delilah" at Rialto. Two weeks is a rather stiff assignment for that big house, but "Samson" looks to justify its remaining over.

**Estimates for This Week**

**Mary Anderson (People's)** (1,200; 45-65) — "Barricade" (WB). Perking somewhat, to \$7,500, okay. (Continued on page 26.)



# Chi Marks Time But Martin-Lewis Boost 'Wabash' to Smooth \$60,000; 'Mother' 12G, 'Strangers' Dull 15G

Chicago, April 4. "Wabash Avenue," world preem- ing here, took off to a big start with Dean Martin and Jerry Lewis onstage at Chicago giving it a big boost. Prime \$60,000 expected, but biz elsewhere is sluggish for most part. Only pics doing better-than-average trade are three long-run holdovers. "Perfect Strangers," at State-Lake, is mild \$15,000. Only other newcomer in town, "Mother Didn't Tell Me," is only \$12,000 at Palace.

"Golden Gloves Story," with Margaret O'Brien and Buddy Rogers band in person in second week at Oriental is down to \$21,500. "Third Man" is maintaining pace, seventh week at Selwyn, being \$11,500 or near. "12 O'Clock High," in its fifth at Woods, should do trim \$13,500.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Wabash Avenue" (20th) and Dean Martin and Jerry Lewis onstage. Building to big \$60,000. Last week, "Man with Horn" (WB) with Ink Spots (2d wk), nice \$40,000.

Garrick (B&K) (900; 50-98)—"The Killers" (U) and "Brute Force" (U) (reissues). Nice \$6,000. Last week, "Blossoms in Dust" (M-G) and "Johnny Eager" (M-G) (reissues) (2d wk), \$3,500.

Grand (RKO) (1,500; 98)—"Outside the Wall" (U) (2d wk). Looks sluggish \$8,000. Last week, \$8,000.

Oriental (Booth) (3,400; 50-98)—"Golden Gloves Story" (EL) with Margaret O'Brien and Buddy Rogers orch onstage (2d wk). Looks slow \$21,500. Last week, \$37,000.

Palace (RKO) (2,500; 98)—"Mother Didn't Tell Me" (20th). Light \$12,000. Last week, "Cinderella" (RKO) (5th wk), big \$18,000.

Roosevelt (B&K) (1,500; 50-98)—"Wake Island" (Par) and "Proudly We Hail" (Par) (reissues) (2d wk). Mild \$7,000. Last week, \$10,000.

Selwyn (Shubert) (1,000; 98-120)—"Third Man" (SRO) (7th wk). Still great at \$11,500 or near. Last week, \$12,500.

State-Lake (B&K) (2,700; 50-98)—"Perfect Strangers" (WB). Light \$15,000. Last week, "Black Hand" (M-G) (2d wk), \$10,000.

United Artists (B&K) (1,700; 50-98)—"Paid in Full" (Par) and "Unmasked" (Rep) (2d wk). Drab \$6,000 or close. Last week, \$9,000.

Woods (Essaness) (1,073; 98)—"12 O'Clock High" (20th) (5th wk). Nice \$13,500. Last week, \$17,000.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (7th wk). Smart \$4,500. Last week, \$5,000.

## Det. Still Slow Albeit 'Barricade' Oke \$16,000; 'Sinner' Slight \$18,000

Detroit, April 4. Holy week combined with the Chrysler strike is cutting the take here to lowest point this year. "Barricade" at the Palms, "Key to City" at Michigan and "Foolish Heart" at the Adams are okay to fair. The rest are slim to poor.

**Estimates for This Week**  
Fox (Fox-Mich) (3,000; 70-95)—"South Sea Sinner" (U) and "Tight Little Island" (U). Slim \$18,000. Last week, "Mother Didn't Tell Me" (20th) plus Jack Carson show onstage, good \$34,000.

Michigan (United Detroit) (4,000; 70-95)—"Key to City" (M-G) (2d wk). Fair \$15,000. Last week, fine \$24,500.

Palms (UD) (2,900; 70-95)—"Barricade" (WB) and "Tyrant of Sea" (Mono). Okay \$16,000. Last week, "Black Hand" (M-G) (2d wk), \$12,000.

United Artists (UD) (2,000; 70-95)—"Cargo Capetown" (Col) and "Military Academy" (Col). Poor \$10,000. Last week, "Perfect Strangers" (WB) and "Federal Agent" (Rep), \$12,000.

Madison (UD) (1,800; 70-95)—"Outside the Wall" (U) and "Traveling Saleswoman" (U). Slim \$8,000. Last week, "Great Rupert" (EL) and "Fighting Redhead" (Mono), \$6,500.

Adams (Balaban) (1,700; 70-95)—"Foolish Heart" (RKO). Okay \$9,000. Last week, "East Side" (M-G) and "Leave to Henry" (Mono) (2d wk), \$8,000.

Downtown (Balaban) (2,900; 70-95)—"Conspirator" (M-G) and "Palooka Meets Humphrey" (Mono) (2d wk). Uninspiring \$5,000. Last week, \$7,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Rio' Mildish \$28,000 in Hub

Boston, April 4. Observance of Holy Week is cutting in deeply on biz hereabouts with turnstile activity very slow. Most major houses brought in new product for Saturday (1) opening to catch shoppers but it was not much help. "Nancy Goes to Rio" at State and Orpheum looks best with "Captain China" at Paramount and Fenway mild. "Winslow Boy" at Astor and "Bicycle Thief" at Beacon Hill are fair on holdovers.

**Estimates for This Week**  
Astor (Jaycox) (1,200; 50-95)—"Winslow Boy" (EL) (2d wk). Slumped to \$6,500 after fair \$9,000 for first.

Beacon Hill (Beacon Hill) (780; 40-95)—"Bicycle Thief" (Indie) (7th wk). Oke \$5,000. Last week, \$6,000.

Fenway (NET) (1,373; 40-85)—"Capt. China" (Par) and "Bells Coronado" (Rep). Slim \$5,000. Last week, "Three Came Home" (20th) and "Western Pacific Agent" (Lip) (2d wk), only \$7,500 in 10 days.

Memorial (RKO) (3,500; 40-85)—"Francis" (U) and "Black Shadows" (EL). Down to \$16,000 for second stanza after okay \$21,500 in first.

Metropolitan (NET) (3,500; 40-85)—"Perfect Strangers" (WB) and "Killer Shark" (Mono). Opened slowly Saturday (1). Last week, "Paid in Full" (Par) and "Federal Agent" (Rep), neat \$24,000.

Orpheum (Loew) (3,000; 40-85)—"Nancy to Rio" (M-G) and "Blondie's Hero" (Col). Fair \$17,000. Last week, "East Side" (M-G) and "Girls' School" (Col), \$28,000 for 10 days.

Paramount (NET) (1,700; 40-85)—"Capt. China" (Par) and "Bells Coronado" (Rep). Mild \$10,000. Last week, "Three Came Home" (20th) and "Western Pacific Agent" (Lip) (2d wk-10 days), \$14,000.

State (Loew) (3,500; 40-85)—"Nancy to Rio" (M-G) and "Blondie's Hero" (Col). Fair \$11,000. Last week, "East Side" (M-G) and "Girls' School" (Col), \$17,000 in 10 days.

## MONROE HELPS 'KATY' LOFTY \$24,000, INDPLS.

Indianapolis, April 4. Holy Week biz is resulting in sub-par grosses at most deluxers here this stanza. But "Square Dance Katy," sparked by Vaughn Monroe band onstage, is riding out the lull in big style at Circle to lead city by wide margin. "Conspirator" at Loew's and "When Willie Comes Marching Home" at Indiana are only fair.

**Estimates for This Week**  
Circle (Gamble-Dolle) (2,800; 50-90)—"Square Dance Katy" (Mono) with Vaughn Monroe orch, others onstage. Sockeroo \$24,000. Last week, "Holiday Affair" (RKO) and "Federal Agent" (Rep), tepid \$7,500 at 44-65c scale.

Indiana (G-M) (3,300; 44-65)—"Willie Comes Home" (20th) and "Fighting Stallion" (Indie). Thin \$8,500. Last week, "Chain Lightning" (WB) and "Palooka Meets Humphrey" (Mono), modest \$10,000.

Loew's (Loew's) (2,427; 44-65)—"Conspirator" (M-G) and "Palooka" (Col). Fairish \$10,000. Last week, "Nancy to Rio" (M-G) and "Bodyhold" (Col), oke \$11,500.

Lyrie (G-D) (1,600; 44-65)—"Proudly We Hail" (Par) and "Wake Island" (Par) (reissues). Fair \$5,000. Last week, "Young Daniel Boone" (Mono) and "Grand Old Opry" onstage, modest \$11,000 at 50-85c scale.

## Pitt in Seasonal Slump But 'Cindy' Tall 18½G

Pittsburgh, April 4. Holy Week is just about what was expected here, with one exception. That is "Cinderella" at Stanley, socko, being spurred on by phenomenal kid trade over weekend. Otherwise, however, the town is limp. "Conspirator" is way off at Penn, and only Fulton showing a faintly respectable trend on holdover of "Three Came Home."

**Estimates for This Week**  
Barry (Skirball) (1,100; 45-80)—"Port New York" (EL) and "Blonde Dynamite" (Mono). No action with \$4,000. Last week, "Pirates Capri" (FC), \$4,500.

Fulton (Shea) (1,700; 45-80)—"Three Came Home" (20th) (2d wk). Holding up fairly well at around \$8,000 on top of nice \$12,000 last week. Hangs around extra 3 days to give "Wabash Avenue" (20th) an Easter opening Saturday (8).

Harris (Harris) (2,200; 45-80)—"Nevadan" (Col). Fair \$8,000 or near. Last week, "Baby Makes Three" (Col) yanked after 5 slim days at \$5,000.

Penn (Loew's) (3,300; 45-80)—"Conspirator" (M-G). Only \$11,000 looms, light. Last week, "Nancy to Rio" (M-G), average \$18,000 in 10 days.

Stanley (WB) (3,800; 45-80)—"Cinderella" (RKO). Crix clasped this one to their bosoms and so apparently is everybody else. Only real action in town, sock \$18,500. Holds for Easter Week. Last week, "Perfect Strangers" (WB), dim \$8,500.

Warner (WB) (2,000; 45-80)—"Barricade" (WB). Dull \$6,500. Last week, "Guilty Bystander" (FC) and "Four Days Leave" (FC), ditto.

## St. Loo Sags But 'Cinderella' 18G

St. Louis, April 4. All-day rain, with intermittent hail, ushered in Holy Week here in this heavily populated Catholic city, with more following yesterday (Mon.). This combo is not doing mainstem theatres any good. "Cinderella," with seldom-used 8:30 a.m. opening, is on its way to fancy session at the Ambassador but it is the sole new entry to do much. "Francis" still is doing okay in third week at the St. Louis.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 50-75)—"Cinderella" (RKO). Fancy \$18,000. Last week, "Singing Guns" (Rep) and "12 O'Clock High" (20th) (2d wk), \$7,500.

Fox (F&M) (5,000; 50-75)—"Tarzan and Slave Girl" (RKO) and vaude. Mild \$16,000. Last week, "The Outlaw" (RKO) and vaude, sock \$22,000.

Loew's (Loew) (3,172; 50-75)—"Big Wheel" (UA) and "Bodyhold" (Col). Mild \$14,000. Last week, "Conspirator" (M-G) and "Kazan" (Col), \$15,000.

Missouri (F&M) (3,500; 50-75)—"Perfect Strangers" (WB) and "They Live By Night" (RKO) (2d wk). Down to \$6,000 following light \$7,000 initial stanza.

St. Louis (F&M) (4,000; 50-75)—"Francis" (U) and "Blondie's Hero" (Col) (3d wk). Off to \$7,000, still oke, after big \$12,000 second session.

## 'Wife' Forte 16G, Mont'l

Montreal, April 4. Plenty of holdovers here currently and nearly all are doing well. Top newcomer is "Dear Wife," nice at Palace.

**Estimates for This Week**  
Loew's (CT) (2,855; 40-65)—"Inspector General" (WB) (2d wk). Still big \$19,000 following sock first at \$25,000.

Capitol (C.T.) (2,412; 34-60)—"King's Men" (Col) (2d wk). Okay \$8,000 after good \$14,500 for second.

Palace (C.T.) (2,625; 34-60)—"Dear Wife" (Par). Nice \$16,000 or near. Last week, "Key to City" (M-G), \$15,500.

Imperial (C.T.) (1,839; 26-45)—"South Sea Sinner" (U) and "Black Midnight" (U) (2d wk). Okay \$7,000 after neat \$9,500 opening session.

Princess (C.T.) (2,131; 34-60)—"Backfire" (WB). Trim \$9,000. Last week, "Black Hand" (M-G), \$7,000.

Orpheum (C.T.) (1,040; 34-60)—"Carnegie Hall" (UA) and "Fabulous Joe" (UA) (reissues). Oke \$6,000. Last week, "Tension" (M-G) and "Shamrock" (M-G), \$3,500.

# 'O'Grady'-Easter Show Big \$144,000, Tops B'way; 'Dozen'-Warren Hot 115G, 'Carey'-Vaude 60G, 9 New Bills Due

Broadway first-run boxoffice is following the usual Holy Week pattern this session, with the bright spots an exception. However, two new bills are registering smash totals and hinting that better trade may develop with the arrival of new, stronger product and Easter Sunday. The way that crowds poured in at the Music Hall and Roxy indicated there's business around when the public has the yen to see certain shows.

Aside from laying out coin for Easter outfits, the final week of Lent and admittedly sluggish economic conditions, big N. Y. deluxers had to contend with moderate to springlike weather much of the week. Opening of the Ringling circus today (Wed.) is not viewed as helping either.

Annual Easter show on the stage, with "Daughter of Rosie O'Grady" is bringing the Music Hall a big \$144,000 opening week. Per usual, it is the "Glory of Easter" pageant that is proving a big magnet. Hall starts giving extra shows Friday (7).

"Cheaper by Dozen," with a stagebill headed by Fran Warren, is headed for \$115,000 initial stanza, also big. "Capt. Carey, U. S. A." with Mel Tormé, Ella Fitzgerald, Sam Donahue band, looks only fair at \$60,000 in the Paramount.

Only other substantial business is being done by "Third Man" at the Victoria and "Cinderella" at the Mayfair. Former may reach sock \$24,000 in current (9th) round while "Cinderella" continues smash with \$25,000 for sixth frame. "Cargo to Capetown" with vaude, is good \$18,000 at Palace. Most other spots are very light.

Nine new bills will be launched during the next few days to take advantage of the Easter upswing. "Nancy Goes to Rio" opens tomorrow (Thurs.) at the State.

Friday openings are "Damned Don't Cry" with Peter Lind Hayes, Mary Healy, Miguelito Valdes band at Strand; "Comanche Territory" at Rivoli; "Love Happy" at Criterion; and "Run for Money" at Park Ave.

On Saturday (8), "Golden Twenties" goes into Astor, "City Lights" into Globe, and "Reformer and Redhead" plus Sammy Kaye band and Nancy Walker start at Capitol. The Mayfair is holding "Cinderella" over Easter Sunday, with "Guilty of Treason" starting Monday (10). Paramount brings in its Easter bill Wednesday (12), being topped by "Riding High" and Billy Eckstine, Henny Youngman onstage.

**Estimates for This Week**  
Ambassador (Siritzky) (1,100; 70-1)—"Scandals of Clochemerle" (Siritzky) (2d wk). Wound up initial week last Monday (3) with very big \$9,500, best here in many weeks. Looks in for run. Previously used second-runs and oldies.

Astor (City Inv.) (1,300; 60-150)—"Three Came Home" (20th) (7th final wk). Limping along, with only \$9,500 for sixth week ended Monday (3) after slow \$13,000 for week ahead. Stays only four days of seventh round. "Golden Twenties" (RKO) opens Saturday (8).

Blou (City Inv.) (589; \$120-240)—"Red Shoes" (EL) (76th wk). Continues surprisingly firm in view of conditions with \$7,500 or near for current session after \$8,000 for 74th frame. Continues on.

Capitol (Loew's) (4,820; 55-150)—"Yellow Cab Man" (M-G) plus George Paxton orch, Artie Dann, Sylvia Froos (2d-final wk). Down to \$25,000 or close, dull after light \$33,000 opener. Sylvia Froos replaced Toni Arden, who left because of illness, in second week. "Reformer and Redhead" (M-G) with Sammy Kaye orch. Nancy Walker topping stage bill opens Saturday (8).

Criterion (Moss) (1,700; 50-175)—"Buccaneer's Girl" (U) (2d wk-6 days). On abbreviated holdover round looks like only \$7,500 after lightweight \$12,000 opener. "Love Happy" (UA) opens Friday (7).

Globe (Brandt) (1,500; 50-120)—"Outlaw" (RKO) (7th-final wk). Off to \$7,000 or under in final frame, but okay for seventh week. Sixth was \$9,500, making highly successful run. "City Lights" (UA) (reissue) opens Saturday (8).

Mayfair (Brandt) (1,736; 50-120)—"Cinderella" (RKO) (7th-final wk). Still holding up at around \$25,000 for sixth stanza ended last night (Thurs.) after big \$27,000 for

fifth week. "Guilty of Treason" (EL) opens Monday (10).

Palace (RKO) (1,700; 55-120)—"Cargo to Capetown" (Col) and vaude. Looks good \$18,000 or a bit over, with pic's star, Broderick Crawford, plugged for his Academy award. Last week, "Side Street" (M-G) plus vaude, solid \$21,500, over hopes.

Paramount (Par) (3,664; 55-150)—"Capt. Carey, U.S.A." (Par) plus Mel Tormé, Ella Fitzgerald, Sam Donahue orch, Johnny Morgan onstage (2d-final wk). First week ended last night (Tues.) was fair \$60,000 or near. In ahead, "Francis" (U) with King Cole Trio, Ray McKinley orch (2d wk), fancy \$61,000. "Riding High" (Par) and Billy Eckstine, Henny Youngman, Pete Rugolo orch open April 12.

Park Avenue (U) (593; 90-150)—"Astonished Heart" (U) (8th-final wk). Holding only 4 extra days. Seventh round ended Monday (3) was down to \$3,700 after \$4,200 last week. "Run For Your Money" (U) opens Saturday (8).

Radio City Music Hall (Rockefellers) (5,945; 80-240)—"Daughter of Rosie O'Grady" (WB) with Easter holiday show, "Glory of Easter," onstage. Soaring to big \$144,000, best opening frame here in some time. Holds, natch! Last week, "Woman of Distinction" (Col) and stageshow (2d wk), \$94,000.

Rialto (Mage) (594; 44-98)—"Without Pity" (Indie) (4th wk). Third round ended last night (Tues.) held strongly at around \$8,000 after fast \$10,000 for second week. Excellent ballyhoo is going far in putting over Italian-made pic.

Rivoli (UAT-Par) (2,092; 90-180)—"Samson and Delilah" (Par) (15th-final wk). Modest \$10,500 in final 8 days after okay \$12,500 for regular 14th week. "Comanche Territory" (U) opens Friday (8).

Roxy (20th) (5,886; 80-175)—"Cheaper By Dozen" (20th) plus Fran Warren topping stageshow. Hitting smash \$115,000 or thereabouts, biggest initial session here in many weeks. Holds indef. Last week, "Under My Skin" (20th) and China Doll Revue onstage (2d wk), slow \$40,000.

State (Loew's) (3,450; 55-150)—"Outriders" (M-G) (4th-final wk). Down to thin \$7,000 or near for 8 days after \$9,000 last week. "Nancy Goes to Rio" (M-G) opens tomorrow (Thurs.).

Strand (WB) (2,776; 55-92)—"Barricade" (WB) plus Count Basie orch, Billie Holiday topping stage bill (2d-final wk). Down to around \$21,000 after mild \$34,000 opener. "Damned Don't Cry" (WB) with Peter Lind Hayes, Mary Healy, Miguelito Valdes orch and Pan-American revue onstage opens Friday (7).

Sutton (R&B) (561; 90-150)—"Fallen Idol" (SRO) (21st wk). The 20th stanza ended Monday (3) held up very strongly at \$6,000 after \$6,400 for 19th week. Stays on, with "Winslow Boy" (EL) coming in next.

Trans-Lux 60th St. (T-L) (453; 74-150)—"Tight Little Island" (U) (15th wk). Fourteenth round ended last Saturday (1) was \$5,000, very fine for this stage of run, after \$5,500 for 13th week.

Victoria (City Inv.) (1,060; 95-150)—"Third Man" (SRO) (9th wk). Holding up surprisingly strong in face of downbeat with rousing \$24,000 in current stanza ending today (Wed.) after \$25,200 for eighth week. Stays on indef.

## 'Cab Man'-Vaude \$23,000 In Dim D.C.; 'Strangers' NG 12G, 'Island' 9G, 2d

Washington, April 4. Holy Week promises to take its usual toll of town's b.o., with newcomers hardest hit. Sturdy holdovers, like "Third Man" at Playhouse, "Tight Little Island" at Little and Dupont, and "Red Shoes" at Trans-Lux, seem to be holding their own. "Cinderella" is tapering off, but may build during school holiday if heli dove. Of newcomers, "Yellow Cab Man" at Loew's Capitol seems best bet.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-74)—"Yellow Cab Man" (M-G) plus vaude. Good \$23,000. Last week, "Key to City" (M-G) (2d wk) plus vaude, nice \$17,000.

Dupont (Lopert) (386; 50-85)—"Tight Little Island" (U) (2d wk).

(Continued on page 26)



# "ANNIE" PRESS PREVIEW Electrifies Industry!

M-G-M's "Annie Get Your Gun"  
Bigger than the Stage Hit!

Greatest Technicolor Musical  
of all time is here!

**ONE BIG ONE AFTER ANOTHER!**

Have you heard about M-G-M's  
**"THE ASPHALT JUNGLE"**  
It is absolutely sensational!

"FATHER OF THE BRIDE" WOW!  
Best seller hailed at Coast Preview  
as box-office tonic to delight America!

*Prediction!*  
"THE NEXT VOICE YOU HEAR"  
will echo through the world!

Just received this wire!  
"PREVIEW OF 'CRISIS' TERRIFIC! WATCH!"

No end to good news from California!

Riotous "Reformer and the Redhead" gets set for new comedy  
records nationwide as continued success is won by "Battleground,"  
"On The Town," "Adam's Rib," "Malaya," "Ambush" and many more!

# FIRST

# IN PICTURES-AND THAT MEANS FIRST!

Yesterday! Today! Tomorrow!



# EUROPE'S UNCLEAR CHANNELS

## Plans to Break Up UFA Finally Set After Months of U.S.-British Squabbles

Bonn, Germany, March 28.  
Following months of inaction, the Council of the Allied High Commission this week finally set up machinery for breaking up the giant UFA film combine by transferring its assets to private ownership. Agency which will be responsible for disposal of former Reich-owned motion picture property will be the Decartelization and Industrial Deconcentration Group (DIDEG). Commission's decision is retroactive to Sept. 21, '49.

In the past, no means existed for the dissolution of UFA within the scope of existing Allied military government legislation. Originally, the occupying powers voted to turn over administration of the breakup to the German states but never carried out their plan. Since UFA's liquidation was decreed more than six months ago, the long delay has been marked by constant squabbling between British and American officials over the means of executing the terms of the decartelization law.

Tiffing of the British and American occupation toppers was highlighted by a variety of charges. Chief of the U. S. officials' assertions was the claim that the British deliberately used dilatory tactics to sabotage the entire program. It was also said that the British were hoping for an Allied deadlock as an excuse for turning back the dissolution program to the Germans. Yanks naturally feel that if the Bonn government were tossed the UFA decartelization reins, it would go about its chore in a decided half-hearted manner.

UFA, it's recalled, had a virtually complete film monopoly during the Nazi regime. Since 1945 the combine's holdings have been controlled by agencies of Military Government and the Commission. Total assets of the various properties are now estimated to be worth between 40 to 50,000,000 Deutsche Marks (\$12-\$15,000,000 at the official rate of exchange). However, this estimate doesn't include the organization's liabilities.

While UFA in its heyday had nine producing companies, only one, Munich's Bavaria Filmkunst, is now in operation. Filmkunst is said to hold 50% of western Germany's feature film capacity. Also still functioning is Mars Film in Berlin's British sector. Other UFA assets include Universum Film, owner of studios leased by UFA's affiliated producers, as well as some 40 first-run film theatres, laboratories, music publishing houses, etc. Tobis Tonbild Syndikat, a patent holding company, rounds out UFA.

## ZURICH HAS 1ST FILM FEST; ALL FRENCH PIX

Zurich, April 4.  
For the first time Zurich has had a film festival of its own, March 27 to 31, devoted entirely to the first presentation of several important new French-made pix. The following were selected for the occasion: "La Beauté du Diable" ("Beauty of the Devil"), by René Clair; "Un Homme Marche Dans la Ville" ("A Man Marches Through Town"), by Marcel Pagliaro; "Nous Irons à Paris" ("We'll Go to Paris"), by Jean Boyer; "Rendez-vous Avec la Chance" ("Date With Luck"), by E. E. Reinert; "La Souricière", by Henri Calef; "La Marie du Port" ("Marie of the Harbour"), by Marcel Carne; "Miquette et sa Mere" ("Miquette and Her Mother"), by H. G. Clouzot; "Orphée", by Jean Cocteau.

Fest was organized by Unifrance-Film, Paris, recently-founded association of all French producers. About a dozen top personalities of the French screen made p.a.s. at the shows.

Israelites Pick 'Belinda'  
Tel-Aviv, March 21.  
Poll of readers by Kolnoa, only cinema mag in Israel, resulted in "Johnny Belinda" (WB) being picked best film for 1949. "Best Years of Our Lives" (RKO) and "Green Dolphin Street" (M-G) also were high on the list.

## 'Tintock' in Scot Fold After OK 15-Week Run

Glasgow, April 4.  
Scotland's most successful legit revue in years, "The Tintock Cup," originally skedded for a four-week stint, closed here Saturday (1) at Citizens theatre after 15 weeks and 116 performances.  
It brought \$66,000 to the box office, boosting considerably the finances of this longhair theatre.  
Tyrone Guthrie's "Top of the Ladder" premed Monday (3).

## Mex Pix Industry Due for \$ Hypo

Mexico City, April 4.  
Pix biz is to get an important artistic and coin hypo this year with the production in Mexico of at least 100 pix, representing an expenditure of \$20-\$30,000,000, by top U. S. and European producers, according to Andres Serra Rojas, prez of the Mexican film industry's own bank, the Banco Nacional Cinematografico, after a lengthy talk with President Miguel Aleman.

Banker said all top U. S. and European companies have applied to the Mexican government for permits to make pix in Mexico during the year. Cheap peso, currently 11.58c per dollar; good studios and help—players and technicians—as well as climate are big draws for the foreign producers, he said. He asserted fullest facilities are allowed all who want to make pix in Mexico and the only demand on them is that they obey Mexican law which makes a must of Mexican help dominating in the making of each such pix, though some imported stars, directors and technicians are allowed.

## French-Spanish Pix Producers Map Ties; Madrid Studios Busy

Madrid, March 28.  
French producer George Lass has been in Spain for the last two weeks discussing the possibilities of making Franco-Spanish pix in color using the Cinefotocolor system of Mangrane and Fernando Granada. This system has been evolved in Spain with the help of German technicians, who have been working in the film industry since before the war, and has been used with a certain success for the last 12 months.

This is another step towards a closer collaboration between the French and Spanish film industries, in which the French seem at the moment particularly interested.  
Madrid studios are busy. At the C.E.A. studios the Peninsula Films has completed the interiors of "Cuentos de la Alhambra" ("Alhambra Tales") and the troupe, under director Florian Rey, is going to Granada on location. The Maria Felix starrer, "Saturday night," will be ready by the end of April.

Roptence has started preparatory work for "Wolfgram," the Mur Otis opus that will have Tilda Thamar as femme lead. At the same studios Del Amo is preparing "El Alcázar de Zalamea."

## 'BICYCLES' TO MOSCOW

Rome, March 28.  
Soviet film exhibitors have bought the Italian film, "Ladri di Bici" ("Bicycle Thieves") for showing in Moscow, according to pix authorities here.

The Soviet exhibitors previously bought Rossellini's "Open City" and another Italian film, "Favorite Aria."

## SPECTRUM-SPLIT CREATING BABEL

Vienna, March 28.  
Since March 15, when the new frequency assignments agreed upon at last year's Copenhagen convention went into effect, European radio reception has been in the wildest mess in broadcasting history. An evening ramble up and down the dials sounds like a Chinese fire drill, with scarcely any single station enjoying a really clear channel. Virtually every transmitter on the Continent and British Isles was switched a few kilocycles one way or another.

Net result has been the most monumental jamming carnival to which the human ear has ever been exposed. Programs in some 40 languages battle for supremacy on closely adjacent or often simultaneous channels. General effect in most locations has been improvement of distant reception, in which comparatively few listeners are interested, and definite deterioration in listenability of home stations, in which most families are most interested.

The hassle has endless facets. One of the most important is the fact that the Copenhagen meet failed to take into account U. S.-operated army transmitters and "Voice of America" relay stations, some of which slam it out on choice dial spots with huge power, up to 100 kw in individual cases. Theoretically (Continued on page 18)

## Still Manage to Scrape Up U.S. Films in Buenos Aires; Reissues Also Are Strong

Buenos Aires, April 4.  
Although no U. S. films have been imported into Argentina since March of last year, distributors in Buenos Aires still manage to scrape up a few pictures for release every now and then, and the past week has ushered in more of these than for a long time past.

UA has just released "Don't Trust Your Husband" at the Opera, and at the Suipacha "My Wife's Lovers," with Claudette Colbert and Joel McCrea, Mary Astor and Rudy Vallee, issued by Transocean, is grossing big, although obviously very much "dated."

After being held up by censorship for almost two years, RKO has at last been able to arrange for "Mourning Becomes Electra" to go on at the Broadway and Luxor theatres simultaneously this week.

There is even the first postwar Austrian picture on the Radar screen, distributed by Monitor. This is "Der Hofrat Geiger," a musical comedy reminiscent of "White Horse Inn," with Maria Andergast, Waltraut Haas, Paul Hoerberger and Hans Moser.

"Stairway to Heaven" has been reissued at the first-run Ideal, simultaneously with "The Dead of Night," and both these British pix running together go to make a fairly attractive bill in a Buenos Aires which has more local productions appearing on its screens than ever before in its history.

"Almafuerte" (Argentino Sono Film) wound up at the Ambassador after a record 14-week run, with "La Barca Sin Pescador" (Emelco) following. "Nacha Regules" is in its fifth week at the Gran Rex, and looks likely to continue at least until after Easter.

## Eire Re-Pacts Abbey Grant

Dublin, March 28.  
The Irish government is to continue its £8,400 a year subsidy to the Abbey Theatre during 1950-51. It will also make grants totalling £19,480 to other organizations in Ireland to assist the production of plays in the Irish language.

Other Foreign News  
On Page 15

## Gloom in Commons on 30% Quota; High Tax Seen Factor in Pix Decline

## U. S. Films Slipping In Peru; Terms Too High?

Lima, Peru, March 28.  
Although the 756 feature films imported in 1949 was an increase over the preceding year's total, the American share of the market dipped considerably. The U. S. sent 380 films into the country in 1948 and only 295 last year. Mexico, England, Spain, Italy and Argentina all increased their portion of the market.

This was described as partly due to improved product from the comov of retaining the present quota of 40%, produced nothing more than an odd speech or two during the debate. This was a last-minute desperate endeavor to secure a reprieve for unemployed film workers, who were doomed from the start.

## Brit. Pix Makers Seek Subsidy

London, April 4.  
Squeezed by another crisis, British filmmakers last week appealed to the Treasury for a subsidy to help them beat off competition from American pictures. A delegation which represented both the British Film Producers Assn. and the Cinematograph Exhibitors Assn. outlined the industry's problems to Financial Secretary Douglas Jay.

Nothing short of £3,000,000 to £3,500,000 (\$8,400,000-\$9,800,000), the delegation emphasized, would rescue the industry from its plight. As a means of financing the subsidy it was suggested that the government hand producers a one-eighth rebate from gross film earnings.

Under the proposal submitted to the Treasury, the boxoffice rebate would be extracted from the government's 40% entertainments tax, which amounted to £38,000,000 (\$106,400,000) last year. Moreover, benefits would be awarded filmmakers only when they actually place a picture in production. Rebates from the entertainments tax have long been sought by J. Arthur Rank, who in the past has been Britain's most prolific producer.

## 'ANNIE,' 'SALESMAN' TOP HITS IN COPENHAGEN

Copenhagen, March 28.  
American plays are dominating the Danish legit scene, with the two newest arrivals, "Annie, Get Your Gun," at the Norrebro, and "Death of a Salesman," at the Kongelige Teater, getting top honors.

After the surprisingly weak business "Show Boat" did at the Norrebro, this popular operetta theatre scored a bullseye with "Annie." Grete Thordahl as Annie shows plenty of talent. This young peasant girl from Jylland is only in her early 20's, but in little over a year she has become a star in revue, radio and operetta. Her first big break came early last year as Addie in "Oklahoma!" and now as Annie she has shown that she has voice, vitality and acting ability to tackle the big Ethel Merman role.

At the Kongelige there were many difficulties getting "Salesman" ready for the premiere. Denmark's most famous character actor, Poul Reumert, gave up the role during the first rehearsals. He's in his middle 60's, and felt he lacked strength for the Willy Loman role. Other actors also gave up their parts in the play.

But with Johannes Meyer as Loman and famed operetta hero Poul Reichardt as Biff, the Arthur Miller play got a top reception. Now the press is severely criticizing the state-supported Kongelige theatre, because "Salesman" only gets a few performances this month, while the theatre is playing operas, ballets and classical plays.

London, April 4.  
The speeches made in the House of Commons during the 30% quota debate resembled a funeral oration. The spirit appeared to have been knocked out of the protagonists of a high quota and from every part of the House there was a serious realization that the British film industry was in great difficulties. The fact that Harold Wilson's order was accepted without a division, indicated that there was no alternative.

Even the last-minute scramble by the Assn. of Cine Technicians, who sent their members lobbying to the House of Commons to get support from Members of Parliament in favor of retaining the present quota of 40%, produced nothing more than an odd speech or two during the debate. This was a last-minute desperate endeavor to secure a reprieve for unemployed film workers, who were doomed from the start.

The new quota percentage, Wilson told the Commons in opening the debate, had been based on an assumption that between 50-60 pix would be available in the year commencing next October. That total output, he pointed out when winding up the debate, was equal to the guarantee which J. Arthur Rank himself had given two years previously, when he said his own organization would make 60 pix during 1948-49. Had that been forthcoming, said the Board of Trade prexy, the quota they would have been asked to approve that evening would have been well over 50%.

Wilson charged the industry with having "let down" the government over the last two or three years and claimed it had not fully seized the opportunities provided for it. From all sides of the house speakers blamed the high tax level as a contributory factor in the production decline. Principal opposi- (Continued on page 18)

## 'Home of Brave' Still On South Africa Ban List While 'Intruder' Is OK

Cape Town, March 22.  
"Home of the Brave" (UA), which was banned last July by the South African Board of Film Censors, is still in the can. Although an appeal was lodged and heard last September, the Minister of the Interior hasn't yet given his decision. "Intruder in the Dust" (M-G), which also has an anti-Negro theme, has, strangely enough, been passed by the Censor Board for exhibition to European adults only.

Legit production of "Home of the Brave" is to be produced at Labia theatre, Cape Town, by Leonard Schach. Censor Board has no jurisdiction over legit shows in any event, but play is about anti-Semitism, whereas the screen version has an anti-Negro theme, which is generally taboo in South Africa, and even more so today with the color phobia of the present government.

## WREN LINES UP AUSSIE AIR ACES FOR 'HELLZ'

Sydney, March 28.  
Harry Wren, head of Celebrity Theatres, Ltd., an indie unit running revues around the Aussie zones, has lined up Roy Rene ("Mo") and Hal Lashwood for his "Hellzapoppin'" show, timed to debut at the Empire, here, Easter Monday, in association with J. C. Williamson. The air comedians come in via deal with Colgate-Palmolive.

Cast includes "Snowball" Whittier, Dorothy Jean, Maurice & Marlene, Al Thomas, David Hogarth, Prof. Mattison, Alby Franks, Reg Thorpe, Bozo Hayes, and Billie Ponds. David Gould is producing. "Hellz" has done top biz in Melbourne, Tasmania and New Zealand for Wren.



**WARNER BROS.**  
TRADE SHOW APRIL 10

# JOAN CRAWFORD DAVID BRIAN

FLAMING STARS OF 'FLAMINGO ROAD' MEET IN SCARLET SHADOWS AGAIN!

## "THE DAMNED DON'T CRY!"

DIRECTED BY  
WITH STEVE COCHRAN KENT SMITH • SELENA ROYLE VINCENT SHERMAN • JERRY WALD  
PRODUCED BY  
Screen play by Harold Medford and Jerome Weidman • Story by Gertrude Walker



**ALBANY**  
Warner Screening Room  
79 W. Front St. • 12:30 P.M.

**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 2:30 P.M.

**BOSTON**  
BKO Screening Room  
122 Arlington St. • 2:30 P.M.

**BUFFALO**  
Paramount Screening Room  
444 Franklin St. • 2:00 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 2:00 P.M.

**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI**  
BKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.

**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. • 8:30 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

**DES MOINES**  
Paramount Screening Room  
1125 High St. • 12:45 P.M.

**DETROIT**  
Film Exchange Building  
2310 East Ave. • 2:00 P.M.

**INDIANAPOLIS**  
Universal Screening Room  
517 No. Illinois St. • 1:00 P.M.

**JACKSONVILLE**  
Florida Theatre Bldg. St. Rm.  
118 E. Forsyth St. • 2:30 P.M.

**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.

**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 2:00 P.M.

**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 7:00 P.M.

**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.

**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.

**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Leo St. • 1:30 P.M.

**OMAHA**  
20th Century-Fox Screening Room  
1302 Davenport St. • 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
230 No. 13th St. • 2:30 P.M.

**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

**SAN FRANCISCO**  
Republic Film Screening Room  
221 Golden Gate Ave. • 1:30 P.M.

**SEATTLE**  
Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.

**ST. LOUIS**  
Strand Screening Room  
3143 Olive St. • 1:00 P.M.

**WASHINGTON**  
Warner Theatre Building  
13th & E. St. N.W. • 10:30 A.M.



# Aussie Film Exhibs Sore at Newspaper Criticism; N.Z. Loop Head Speaks Out

Sydney, March 28.

Many top exhibs in the Aussie zone have expressed grave concern in recent weeks at the handling of general newspaper criticism of pix. Exhibs say that every minute detail of Hollywood divorce cases are played to the limit of sensationalism here, while more important world events are played down in comparison.

Exhibs are also peeved at the way pic critics attached to the major dailies and weeklies are slapping most of the pix from both the U. S. and England. They say it's time something was done to bring these critics "down to earth" from their self-imposed high place in the celluloid sun.

Belief is held here that the film industry will set up its own committee within the next few weeks to offset unfair pic criticism, figuring being that it is time something was done to k.o. the knockers.

## Kerr, e Slaps Back

Wellington, March 28.

After heatedly asserting before a meeting of key New Zealand pic exhibitors last week that the pic industry had experienced intensified criticism for a long span, Robert Kerridge, chief of the powerful Kerridge loop of cinemas operating throughout the Dominion of New Zealand, said that no other industry was hit so often below the belt as the pic industry.

He said it was time that a stronger defense was put up by all those connected with pix to oust the brick throwers.

Kerridge said that the industry as a whole welcomed just criticism but was solidly against criticism born of ignorance. It's understood that Kerridge will ask for the setting up of a special industry public relations department to offset unfair criticism now being leveled at the industry generally.

## 2 NEW PLAYS, 2 CLASSICS FOR '50 EDINBURGH FEST

Edinburgh, March 28.

The Old Vic Theatre Co. will give the first public performance in 220 years of Ben Jonson's "Bartholomew Fair" at this year's Edinburgh International Festival of Music and Drama, skedded for Aug. 20-Sept. 9.

Lord Provost Sir Andrew Murray, chairman of the Festival Society, announced that there will be four plays at the 1950 longhair junket—three presented by Glasgow Citizens Theatre with specially augmented casts, and one by the Old Vic.

New plays will be "The Queen's Comedy," by James Bridie, in which femme lead will go to Sonia Dresdel, and "The Atom Doctor," by Eric Linklater, based on a theme by Ben Jonson and with a modern setting in a Scottish city.

Both these dramas will be produced by Tyrone Guthrie.

Scott classic this year is to be Home's "Douglas," for which Sir Lewis Casson and Dame Sybil Thorndike have tentatively agreed to take leading roles. John Casson, their son, and director-producer at Glasgow Citizens Theatre, will produce.

## India Govt. Film Unit Into Shorts Production

Ceylon, March 28.

New Government Film Unit has started operations making shorts of strictly local interest. There is no production of features. Idea is to lend the first six to selected theatres to build up a demand. Thereafter, terms for renting Film Unit pictures will be worked out with the theatres.

There are 82 film houses, with a total seating capacity of 46,078, in Ceylon. During 1949, about 200 films were imported. Of these, 73 came from the U. S. and 71 from India. Britain supplied 56.

## PANDIT DAUGHTER IN PIX

Madras, March 28.

Rita Pandit, daughter of India's Ambassador in Washington, Mme. Vijaya Lakshmi Pandit, is reported to have signed a contract to act in a film based on Kalhana's Sanskrit work, "Raja Tarangini." Her father, R. S. Pandit, translated it into English.

## Austria Tax Plan on Pix Imports Stirs Up MPEA

Proposed measure whereby all film imported into Austria would be taxed heavily was rapped severely this week by the Motion Picture Export Assn. The impost, according to MPEA veepee and general manager Irving A. Maas, would be used to subsidize Austrian producers.

Maas feels that such a tax would also eventually bring about a cut in the number of U. S. pictures released in the Austrian market. He said in New York that his organization will "vigorously oppose" the bite in every way possible.

Suggested levy, the MPEA revealed, calls for a tax of 25% on the first 100,000 schillings of an individual film's billings. In any case a minimum of 10,000 schillings must be paid on each pic up to a maximum of 25,000 schillings. Similar measure was proposed about a year ago, but the MPEA's quick protest reportedly nipped it in the bud.

## Soviets Bypass 4 Powers Again; Set Up New Vienna Transmitter for Ravag

Vienna, March 28.

The four-power Allied Commission occupied much of its last meeting with question of the new Ravag transmitter just opened at 35 kw capacity on Bisamberg mountain just outside Vienna, in the Russ zone. Ravag, although technically an Austrian government radio monopoly, is under Soviet control, and the Kremlin has consistently refused to loosen its clutches, even though U. S. and British occupiers offered to do likewise in case of their nets here.

The big transmitter was built and opened on Russian orders without the necessary consent of the four powers repped in the Allied Council. Geo. Geoffrey Keyes, the U. S. High Commissioner, attempted to bring the Soviets to task for doing so, but got nowhere, for the present at least, when the Red commissioner denied having anything to do with the Bisamberg project, despite a letter to the Commission from Austrian Chancellor Figl saying "special Russian orders had been issued for the building and operation of the station."

Keyes stated he had no special beef on Bisamberg's operation as such. Just wanted the Russians to admit it, if it were a Russian station, or close it if it's an Austrian one constructed without the necessary four-power permission. That's the way it now stands and it's unlikely anything more will be done.

## Mex City Deluxe Filmer, Costing \$1,500,000, in Bow

Mexico City, March 28.

Swank Cine Roble, 4,000-seat cinema, is skedded to open here April 8. Roble, costing \$1,500,000—a new high here—will bring to 124 the number of local cinemas. Roble is owned by the Banco Capitalizador de Ahorros, pioneer and largest savings bank in Mexico. It is under lease to the big chain that Manuel and Ernesto Espinosa Iglesias operate.

Opening pic is the Mexican, "Al Volvar: Joven" ("On Your Way, Kid") of "Cantinflas" (Mario Moreno). Carlos Niebla, Metro manager, has booked 12 pix into the Roble.

## Two U.S. Operas for Italy

Rome, March 28.

Two operas based on American life will be performed in Italy in the near future. "Emperor Jones," the Gruenberg opera based on Eugene O'Neill's play, will be done at the Rome Opera House next fall, and will tour other cities of Italy and Europe.

An opera based on Edgar Lee Masters' "Spoon River Anthology" will have its first stage performance at La Scala in Milan in May. It was written by Mario Peragallo and was done in concert form in Venice in 1947.

## What's In a Name?

Rome, March 28.

"Home of the Brave," being distributed by United Artists here in Italy, has become "Odio" ("I Hate"). Bob Hope and Madeleine Carroll in "My Favorite Blonde" is known here as "Lo Scorpione d'oro" ("The Golden Scorpion"). "Trespas," at the Satri, is called "Prespas." "Sword in the Desert" is "Spade nel Deserto" ("Spade in the Desert").

## Italo Pix Biz Prospects Good

Rome, March 28.

Although the Italian film and entertainment business has been building rapidly during the past few months, it's still necessary for those in this business to carefully feel their way along, to see just what the postwar audiences care to have, and can pay for.

Motion pictures under recently-made legislation have an extensive program for the 1950 season, with over 100 films on the roster. Money has been tight at the banks for the past couple months on these, as the banks are waiting for the good weather and outdoor shooting schedules infinitely less expensive than studio rental rates. Companies are busy making plans, readying scripts, casting parts, getting ready for a starting date in April, they hope.

The foreign market for Italian films has risen high in a short time, and is building constantly. It isn't just a fad in many countries to see an Italian picture, but they are well liked, and local trade-papers show that they do a good business in other countries. For instance, Holland had five Italian pictures during the past month, all doing well. Even Italian documentaries are being made in greater quantity with a reasonable market in view.

For the Easter week, however, studios will maintain only a skeleton crew, and producers' offices will be quiet. It is traditional to make few appointments for this time of year, with many of the population taking a week or two vacation.

There should be plenty doing after the Easter season, and warmer weather has set in. One Lux film was sent to Sicily to evade the March winds, but instead ran into snowstorms and heavy rains, an unheard of thing that far south, but this served as example to other studios.

## SPANISH PIC MEX B.O.

### CHAMP IN '49; 'JOAN' 2D

Mexico City, April 4.

A Spanish pic, CIEFSA's "Locura de Amor" ("Love Madness"), a costume drama, was the boxoffice champ here last year, grossing \$147,575 in 105 days, according to exhibitors' figures.

Runnerup was "Joan of Arc" (RKO), which grossed \$68,935 in 35 days. Others were: "El Mago" ("The Magician") (Mexican) \$62,785 in 63 days; "Johnny Belinda" (WB), \$60,985 in 42 days; "Cafe de Chinos" ("Chinese Restaurant") (Mexican), \$50,955 in 46 days; "Hamlet" (Rank-U), \$50,385 in 28 days; "Las Tandas del Principa" ("Shows at the Principal") (Mexican), \$50,165 in 42 days; "Prince of Foxes" (20th), \$47,855 in 28 days; "Comisario en Turno" ("Police Judge") (Mexican), \$27,975 in 28 days, and "Arch of Triumph" (M-G), \$24,635 in 46 days.

## Three Glasgow Theatre Orchs Back After Strike

Glasgow, April 4.

Orchestras at three city theatres here—Pavilion, Metropole and Empress—returned to their musicians' pits on settlement of strike for increase in salary.

An organist had filled in at Glasgow Pavilion during run of pantomime. Standby non-union musicians helped out at other halls.

Strike was settled after matter was referred to National Arbitration Board of Britain's Ministry of Labor.

## Other Foreign News

On Page 18

# Einfeld Speech Peps British Pix Industryites to Bigger Biz Drive

London, April 4.

## 'Nimotchka,' Lesser Paris Hit, a Broadway 'Tryout'

Paris, April 4.

Arthur Lesser's production of "Nimotchka," at the Gymnase, starring Sophie Desmarets, is a smash, good for a year's run. Play opened March 26.

Lesser says he's using Paris to try out his play before losing it on Broadway. Though the play had to be translated into French, Lesser's reasons for this unorthodox opening are manifold. He says that in New York it would cost \$60,000 to launch his show, whereas in Paris it only came to \$12,000. Sets and costumes can be transferred to New York under bond, and they are phenomenally cheaper here, with the added prestige of the "made in Paris" label. Stagehands are fewer and cheaper here, as are trucking rates.

The play has been adapted by Melchior Lengyel from his own script of the Ernst Lubitsch pic of 1937. French adaptation is by Marc-Gilbert Sauvageon. Mme. Desmarets has the Greta Garbo role, and Henri Guisol is in the Melvyn Douglas part. Lesser says he plans to have a simultaneous New York-London opening in October.

## French Sked Three Big Film Productions In New Color Process

Paris, March 28.

Three big production pix will soon be on the floors to be shot in a new color process, Gevaertscolor. It's reported a much better process than its predecessors Anscoolor, Rouxcolor, and Agfacolor. Paul-Edward Decharme holds exclusive rights to the new process. This will be the first time that color will be used on a grand scale in Gallic studios.

To cover themselves, producers have picked three of France's important meggers to direct the first three hopefuls with star appeal. They are Yves Allégret, noted for his "Dedee," Rene Clement of "Battle of the Rails" fame, and Christian-Jaque, who did "Carmen."

The first pic, to be directed by Yves Allégret, is "Nex De Cuir" ("Wax Nose"), which is to be a romantic swashbuckler and stars Jean Marais and Brigitte Auber. Rene Clement will do "Stella," written by Andre-Paul Antoine, the story of an idealistic young girl who devotes herself to easing the lives of the soldiers during the war. This to feature Nicole Courcel, a new French star. Christian-Jaque will do a new interpretation of "Blue Beard," with Michel Simon in the title role. His real beard will be dyed for the part. The curious girl will be played by Cecile Aubry before she leaves for her first Hollywood stint.

## Only Religioso Pix For E. Indian Kids?

Calcutta, March 21.

Indian film industry is up in arms over a new provincial regulation which goes to absurd lengths to bar children from theatres. Passed by the legislature of Madhyabharat, a province in Central India, this proviso prohibits attendance of children in theatres unless the film is a religious or educational picture. If the moppet, defined as any person between the ages of five and 16, breaks this law, a fine of 20 rupees can be levied against the child.

Exhib admitting the child can be fined up to 200 rupees or sentenced to one month in the local calaboose. Indian film reps have protested both to the central and provincial governments. Since the provinces have autonomy on this subject, there is not much chance of the central government intervening.

Ukase by Madhyabharat comes after a series of crippling restrictions by other Indian provinces. It illustrates how far censorship can go when legislatures are given a free hand.

Leaders of the British motion picture industry acclaimed the showmanship campaign initiated by 20th-Fox in Chicago and elaborated at a London luncheon last Friday (31) by Charles Einfeld, veepee in charge of advertising and publicity, given under the auspices of the company.

Top ranking spokesmen of the industry, including chiefs of the major trade organizations, followed Einfeld's address with a unanimous appeal for a trade get-together to develop the "back to the films" drive in Britain, and the issue will be raised by exhibitors, distributors and producers at meetings of their respective associations.

Explaining that 20th-Fox had been motivated in taking the initiative in this drive because they felt there was a slackening of the box-office, Einfeld emphasized that the experience in the States was that big pictures were still taking as much as ever they had done. But it was the fine "A" picture, which was virtually the bread and butter of the industry, which was not doing the business.

In a detailed analysis of the contents of a "Showman's Guide to Better Business," which had been prepared as an industry aid by 20th-Fox, Einfeld agreed that many of the proposals contained therein would not be suitable for Britain. Many, however, might readily be adapted, and in all there was the germ of an idea which might be developed to attract to the box-office more and more new patrons. Free passes for new residents which might yield 10 customers in a week, would mean 500 in a year. That was one of the many ways that might be considered for building up theatre receipts.

The speeches that followed by Arthur B. Watts, president of the Cinematograph Exhibitors Assn.; D. E. Griffiths, president of the Kinematograph Renters Society; Sir Henry L. French, director-general of the British Film Producers Assn.; Tom O'Brien, general-secretary of the National Assn. of Theatrical and Kine Employees; Sir Alexander B. King, and Sam Eckman, Jr., local Metro topper, struck a complete note of unanimity. Einfeld's address was described as stimulating and novel and a challenge to all sections of the industry. Individually and collectively, they gave an assurance that the challenge would be met and that they would work together in concert to prepare a "back to the films" campaign in Britain.

## 'PLATINUM SET' HAS EVEN CHANCE IN LONDON

London, April 4.

Stanley French and Dan O'Neill's presentation of "The Platinum Set" by Reginald Denham and Mary Orr, had a warm audience reception at the Saville theatre last Thursday (30). Show is slickly directed by Roy Rich, with attractive settings by George Ramon. Elspeth March and Patrick Barr head the cast as the millionaire couple around whom all the blackmailing, self-seeking characters rotate. Patricia Jessel is moving as the mistress who unwittingly ends her lover's life, and supporting characters are excellent. Cast is thoroughly English.

Show must stand solely on play's merits, having no marquee names to act as magnet. Press reaction was lukewarm, with play's chances about even.

## 5-Week Strike in Paris Nat'l Theatres Settled

Paris, April 4.

The five-week strike in the national theatres came to an end following an agreement of the electricians and stagehands unions to accept the government proposals on wages and working conditions.

Walkout originally was launched at the Paris Opera; one of several theatres supported through government subsidies.

A. R. Garcia, formerly United Artists' assistant manager in Puerto Rico, has been upped to acting manager, following the resignation of Jack Odell.

JUST WHEN THE PUBLIC IS SHOPPING FOR LAUGHS—



**"DEAR WIFE"**

**....FLASH!**

Get the just-issued press sheet that tells how to make "Dear Wife" Day in your town as big an occasion as Mother's Day or Father's Day . . .

**.....FLASH!**

"Dear Wife" is the first picture to get the benefit of Paramount's tremendous national radio tie-up with the Chesterfield Cigarette shows . . .



And More Paramount Laughter  
Is On The Way:

**"RIDING HIGH"** from C  
To be followed soon by Hal W  
**GOES WEST** starring the co



# P goes another big picture in Paramount's Hall of Fame-and-Fun!

Put laughs on your screen today and you put business in your boxoffice. Here's the *third* hit laugh-show Paramount's delivered lately.

Now playing across the country, "Dear Wife" is matching, or bettering, the grosses of the other two, "The Great Lover" and "My Friend Irma"—and is not only equalling but, in some cases, surpassing 1947 figures of "Dear Ruth"!



"THE GREAT LOVER"



"MY FRIEND IRMA"



WILLIAM  
HOLDEN  
JOAN  
CAULFIELD  
BILLY  
DE WOLFE  
MONA  
FREEMAN  
EDWARD  
ARNOLD  
in  
**Dear  
Wife**

with  
ARLEEN WHELAN  
MARY PHILIPS

Produced by  
RICHARD MAIBAUM

Directed by  
RICHARD HAYDN

Written for the screen by Arthur  
Sheekman and N. Richard Nash  
as a sequel to Norman Krasna's  
"DEAR RUTH"

by and Capra!  
s' "MY FRIEND IRMA"  
of "My Friend Irma"

# Brit. Pix Industry Hypothesizes Bid For Admission Tax Cut; Relief Unlikely

London, April 4.

With the budget fixed for April 18 hearing, the British motion picture industry is intensifying its campaign for a concession on admission tax. Members of Parliament are being bombarded on all sides and an all-industry deputation stated the case for relief when they were received last Friday (31) by Douglas Jay, Financial Secretary to the Treasury and Sir Stafford Cripp's No. 2 man.

Although the industry has combined in a concerted campaign for a tax concession, hopes of securing relief are diminishing day by day. To grant all that the trade is asking for would put an unprecedented burden on the Exchequer. There have been heavy demands by way of supplementary estimates from the health and military services which will require several hundred million dollars during the coming year.

While acting in concert, producers and exhibitors are putting forward separate relief schemes to the government. The Cinematograph Exhibitors' Assn. is advocating tax free cheaper seats up to 8c, which will cost the Exchequer approximately \$17,000,000 annually. The producers are asking for what is virtually a straightforward subsidy out of the tax fund, which could be ploughed back into British studios. Their plan envisages a government grant of \$11,000,000.

In addition, there have been alternative proposals, including the Plant recommendation for a discriminatory tax, which would benefit British production only. There are also alternative forms submitted by producers in conjunction with trade unions based primarily on the Italian scheme, which gives preferential treatment to native production.

The general view, however, is that all will go by the board, and that there will be no relief this year. If the financial situation improves, admission tax will be high on the list for preferential treatment in 1951. That seems to be the best the trade can hope to achieve.

## S. AFRICA COMM'L RADIO SELLING EVE. TIME FAST

Johannesburg, March 22. South Africa Broadcasting Corp. announces that all slots from 5:30 to closing time at 11 p. m. have been booked solid for one year on their Springsbok Radio, due to start broadcasting May 1. Commercial station will at first operate in Johannesburg and Pretoria only, later extending to all centers.

So far the SABC doesn't seem to have experienced any difficulty in getting program, technical or administrative staffs for the "C" stations, although this had been expected to be one of their major headaches.

## War Years, Not Pix, Seen To Blame for Crime Wave

London, March 28.

Reply to charges in the British Medical Journal by Dr. Clifford Allen, a psychiatrist, that sadism on the screen was largely to blame for the present-day crime-wave has been made in the same journal by A. Rowland Thornton, information director at the London bureau of the Motion Picture Assn. of America.

In a carefully documented statement, Thornton lays the blame to the lack of parental control brought about by the war years, and to the general lowering of standards of morality as an inevitable by-product of war. He also deals effectively with charges leveled at the "grandmotherly Hays office," winding up his observation with the comment, "It seems you cannot please the critics any of the time."

Thornton concludes his letter by suggesting that the basic cause of delinquency is that "family group living is one of the casualties of modern life. By reconstituting it on a firm Christian basis we shall give strength to our children in meeting the hazards of life, and there will be no need or temptation then to blame the films and/or the radio or even the comic strips."

## Pix Admission Tax Cut By Ontario Govt. to 15%

Toronto, April 4.

Long campaign waged by the Motion Picture Theatres Assn. of Ontario to win a pix admission tax reduction paid off last week when the Ontario government cut the former 20% bite to 15% as of Saturday (1). In addition, the slice gives complete tax exemption to all admissions of 15c and less.

MPTAO notes in its current bulletin that no exhibitor is entirely satisfied with the amount of reduction. However, it expresses gratification that consideration was given its request and feels that future representations will lead to still further relief.

As a timely admonition to its members, the MPTAO points out that Premier Frost has stated "the reductions are granted on the distinct understanding that the benefit must be passed on, in total, to the public."

## Swiss Film Production Resuming After Halt; Two Pix Are Scheduled

Zurich, March 28.

Having come to a standstill after last year's successful Cornel Wilde starrer, "Swiss Tour," Swiss film production is now trying to re-establish studio activity. Two new pix have been scheduled, one of which, a Swiss-Austrian collaboration, is slated to start rolling July 20 at Muenchenstein Studio, Basle.

Tentatively titled "Der Hochstapler" ("The Swell Mob"), this comedy, from a screenplay by Dr. Ottavio, will star popular Swiss comedian Rudolf Bernhard, who is just celebrating his 25th anni as an actor and a top personality in Swiss show biz. His partners will be Austrian screenstar Hans Moser and comedienne Lucie Englisch, both from Vienna. Pic will be directed by E. W. Emo, well-known Austrian director of light comedies. Bernhard's part is expected to be made in two versions: one in Swiss dialect for showings in Switzerland, and one in German for export.

Another Swiss pic to go into production this year is called "Eine Frau kaempft fuer die Freiheit" ("A Woman Fights for Freedom"), treating the story of Mme. Germaine de Staël in the time of Napoleon. Most of the shooting is planned to be done at Coppet on the Lake of Geneva, where Mme. de Staël's famous castle, called "The Inn of Europe" at that time, is still standing. Woven into a human interest story, pic will show Mme. de Staël's fight for liberty and against Napoleon's dictatorial reign. It will be produced by Anton-Film, Horgen, whose last production was the French-Swiss pic, "Barry."

## Current London Shows

(Figures show weeks of run)

London, April 4.

"Annie Get Gun," Col's m (148).  
"Beau Stratagem," Lyric (49).  
"Black Chiffon," Westster (49).  
"Bonaventure," Vaude (17).  
"Brigadoon," Majesty's (21).  
"Castle Air," Adelphi (17).  
"Detective Story," Princess (2).  
"Eliz. Slept Here," Strand (23).  
"Fallen Angels," Ambass. (17).  
"Folies Bergere," Hipp (26).  
"Harvey," Prince of Wales (66).  
"Heiress," Haymarket (62).  
"Home at Seven," W'ham's (4).  
"King Rhapsody," Palace (29).  
"Knights Madness," Vic. Pal. (3).  
"Lady Mislaid," St. Mart. (1).  
"Larger Than Life," York (3).  
"Latin Ql. 1950," Casino (3).  
"Mr. Gillie," Garrick (4).  
"Murder at Vic," Playhouse (16).  
"Oklahoma," Drury Lane (148).  
"Old Vic Rep., News (25).  
"On Mon. Next," Comedy (44).  
"Platinum Set," Saville (1).  
"Ring Round Moon," Globe (10).  
"Schoolmistress," Seville (9).  
"Streeter," Aldwych (26).  
"Traveller's Joy," Criterion (95).  
"Treasure Hunt," Apollo (29).  
"Venus Obs'ed," St. James (11).  
"Way Things Go," Phoenix (5).  
"Worm's View," Whitehall (154).  
"Young Wives Tale," Savoy (38).

## Union Snarl Is Eased On 'Pandora' Filming in Spain

London, April 4.

Threat to the production of the Ava Gardner-James Mason starrer, "Pandora and the Flying Dutchman," has blown over. Trouble started when a number of craftsmen who will be joining the location crew in Spain at the end of April objected to having to work with non-unionist Spaniards.

Unions involved have had a series of meetings at the studio during the past few days, but have decided against an official directive. Instead, it is being left to the individual conscience and the crew concerned has now consented to the location.

Film is being produced and directed by Al Lewin for John Woolf's new outfit, Romulus Films.

## British Colonies Open to U.S. Pix

Washington, April 4.

The British, whose scheme to ease American pix out of their home market by upping domestic production flopped, are also making the belated discovery that they are not even making enough films to supply their own colonial markets. Hence they are being forced to let down the bars to Hollywood to provide enough product for the theatres in out-of-the-way corners of the globe.

Latest example of this, according to Nathan D. Golden, chief of the Commerce Dept. motion picture-photographic branch, has been in Nigeria and the Gold Coast in British West Africa.

The Exchange Control Board had ruled that no dollars would be made available for the rental of American films. Then, when there was a shortage of British film product, the Board announced that it would allow about \$60,000 a year for American pictures, but on a strictly temporary basis. Now the Nigerian government has decided to continue the allocation policy on a regular basis.

"It was the inability of British film producers to supply an adequate number of films which brought about the reversal of the Exchange Control Board's policy," said Golden in a report issued today (4). "For 1950 it is estimated by the trade that slightly over four new features a week will be shown, or a total of about 230. It is believed that about 170 of these will be from the U. S. and the remainder from the United Kingdom."

## Europe's Channels

Continued from page 13

cally it's okay to give the same channel to a 50 kw job in Germany and a one kw outfit in Novosibirsk. But in practice, the caterwauling jam of Russki on English language stuff is murder on the ear.

Faced with a jammed wave spectrum from one end to other of the middle bands, the U. S. engineers did the best they could to find undisturbed spots for their orphan transmitters. Few were successful. In almost every case reception has become difficult or impossible, and both U. S. and European stations have already been forced to retune a second time to try and open up a little clear ether between signals.

Local situation is fairly typical. Vienna is hideously jammed now by Radio Monte Carlo and this despite a newly opened 35 kw transmitter. The U. S.-operated Red-White-Red Vienna outlet had a 10-day battle with a powerful Italian signal, which drowned it completely in some sections of its home town on the Danube. Within a week after the shift to Copenhagen waves the RWR bosses had crawled another few points along the dial to try and get clear, but only to run into a Bulgarian signal.

Another headache is that most European receivers dials are calibrated with transmitter cities names as well as numbers. This makes tuning habits established over years obsolete. Manufacturers hesitate to print up new dial cards for either old or new sets, lest they too become useless in new wave changes. Set retailers complained bitterly that sales have practically come to a standstill.

# New Govt. Subsidy for Spanish Legit; 75% of Madrid Screens' Pix Are U. S.

Madrid, March 28.

The Spanish government has decided to help the legit theatre with a further subsidy of 1,250,000 pesetas (about \$32,000 at free market rate) in annual prizes. The largest prize (900,000 pesetas) will go to operetta and zarzuela companies which produce Spanish originals with Spanish singers; 250,000 pesetas will be divided between a legit company touring the provinces and one in Madrid, which present the biggest number of Spanish plays. The rest will be distributed to artists for the best performances of the year.

The above sum is in addition to the already established various subsidies and prizes distributed yearly by the Ministry of National Education.

Of the 21 theatres open at the moment in Madrid only two don't have a Spanish play. They are the Comedia, presenting G. B. Shaw's "Pygmalion," starring Catalina Barcena, and the Fuencaal, with Argentine comic Tranquillino and his revue company. On the other hand, of the 70 picture houses operating in Madrid, of which 29 can be considered first-run at least during the winter, 75% of the pix shown are American and the rest are of Spanish production, followed in order by Mexican, Argentine, French and Italian pix.

## 'Saxon' in Scot Reprise

Edinburgh, April 4.

"The Saxon Saint," pageant-play about Queen Margaret of Scotland, is again to be performed in Dunfermline Abbey during the Edinburgh Festival.

Producer will be Matthew Forsyth, former director of Glasgow Citizens theatre, who headed north this week is to discuss the 1950 presentation with the Carnegie Trust authorities. Piece was produced last year by John Casson, son of Sir Lewis Casson and Dame Sybil Thorndike.

## Gloom in Commons

Continued from page 13

tion spokesman, Walter Elliot, said the present tax would never allow the industry to become strong and flourishing, and merely to reduce the quota further and further was not the way to make it healthy.

### Rank Defended

From the Conservative bench, W. S. Shepherd said Wilson had been less than fair to Rank and was mistaking cause for effect. That organization had not sought to reduce production out of "some distaste for the president of the Board of Trade" but was a victim of the economic circumstances of the industry.

Trade union leader, Tom O'Brien was confident that the 30% quota would not be attained, as there was no money anywhere to back it. In his view there was not even money left to back a 5% quota. Some way must be evolved to insure that money going into the boxoffice could be ploughed back into production. Meantime, he urged all parties, irrespective of political color, to cooperate in inducing financial houses and industrialists to display more confidence in the industry.

Earl Winterton, who is on the board of Odeon Theatres, hoped the quota would not be altered once every year, but that there would be a firm and consistent policy on the part of the government. He also felt that until the tax was sliced, it would be impossible to produce at a profit.

Frankest contribution to the debate came from Edgar Granville, one of the few Liberals in the new Parliament, who thought the quota was dead and that Wilson should scrap it. The film was international and could not be built up behind tariff walls. He thought the best solution was to invite Americans over here to make their films with British and American technicians.

He also thought that the introduction of the 30% quota was another step towards the Americanization of the British film industry, to which he was as much opposed as he would be to an American dominated radio or newspaper industry.

## New Sound Studio to Ease Argentine Film Setup

Buenos Aires, March 28.

Argentina Sono Film, which has most of the year's hits to its credit ("Almafuerte," "Nacha Regules" are the most recent) is completing construction of a sound set and studios at its plant in San Isidro, a Buenos Aires suburb.

Hitherto Argentine sound films have been put together in haphazard fashion, with the result that the sound track has had many defects. The Sono-Film sound gallery, which will be 20x17 meters in measurements, will have all the latest recording gadgets. Formerly the major producers have had to appeal to local radio outlets for the loan of studios and recording equipment for their sound recording purposes.

## British Film Bank Hit As Wasteful; U.S. Pic Domination Decried

London, March 28.

Ex-director of the National Film Finance Corp., financial expert Nicholas Davenport, has hit out at the activities and methods of the state Film Bank in a feature page article published by the Daily Mail.

Warning the Government of the danger of "throwing good money after bad" when the NFFC asks for its coffers to be replenished, Davenport concludes his attack by vigorously asserting that the Bank should not receive another \$14,000,000 of public money.

"What the NFFC saved from collapse," says Davenport, "is not the film production industry, but British Lion—a laudable objective, no doubt, but expensively and clumsily achieved. It has financed some producers who were not in danger of collapse, and others who should have been allowed to collapse."

Recalling Harold Wilson's first assurance at the House of Commons when the corporation was set up that the advance was not a subsidy but to be repaid in "self liquidating loans," Davenport quotes from the recent Garter report on production costs which declared that receipts were never sufficient over a period to cover costs.

"If Parliament had realized that the bulk of its capital would be lost, it is doubtful," he said, "whether it would have sanctioned the creation of the NFFC."

Meantime, a warning of another character was given to Wilson by independent producer Jill Craigie in an open letter published in Reynolds' News, a London Sunday Labor sheet.

Miss Craigie, who recently wed Labor M.P. Michael Foot, doubts if the workers of any other industry "are more afraid of American financial domination than we are. Yet we go on spending \$17,000,000 a year on Hollywood films while our studios remain idle, our workers are unemployed and some of our best known talent is unused."

She also takes the Film Finance Corp. to task, alleging that they refused to grant loans to indie producers unless they secured a distribution contract from one of the major circuits.

## French Co. in Can. Prod.

Montreal, April 4.

Quebec Productions reveals that negotiations have been concluded with Eclectiques Films of France to produce a bi-lingual film, with shooting slated to roll May 15 in Montreal.

Pic will star Rene Dary, French actor and prez of Eclectiques Films, which he founded a year ago. The script, described as a thriller, is titled "Son Copain."

## ABBEY WANTS PAY UPPEP

Dublin, April 4.

Players and stage technicians in Abbey Theatre have failed to secure better pay and conditions through negotiations made by Irish Actors Equity. Their case is now being reviewed by the Congress of Irish Unions with a view to bringing the matter before the Irish Labor Court.



'Francis' Brisk

Gets 45G Kick Out of 'Francis';

'Francis' Socko

# FRANCIS HOLDS

'Francis' Terrif

26G; 'Francis' Fancy 31G, H.O.

'Francis' Socko \$15,000

## 1ST PLACE!!!

'Francis' Rousing

13G in Mild Pitt

'Francis' Boffo

\$30,000, Denver

'Francis' Robust

\$19,000 in Philly

'Francis' Lusty

Baller, Key

'Francis' Bangup

'Francis' Wham

\$14,000 in Omaha

'Francis' Fancy \$7,000  
In Buff; '12 O'Clock' 15G



VARIETY Wednesday, March 29, 1950

## National Boxoffice Survey

Key Cities Continue to Lag; 'Francis' Again Champ

"Francis" (U) which pushed up to top position last week, is box-office champ again held up in remarkable style at N.Y. Paramount in second week, and standout in Minneapolis.

### "Francis"

DONALD O'CONNOR

PATRICIA MEDINA • ZASU PITTS

RAY COLLINS • JOHN MCINTIRE

and FRANCIS The Old Army Mule Who TALKS

Screenplay by DAVID STERN • Adapted from the Novel by DAVID STERN • Produced by ROBERT ARTHUR • Directed by ARTHUR LUBIN  
A UNIVERSAL INTERNATIONAL PICTURE





# Crosby Sure Rides 'High' in Virginy, Paradin, Kissin', Joshin'—All for P.R.

By HERB GOLDEN

Front Royal, Va., April 4. Top example of industry public relations carried to a grass roots level was seen in personal appearances here of Bing Crosby last week for world preem of his "Riding High." Aside from singing, riding in parades, judging cake-baking contests, kissing old ladies and joshing with kids, Crosby personally donated \$3,600 to a fund for completing a recreation arena here.

About 50 news and radio people brought in by Paramount to cover the event—which was the celebration in the town of "Bingsday"—figured that if Crosby could live through a national tour of this sort, the industry's public relations problem might be solved. "The Groaner" stopped at nothing to win friends and influence everybody from washroom jockeys to Vice President and Mrs. Alben W. Barkley.

Shindie drew about 20,000 people into this town of 9,000 that marks the entrance to Virginia's Skyline drive. Spot was selected because of Crosby's personal friendship with State Senator Raymond R. Guest, who lives nearby. While visiting a couple years back, Guest told him of efforts to raise coin for the athletic field, and Crosby donated \$1,000 to get it started. "Bingsday" last Saturday (1) marked the dedication of the arena as "Bing Crosby Stadium."

The further donation by the Par star came late Saturday night when officials of the committee announced that events that day—including the \$5 a ticket world preem at the Park theatre—brought in \$11,400. Crosby stepped up and said he'd make it \$15,000. He later explained he "doesn't like odd numbers."

Crosby arrived Friday (31) and immediately got underway by taping recordings for a dozen radio stations in the area. Early Saturday he rode through town in a parade in his honor (which included a line of kids each carrying a sign with the title of a Crosby picture). Few minutes later he rode into the new stadium on a fire engine. He accepted gifts (including a live turkey) from about everyone in town, quipped and sang.

Short jump from there took him to a cake-baking contest where he provided kicks for some 75 entrants by tasting their offerings and tossing kisses around. Contest was a Par tieup with Swansdown Flour, which is posting 250,000 grocery stores with a picture of the warbler planting a big smacker on the face of the winner, a little old lady from Manassas, Va.

Next stop was the theatre, where 550 kids had been invited to a for-free showing of "Riding High." When it turned out that there were 1,600 moppets crowding the street, a second theatre was pressed into service. Crosby did a 52-minute show for the first group and then one of exactly the same length for the second.

Following that was more tape-recording and picture taking for tie-ins with the N. Y. Herald Tribune Fresh Air Fund and the Sunshine Biscuit Co. Evening found Bing (in standard Hollywood informal dress and joshing about his refusal to don his dome doily) at the world preem, doing an hour's show for an audience which included The Veep and wife, Secretary of the Army Gordon Gray and his wife, Senator and Mrs. Harry Byrd and the governors of Virginia and West Virginia and their families.

That over, he rushed to a teenagers' barn dance in the high school auditorium, where he did an appearance on ABC's "Night Shift" disk jockey show with Gene Rayburn and Dee Finch. Next was an adult square dance sponsored by the Textile Workers' Union at its hall. Songs and patter there ran 25 minutes. Midnight took him to a party at Senator Guest's home for the major celebs.

Somewhere in between all this, the Par star also stopped by the local hospital for a bit of entertaining and chatting and held up the movement of his auto caravan long enough to get his picture taken with the flock of State Troopers constituting his escort.

Aside from the overall pubrela-

tions aspects, Par was well pleased this week by the number of dates with extended playing time that came in from the area as a result of the heavy publicity for the pic. Company is planning to follow up by attempting a "showmanship" preem of some kind—although not necessarily on such an extensive scale—for every picture.

Jerry Pickman, Par's assistant ad-publicity chief, handled the shindie here while Norman Siegel, Par studio press chief, personally shepherded Crosby across the country.

## Exhib Advocates

Continued from page 3

or at least not concerned to the degree of making the terms profitable for the smaller fry.

"The small theatre owner must make some profit on the big films," Snaper said. "He most certainly does not on the smaller pictures that fail to gross. But it is a luxury that an exhibitor cannot afford, to book these big films at the terms frequently demanded."

"This is all wrong. A distributor should go out of his way to assure an exhibitor a profit on a good film. That film helps all along the line. It is that more important that it be played widely."

"Let's take one picture now that is a particularly big grosser and is attracting children back to the theatres and away from their television sets. The price on that picture is too high. The film should be booked in every theatre in America, barring those, of course, that are competitive in any particular town. At least, the film would bring back the kids. Then, maybe, we could follow through with others of the same kind to get them in the filmgoing habit again. At least, it's worth the trial."

## Goldman Payoff

Continued from page 3

losses to his Erlanger theatre in 1941-42 because of claimed inability to obtain first-run product. Second suit, now settled, covered the same flickery for the years 1942-46. Since Goldman had already established the principle of trade restraint, his chances of winning a second verdict were regarded as better than even.

Settlement was reached after earlier attempts broke down and the trial of the case had already started in the Federal district court before a jury. Ordinarily, Warners would foot over half the \$1,050,000 bill, since the majors apportion costs so that the chief affiliated circuit involved in any sector pays half the judgment or settlement tab, while the balance is divided among the major distributors.

## Towne, M'w'kee, Gets \$225,000 Legal Costs

Chicago, April 4.

Towne theatre of Milwaukee last week was awarded attorney fees and court costs amounting to \$225,000 by Chi federal district Judge John P. Barnes. Indie downtown house had been awarded triple damages of \$1,295,878 last Feb. 7 in its anti-trust suit against major distributors and the Warner and 20th-Fox theatre circuits.

At the same time arguments on fees were heard by Judge Barnes, Towne attorney Thomas C. McConnell filed his proposed equity decree offering relief for Towne from alleged "monopolistic" situation found to exist in Milwaukee. Proposed decree asks divestiture of seven affiliated houses, three Warners and four Fox. Hearings were to be held on decree that day, March 27, but were postponed until April 10.

Kimbark theatre, southside film house, has arrived at out-of-court settlement with Balaban & Katz Warner Theatres and major distributors in its anti-trust equity action against them, plaintiff attorney Seymour Simon announced today (4).

Kimbark has been suing for prior-run privilege. Case had been pending in Chi Federal district court since early 1948. Terms of settlement were not disclosed.

## Chi Experiments

Continued from page 4

pubrelations chief Jock Lawrence, who had been traveling with the Briton, returns to New York.

## Rank Confirms Campbell As New Can. Odeon Head

Toronto, April 4.

Huddling in a series of business conferences here with Canadian associates and unavailable to even the trade press, J. Arthur Rank has come out with only one official announcement: A. F. D. (Desmond) Campbell is now the comptroller of Odeon Theatres (Canada) Ltd., Rank's 120 pix house chain in this country, and that he (Rank) approves of Canadian amusement tax reductions. He is accompanied by John Davis, world managing director of the Rank organization.

Campbell has resigned from the International Refugee Organization of the United Nations to take over the appointment of financial comptroller of Odeon theatres in Canada and associated companies here involving British film distribution and projection equipment sales. Expediency of the appointment has arisen from the continued illness of Mon. Earl Lawson, president of the J. Arthur Rank organization in Canada, plus the recent appointment of David Griesdorf as general manager of Odeon in Canada.

Said Rank in a press release after a closed-door conference: "What has impressed me on this visit is the enlightened attitude of Canadian governments toward entertainment taxes. Having studied the damaging effects, the governments of Ontario and British Columbia have taken prompt action to reduce the rates (from 20% to 15%). Previously, the (Federal) government at Ottawa had, at the end of the war period, withdrawn voluntarily from this tax field, recognizing that the revenues it had secured from this source were emergency revenues."

"What also appeals greatly to the British business man is to see that those Canadian provinces, which do have an entertainment tax, seek to be fair; to avoid discrimination or to tax one section of the entertainments industries more heavily than others."

(In the United Kingdom, where the entertainment tax on film house admissions is approximately 40%, the taxation burden has had a crippling effect on film production, due to the degree in which this has reduced the proportion of boxoffice receipts that motion pictures can earn.)

Despite the uncertainties of the British outlook, Rank said that his own studios are presently continuing a limited program of film production, but placing great emphasis on the quality and entertainment value of the individual production. Referring to some of his films now showing in the United States successfully—"Tight Little Island," "Blue Lamp," "Morning Departure" and "They Were Not Divided"—Rank deplored the fact that there cannot be assurance under present conditions, including that 40% amusement tax in Britain, that "these films will recover their original cost at home."

## Drive-In Rentals

Continued from page 5

of the bulge in the drive for earlier runs.

Some of the ozoners are beginning to seek initial-run product and many more of them want second payoff after first midtown date. Under the new conditions—legal and otherwise—prevailing in distribution and exhibition, there's little reason why they can't get these favored runs if they're willing to pay for them.

### Free to Bid

Since the drive-ins virtually can force distributors into offering product for competitive bidding, just as indoor theatres can, the moving up of runs resolves itself, to a degree, merely to a willingness to make an adequate bid.

What has been an equally important factor in the past in keeping early-run pix off open-air screens has been the distributors' proclivity for favoring old customers. The courts have ruled against that practice, however, so the standard houses are going to have to up their ante or bow to the drive-ins. Needless to say, distributors are pre-

## Inside Stuff—Pictures

In his latest swing around the country, Gael Sullivan, exec director of the Theatre Owners of America, is pushing a proposal that TOA's regional units each name six "young-men" committees to carry on top priority work of these theatre groups. Sullivan is telling local orgs that the young blood is needed to keep things moving and that the committee work will draw in the neophyte exhibs.

New committees Sullivan is plugging would cover operational costs and economies in theatres, merchandising and concessions, publicity and public relations, theatre television, fair trade practices, and taxes and legislation. In each instance, he has asked that 5-6 week studies be undertaken by each group and that their reports be circulated among other TOA regionals.

Both Kansas-Missouri Theatre Owners Assn. and the Theatre Owners of Oklahoma have already acted on the proposal, Sullivan said. During his peregrinations for the next few months, TOAer will pitch for the same plan to be adopted by other groups.

Sullivan heads for Dallas, Saturday (8), to huddle with Robert J. O'Donnell, Interstate circuit exec, on convention arrangements in the Texas city. He will also speak at a four-day confab of Interstate managers slated for Dallas next week.

Title Registration Bureau of the Motion Picture Assn. of America disclosed in its annual report to MPAA prez Eric Johnston that 119 non-member producers and distributors were using the bureau's facilities at the end of 1949, in addition to 20 member companies. This marks a jump of 57% over 1948, when only 76 non-members registered their titles. Bureau chief Margaret Ann Young reported 4,418 titles submitted last year, highest total since 1942. Of these, 3,887 were accepted for registration.

Titles turned down because of duplication of prior registrations totaled 250, while 61 were rejected as "unsuitable," an increase of five over the preceding year. Number of protests over the bureau's interpretation of titles deemed "harmful" similar to those on record came to 529—35 less than in 1948. All but 11 were settled between the companies concerned via mutual agreement, with the 11 submitted for arbitration to the MPAA's board. Title bureau celebrates its silver anniversary this year.

Paramount drew over 2,000 answers in response to two one-minute radio spot announcements offering 150 listeners cuffio admittance to a special screening of company's "Sunset Boulevard." Pitch, made over Jerry Marshall's WNEW disk jock show last week, notified dialers that screening was being held to get their critical reaction, and requested those wanting to attend to send in postcards, with admittance going to the first 150 received. Postmarks are still being checked.

According to a Paramount spokesman, reaction to the two one-minute shots was greater than that accorded three days of plugging along similar lines on "Samsop and Delilah." Spokesman also noted that a surprisingly large percentage of the cards came from outside of Manhattan. "Boulevard" stars Gloria Swanson and William Holden.

A survey shows that relatively few theatres in the N. Y. city limits will find it necessary to change their air-conditioning systems to comply with a water-saving dictum issued by Stephen J. Carney, Commissioner of Water Supply, Gas & Electricity. Loew chain is installing cooling towers which re-circulate water in about six of its houses, including the State on Broadway. Similar installations in other loops will be comparatively meagre. RKO, for example, isn't affected at all, according to a spokesman. Under the Commissioner's ukase, cooling plants of three tons or more must be adapted with water-savers by June 1. Modern refrigeration systems, a Loew official explained, already have re-circulating devices, and only older-type equipment lacks that feature.

Greater percentage of color pix in past were turned out by majors that could well afford to absorb extra cost without feeling it. Indies now, however, have turned to pigments with a vengeance, and current lineup is strongest ever aligned for color production.

It's nothing new, of course, for indie producers to utilize color, but instances have been comparatively remote, in overall indie setup. Cost of color has been major factor in keeping more companies from using it, but now smaller indies are jumping into the puddle. Need for color to attract more audiences into theatres is motivating impetus in indies getting color commitments. Technicolor in particular is getting a terrific play from indies.

Castigation by New York critics of the French import, "Scandals of Clochemerle," as something resembling a "feathery" postcard, had the usual b.o. effect—for the time being, at least—at the Ambassador theatre, N. Y. It sent the house gross up to about \$9,500 for the initial week. That's best stanza the Siritzky operation has racked for months.

Only difficulty the pic has run into so far was refusal last week by the N. Y. Times to accept advertising. Ads were out for a couple days, but restored later in the week with the copy toned down.

Inclusion of Dennis James in the cast of the forthcoming Laurel Films production, "Mr. Universe," resulted from a suggestion from the TV wrestling commentator's pressagent, David Tebet. Later, learning of Laurel's plans to make a film about wrestling, figured the project might offer a possible publicity hook for his client. His idea was enthusiastically accepted by the company, which had the scenario rewritten to provide a principal role for James. It will be the latter's first screen appearance.

Freelance film players who have been making as much as \$1,000 a week on the major lots are taking television jobs for \$25 to \$50 a day when not working in the picture studios. Actors are taking these roles at cutrates to attract the attention of film producers, practically all of whom have TV sets at home. Thesps figure it is easier to draw notice on the video screen, where even bit players have closeups, than it is in big productions on the lots.

Arthur Cantor and Sanford Weiner, ops of a recently-organized film importing outfit in New York, think they got the bad break of the century. One of their shorts, "Van Gogh," won an Oscar as the best two-reeler at the recent Academy presentations, but they got no credit for it. Via a mixup on the part of the Acad. film was listed as being handled by Cinema Distributors. That's the Cantor-Weiner sub-distrib on the Coast.

Mystery surrounding the departure of several department heads from a major film lot has been cleaned up. Their cases caused a lot of guessing, as some of them had been with the studio for years. Answer is that all of them were conducting private business on the outside and doing well. They were given their choice of abandoning their off-the-lot activities or resigning their studio jobs. All but one resigned.

paring to take full advantage of the situation.

Cries from the regular theatres as they see their runs and clearances evaporate in favor of their fresh-air competition are bound to be highly fortissimo. Distributors, however, can point to their clear legal obligation and say they can't do a thing about it.

How tough the fight really gets will largely depend on business

conditions this summer. If things are bad, operators of standard houses with rigid outdoor competition are foreseen being forced into shuttering during the hot weather. As a matter of fact, for this reason and a combination of other circumstances, it is believed more theatres will be shut down during the dog days than in any other year since airconditioning was generally introduced.



# THE FABULOUS DECADE WHEN WE CAME OF AGE...

Amazingly the screen turns back the clock to what the oldsters call "our happy times". to the days of the first Red scare, to the flapper era, prohibition, Jack Dempsey, easy money and gangster death . . . to the heroics, hysteria, the much discussed and much misunderstood Golden Twenties.

*See*

**HUNDREDS OF PEOPLE YOU KNOW ABOUT, INCLUDING:**

**SPORTS**

|                    |                   |
|--------------------|-------------------|
| Babe Ruth          | Jack Dempsey      |
| Gene Tunney        | Knute Rockne      |
| Bobby Jones        | Albie Booth       |
| Red Grange         | Paavo Nurmi       |
| Johnny Weissmuller | Helen Wills       |
| Bill Tilden        | Molla Mallory     |
| Suzanne Lenglen    | John J. McGraw    |
| Frankie Frisch     | Wilbert Robinson  |
| Zack Wheat         | Gertrude Ederle   |
| Walter Johnson     | Col. Jake Ruppert |
| Judge Landis       | Earle Sande       |
| Ralph DePalma      |                   |

**STAGE, SCREEN, B'WAY**

|                   |                   |
|-------------------|-------------------|
| Al Jolson         | Irving Berlin     |
| Paul Whiteman     | Rudy Vallee       |
| Charlie Chaplin   | Douglas Fairbanks |
| Will Rogers       | John Barrymore    |
| Rudolph Valentino | Greta Garbo       |
| John Gilbert      | Vilma Banky       |
| Gloria Swanson    | Helen Morgan      |
| Pola Negri        | Irene Castle      |
| Flo Ziegfeld      | Billie Burke      |
| Texas Guinan      | Gallagher & Shean |
| Harry Lauder      | Ruth St. Denis    |
| Lillian Russell   | Anna Pavlova      |

**HEROES**

|                       |                    |
|-----------------------|--------------------|
| Chas. A. Lindbergh    | Eddie Rickenbacker |
| Sgt. Alvin York       | Bert Acosta        |
| Gen. John J. Pershing | Adm. Wm. Sims      |
| Beatty of England     |                    |

**MUSIC**

|                 |                     |
|-----------------|---------------------|
| George Gershwin | Lawrence Tibbett    |
| Grace Moore     | Enrico Caruso       |
| Rosa Ponselle   | Mme. Schumann-Heink |
| Rachmaninoff    | Paderewski          |
| Fedor Chaliapin | Scotti              |
| Gatti-Casazza   | Marion Talley       |

**SCIENCE & INVENTION**

|              |                  |
|--------------|------------------|
| Madame Curie | Thomas Edison    |
| Henry Ford   | Dr. Adolf Lorenz |

**MISCELLANEOUS**

|                 |                              |
|-----------------|------------------------------|
| Prince of Wales | Queen Marie of Romania       |
| Al Capone       | Hall-Mills Murder Principals |
| Michael Arlen   | Joseph Conrad                |
| H. G. Wells     | John Galsworthy              |
| Carrie Nation   | Billy Sunday                 |
| Gerald Chapman  | Wm. Jennings Bryan           |

**POLITICS**

|                       |                   |
|-----------------------|-------------------|
| Franklin D. Roosevelt | Woodrow Wilson    |
| Al Smith              | Calvin Coolidge   |
| Herbert Hoover        | Warren G. Harding |
| Mayor Jimmy Walker    | Big Bill Thompson |
| Chas. E. Hughes       | Sacco & Vanzetti  |
| Eugene Debs           |                   |

**LABOR**

|                |                |
|----------------|----------------|
| Samuel Gompers | "Mother" Jones |
| John L. Lewis  | William Green  |
| Phil Murray    |                |

## THE GOLDEN TWENTIES

A FULL-LENGTH FEATURE  
Produced by The March Of Time

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ENRICO CARUSO

RUDOLPH VALENTINO

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HELEN MORGAN

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Highlighting America's "Jazz Age" by actual films seen in the period.

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Politics

RICHARD de ROCHEMONT, Producer · Distributed by RKO RADIO PICTURES, INC

WORLD PREMIERE AT B'WAY'S LONG-RUN ASTOR THEATRE APR. 8

## Allied's Pitch For More Flats

Washington, April 4. National Allied will launch a new campaign during this month in an attempt to widen the number of indie houses that can buy product on flat rentals. Col. Harry A. Cole, head of the Texas Allied group, will chair the new committee being formed for the drive. Among others on the committee, it has been learned, will be Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, and Wilbur Snaper, head of Jersey Allied.

Group will converge on New York within a few weeks. It will then delegate reps to call on sales heads of all major companies. Visits are similar to those made last year when distrib. toppers promised to work out a system for greater sale of pix on a flat basis.

Cole's committee is expected to elicit the bad beating that many indies have taken since the last visit in playing up the need for cutting percentage films. Some majors probably will hear the plea sympathetically, particularly since it has been found by them that percentage deals have not proved profitable in many instances of small-fry customers.

It is expected that the Cole group will also discuss general exhib-distrib relations; formation of an arbitration system asked by Theatre Owners of America; television inroads and other exhib problems in their series of personal calls.

## EL Closes New Haven Branch in Test; May Save 200G Ultimately

Eagle Lion is off on a cautious test of how far it can cut below the traditional 31 exchanges in the U. S. without dampening the domestic take on pix. Decision to close the New Haven exchange and switch its functions to the Boston office is the prelude to further shutterings if the experiment works out with no damage to film grosses in the New Haven area. Ultimately, company may slash the number of exchanges to 25 or so.

Economy drive is figured to save EL some \$20,000 yearly from the closing of the New Haven office. Salesmen will be kept on but all administration, bookkeeping, booking, etc., is switched to Boston accompanied by the possible addition of a few clerical aides in the Hub. According to an EL spokesman, company may be able to cut operational charges as much as \$200,000 through the gradual elimination of exchanges if the test warrants it.

Extension of the move depends on the reaction of exhibs and producers releasing through EL. If the film grosses in the New Haven sector hold and the same service can be maintained, plan will be carried out further. United Artists recently shuttered its exchange in the same territory. Checkup of other distrib indicates that none other contemplates the same sort of action.

Step is the second to be taken by EL in its drive to reach the black-ink end of the ledger. Frank Soule, exchange supervisor, is currently on a tour of all branches to study other cost-saving devices. Soule, who has now hit three exchanges, is seeking to eliminate surplus personnel and also cut down on bookkeeping and administrative outlays.

## L. B. Mayer

Continued from page 3

pany's production chief. Mayer intends sandwiching the Florida trek between two guest fetes in New York, one slated for today (Wed.) and the other the following Wednesday (12). Mayer is not awaiting Schenck's return to the h. o. because he intends taking off for the Coast shortly after the second affair.

Mayer, his wife, Lorena, and studio publicity head Howard Strickling pulled into Gotham yesterday (Tues.). Studio topper addresses a luncheon of the Brand Names Foundation today and will be guest-of-honor and recipient of the annual Americanism award from the Jewish War Veterans at a banquet on the 12th.

## Crowther's Pitch

Continued from page 7

not do any harm and could be helpful.

Goldenson illustrated with an instance on his own circuit. There are two houses in a town in which it has a theatre. The indie is an action house. It was doing very satisfactory business when it was forced to shut down for three or four months to make some structural repairs. With no other theatres nearby, Goldenson said that the Par people naturally thought the shutdown would redound to the benefit of their own theatre. That didn't happen at all, however, he declared.

"There wasn't a dime's difference at our boxoffice," UP topper asserted. "Apparently the patrons of the opposition house liked the action-type entertainment and nothing else. When the theatre closed they just stopped going to pictures altogether until it reopened, rather than patronizing the general type of product we offered."

Crowther's thesis is that people are going to the wrong pictures for their tastes because they're misled by the advertising. When they come out of the theatre they're disgruntled and spread bad word-of-mouth. They thus oftentimes discourage potential ticket buyers who might well like the particular picture.

Patrons have been bitten so often on the catch-all ads, Crowther feels, that they keep away from pix altogether. They thus miss films which they would like and would go to if the ad copy made clear that it was the type product that suited their taste.

"I just can't tell you how often and how monotonously people say to me, 'I seldom go to movies because there's just nothing worth seeing any more,'" Crowther told exhibs at 20th's Chicago meet last month. "And when I ask them if they would like to see a picture about this or that which is currently showing, and they say they would, I hit them quite bluntly with the statement that they can see it; it is at a theatre here in town. But they just don't know."

Times critic, who spends a good deal of time lecture-touring the country, told the exhibs he feels that better advertising and selling will thus bring in a "found audience," in contrast to the "lost audience"—the vast segment of the population which patronizes theatres infrequently, if at all.

Crowther made his maiden trade speech at a session of circuit publicity-ad men convened by 20th in New York several months ago. His talk proved such a hit, 20th booked him for a repeat at the Chi national exhib session.

## Skiatron Urges

Continued from page 7

personie projector operated successfully in tests in London and in the Rialto theatre in New York, company says, "is completely ignored by the SMPE committee, whose members are all employees of companies found to be habitual anti-trust offenders."

Skiatron claims its projectors are the only ones easily adaptable to color television up to theatre screen size, whether the CBS or RCA system is used.

Company declares that only the largest theatre chains could consider RCA installations, which would cost \$25,000 or more. Skiatron equipment, it asserts, should satisfy requirements of a competitive method in regard to both price and performance.

Unlike the cathode ray method, which utilizes a standard carbon arc lamp as a light source, Skiatron says its system requires no costly installation, can be set up in a few hours, can be operated by the average projectionist, and requires only a safe low voltage.

Paramount, Scophony, Ltd., Scophony Corp. of America and General Precision Corp. (then largest stockholder in 20th-Fox) were charged in an anti-trust suit in 1945 with forming an international cartel to delay "an important advance in the television art." A consent decree was assigned in January, 1949, requiring the motion picture companies to divest themselves of their stock and withdraw from Scophony Corp. of America. Last July the British company, Scophony, Ltd., also signed a consent decree to divest itself of its stock.

## NEFC EXPECTS TO GET ROLLING THIS MONTH

Final launching of the National Exhibitors Film Co. is now planned to follow an all-out meeting of the outfit's directors in New York in mid-April. Directors will probably be asked to greenlight the exhib outfit, formed to back indie production, although the group is a few hundred thousand dollars short of the \$2,000,000 minimum fixed in its charter. NEFC officials expect the remaining sum to be raised after the company gets going.

Besides the question of coin, several minor matters must be approved before the final gun is fired. NEFC is headed by Sam Pinanski, board chairman, and Si Fabian, prez.

## Indie Coin Top

Continued from page 3

loan pool in excess of \$2,000,000, via a stock flotation by a Wall street firm. This would be used for second- and end-money, while a bank that is involved would provide the first-money.

Most significant aspect of the plan, it is reported, is the calibre of the outfits that are interested. They are understood to have made the initial approach to Arnall, rather than he to them. This is seen to indicate that film financing on a well established basis through regular channels is not entirely a thing of the past. Many indies have come to the belief that such sources of coin are gone forever, and the only chances left are to interest a rich old man or some other outsider with a spare vault-full of risk money.

Many Strings to It  
Scheme is reportedly no bonanza of easy coin for the indies. It will require many concessions by them, with all sorts of controls running from subject matter of contemplated films to accounting procedures.

That's why Arnall is taking reps of the institutions to the Coast to unfold the plan to the indies. It will necessitate acceptance by them of certain principles before any effort will be made to set it up. Possibility is seen that not enough indies—or not enough of the right ones—will be willing to pledge adherence to the rules set up to send the scheme into operation.

Arnall is understood to have been working with the financial organizations for several months to bring the plan to its present stage of development.

## FA-GAC

Continued from page 7

Dick Powell, Jean Negulesco, Susan Hayward, Otto Preminger, Aya Gardner, Ella Raines, Ann Sothern, Dana Andrews, Philip Dorn, Judith Anderson, June Havoc, William Holden, Lauren Bacall, Leon Shamroy, George Waggoner, Claude Binyon, Ann Blyth, George Stevens, Charles Boyer, Norman Taurog, Hoagy Carmichael, Ted Tetzlaff, Norman Corwin, John Wayne, Richard Conte, Claude Dauphin, Kirk Douglas, Edward Dmytryk, Irene Dunne, Robert Fellows, Jules Furthman, Jane Greer, Sir Cedric Hardwicke. GAC list includes "Chesterfield Supper Club" for radio and television, "Lone Ranger" telefilm series in which the outfit is associated with Jack Chertok productions; Perry Como, Frankie Laine, Jo Stafford, Peggy Lee, Mindy Carson, Kay Starr, Mel Torme, Desi Arnaz, Sammy Kaye, Frankie Carle, Jimmy Dorsey, Artie Shaw and others.

It was stressed that the companies will not merge but will retain their own offices, with Feldman spearheading operations picture-wise here, and GAC radio-teevee-wise both here and in N. Y. GAC employs about 150, Feldman, 50. Feldman previously maintained a radio office. Most of air deals for clients will now be handled by GAC, although Feldman will retain Tommy Greenhaugh to coordinate these deals.

The mutual representation pact is the second agreement of its type entered into by GAC within recent months. Sometime ago, GAC made a deal with the Lew & Leslie Grade agency of London to represent GAC talent abroad. Deal also follows a pattern in effect for some years. Many indie eastern offices have long had representation deals with Coast percenters.

## Film Reviews

Continued from page 8

### A Modern Marriage

demands made by Paul Landres' direction. David Diamond produced, with William F. Broidy as associate. For budget expenditure, physical values are excellent and William Sickner's camera displays them nicely. Editing keeps film down to 66 minutes, none of which drag. Brog.

### Tarnished

Republic release and production. Features Dorothy Patrick, Arthur Franz, Barbara Fuller, James Lydon. Directed by Harry Keller. Associate producer, Sidney Pickler; screenplay, John K. Butler, based on novel by Eleanor R. Mayover; music, John MacBurnie; editor, Robert Heddo; music, Frank Arrigo. At New York theatre, N.Y., dual week March 28, '50. Running time, 60 MINS.

This yarn of a youth attempting to overcome the prejudices of his home-town is based on fairly slim material and is relegated for supporting situations only. "Tarnished" further lacks any marquee potency inasmuch as the cast lineup isn't known widely.

There are only some occasional moments of excitement in this story, which has Arthur Franz returning to a small Maine town, after discharge from the Marines, in an effort to establish himself. Because of the family background, and boyhood escapades, Franz is assumed to have been in jail. There's some rough sledding in his particular situation which he eventually overcomes with display of heroics.

Franz does well even though he looks sullen throughout the proceedings, while Dorothy Patrick infuses a bit of life into the film with her portrayal of the girl with faith in Franz. Other roles, by Barbara Fuller, as the girl on the make for Franz, and James Lydon, ne'er-do-well son of Franz' employer, are well played.

Yarn is given routine direction by Harry Keller, although a pair of fight scenes are well-staged. Sets and music are adequate.

Jos.

### They Were Not Divided (BRITISH)

London, March 30.

GFD release of Two Cities production. Features Edward Underdown, Ralph Clanton, Helen Cherry, Stella Andrews. Written and directed by Terence Young; camera, Harry Waxman; editors, Ralph Kempson, Vera Campbell; music, Lambert Williamson. At Odéon, London, March 29, '50. Running time, 102 MINS.

Philip Underdown, Edward Underdown, David Clanton, Ralph Clanton, Wilhelmina Helen Cherry, Jane Stella Andrews, Smoke O'Connor, Michael Brennan, Maj. Bushy, No. 1, Michael Trubshaw, '45 Jones, Desmond Llewellyn, '77 Jones, Rupert Gerard, Earl of Benthams, Rufus Cruickshank, Regt. Sgt. Major, R. S. M. Brittain

The journey from Dunkirk to Falaise took a long time, and it was a period of great frustration for the troops bottled up in Britain and waiting for the go-sign. "They Were Not Divided" recounts the experiences during this time of a handful of men in the armored division. There is a wealth of humor and drama in the story, but it is too leisurely told, and compares adversely with recent Hollywood productions on a similar theme, which must affect its prospects both in the home and foreign markets.

The story spotlights the adventures of two Tank Corps officers, one British and the other American, from the day they join as raw recruits, terrified by a fearsome sergeant-major, until they are killed simultaneously five years later after the German break-through at Ardennes.

Half the footage is expended before the tanks go into battle, and although the buildup will have undoubted reminiscent appeal, it reduces the overall tempo. The battle scenes—when they are reached—are vivid without being spectacular, and have the authentic touch. Characters are drawn well, if a little obviously, and provide a typical mixed bunch of officers and men.

At almost every corner, the British troops seem to catch up with the Americans, and this ingenious approach is too blatantly designed to make the film more palatable to U. S. tastes.

There is a commendable all-round standard of acting. Edward Underdown and Ralph Clanton, as the two main characters, strike a

note of complete sincerity, and there is a first-rate study of a moustached major by Michael Trubshaw. The two women in the pic are neatly played by Helen Cherry and Stella Andrews, and R. S. M. Brittain is the most terrifying sergeant-major seen on the screen.

Myro.

### Border Street (POLISH)

Globe release of Film Polski production. Directed by Alexander Ford. Screenplay by Ford, Jean Forcé, Ludwig Stolarczyk; camera, Jaroslav Tuzar; music, Roman Palester. Tradeshown, N.Y., March 29, '50. Running time, 73 MINS.

Clara M. Gwiklinska, Dr. Bialek, J. Leszczynski, J. Kusiak, J. Mielinger, Hans W. Godik, Cleopikowski, W. Walter, Kazimierz Wojtan, J. Pichelski, Broniek Cleopikowski, J. Fiejewski, Kusiak, J. Mielinger, R. Vrchota, Nathan S. Srodek, Freddie Kusiak, E. Kruk, David, J. Zlotnicki, Wladek Wojtan, D. Izenko, Jaddia M. Broniewska

(In Polish; English Titles)

"Border Street" is a strong, gripping Polish film about the heroic fight of the Jews in the Warsaw ghetto during the last war. It should do well in some foreign-language situations and moderately well in some art houses. Fact that it won the Minister's Council prize at the Venice International Film Festival in 1948 should help it get bookings in the latter spots. Pic also will have a foreword by Quentin Reynolds, but this had not yet been added to the tradeshown print.

Like John Hersey's bestseller, "The Wall," film deals with the thousands of Jews forced into a ghetto where starvation and disease decimated them. It is the story of their courageous struggle against overwhelming odds. It also depicts the lives of typical citizens of the street outside the wall—the German-born Poles who become Quislings; the anti-Semitic officer whose life is saved by an old Jewish tailor; the Jewish mechanic who becomes an underground fighter; the young Pole who smuggles food into the ghetto; the doctor who has concealed his Hebrew ancestry but goes to the ghetto anyway; the arrogant Nazi officer, and their children. The camera is focused chiefly on the kids, from the regimented fascist youngsters to the brave Polish and Jewish boys and girls.

There are plenty of dramatic possibilities, and director Alexander Ford has made good use of them—the conflicts between traitors and patriots, the horror of life inside the wall, dangerous chases through subterranean sewers, bombed-out buildings and the final guerilla warfare. It's all lensed effectively and acted movingly by some top Polish and Czech actors (because Poland's studios were destroyed in the war, production was shot in Czechoslovakia). There's little, if any, propaganda (the film makes no mention of Russia or America), although the message of unity against tyranny is brought home forcefully.

Film has some faults in some over-dramatized segments, such as a Jewish girl befriending a German officer's dog, which later defends her against its master. But overall it is a hardhitting document.

### Hazen's Keys

Continued from page 7

is the first step in that direction. Exhib organizations, labor unions and guilds must hammer away to secure repeal of the tax in the face of competition from free home films.

Third: Exhibs must encourage and give tangible support to the production of important and large-scale films. Producers must not be expected to assume all the risks involved in costly productions.

Fourth: Technological developments must be pushed on all fronts in the making of films, including such developments as third dimensional pix. If we can achieve third dimensional films in color we may again have a renaissance in the industry comparable to the revolution of sound.

Fifth: Cooperation of all unions and guilds in an effort to increase production efficiency and lower the costs of production.

Sixth: Unflinching faith by all branches of the industry that our talent, ability and experience will be equal to the challenge. With a spirit of cooperation and mutual aid, motion pictures can continue to be your best entertainment.



WORLD PREMIERE  
ASTOR THEATRE NEW YORK MAY

**THE ELECTRICITY**

THAT BRINGS A CROWD TO ITS FEET!

**THE THRILL**

OF THE WORLD'S GREATEST SPORT!

**THE DRAMA**

OF A MAN WHO FOUGHT THE AMERICAN WAY —

...with a ball

...a bat

...and a glove!

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# Sam Marx Sez He's Willing to Risk Own Neck in Urging New Pix Blood

Sam Marx, veteran Metro producer, is stumping for new producer and director blood at the studios even if it means risking his own neck in the proceedings. In New York over the weekend, Marx declared: "It's time for a change at the studios and for the men involved there. The studio needs a lot of new blood and I think Dore Schary (Metro production veepee) is the man to see to it."

"Changes such as that are inevitable," Marx said, "it's part of the cycle of life. I've been with the studio for 20 years, and I'd like to stay, but if I were involved that would be all right, too. After all, the studios must look for fresh ideas."

"I'm not trying to slur the old producers and directors," Marx added. "Their experience counts. The best thing would be to have both the experience and the fresh ideas. But if there isn't room for both, the studio should take the new men and let the old go."

Regardless of his sentiments, Marx's future is far from dubious. Producer has already been assigned "Ground for Marriage" as his next Metro opus. Film stars Katharine Grayson and Van Johnson and will roll late in May or early in June. While in Gotham, Marx looked over several legit actor possibilities for the film.

Under the Schary regime, Marx said, there must always be four-five films in work on the lot. Policy has been set to cut the costs and assure distribution of a steady supply of product. Because the lot has upped its production, per-picture fixed overhead has been sliced from over 40% to a present 25% or thereabouts.

Marx was in town also in an attempt to collect on one song that Richard Rodgers-Oscar Hammerstein 2d owe him for several years. Tune was promised to the Metroite by Jerome Kern and Hammerstein, and then taken over by the present team when Kern died. If the duo has the time, Marx said, they will meet the I.O.U. with a song for "Grounds for Marriage."

Producer has just wrapped up "A Lady Without Passport," starring Hedy Lamarr. He planned back to the Coast yesterday (Tues.) after a few days in New York.

## Par Follows 20th

Continued from page 4

a fair shake on house budgets and are then willing to split costs above the budget. "In any town of 50,000 or more, no house budget should be less than 600 lines of advertising," he asserted.

Aiming at increased exploitation, Par is mapping a policy of adding 20 junior, fieldmen to work under the 11 permanent members. Par is now using an added 20, mainly on "Samson." As for exploitation tieups, mistake previously was to stop after national tieups in big magazines were put through. Henceforth, Par will also stress local exploitation along the lines of store cards, interior placards, etc.

Star tours are in for a big upswing at Paramount. Youngstein said. Next in the hopper is one for Gloria Swanson who will cover the 31 exchanges following a six-week press-radio stint in New York ballying "Sunset Boulevard." Miss Swanson will concentrate not only on radio and newspapers in her countrywide swing but also elvish groups, clubs and other orgs.

Her tour is patterned on the recent successful trek of Herbert Wilcoxon for "Samson." "Sunset" will be sneak previewed for exhibs in every exchange center with the actress backing the screenings with lectures. Wilcoxon swing paid off in hyped grosses in every city where he appeared, Youngstein said.

Frank Capra, producer of "Riding High," is slated in N. Y. next week to pitch for his pic. Both Bob Hope and Bing Crosby are ready to throw their weight behind star junkies.

Norman Siegel, Par's studio publicity chief sat in on the Youngstein interview. Siegel stressed the importance of tieups and star tours. Screen personalities, he said, are changing their attitude, recognizing the need to help sell pix. Siegel returns to the Coast over the weekend.

## Schwalberg's Palsy Post

Alfred W. Schwalberg, Paramount's distribution veepee, has been named chairman of a special committee formed to hypo film industry activities in behalf of a \$5,000,000 fund raising drive by United Cerebral Palsy Assns. Leonard H. Goldenson, United Paramount prez, heads UCPA.

Bob Hope is national campaign chairman and Max E. Youngstein, Par's ad-pub chief, tops the public relations committee with an assist from Nick John Matsoukas of the Skouras circuit.

## Rank's Prod.

Continued from page 4

In return, his sales companies will handle distribution, thereby guaranteeing to these indies a complete payoff in the hundreds of Rank-affiliated theatres.

Ceiling will be fixed on these pix to assure the producer of a profit on his films. In working out these deals Rank will attempt to get quality films wherever possible but at budgets in the neighborhood of \$500,000-\$800,000. He is not taking the risk but he wants the indie to come out on top as a factor in promoting a further supply of films to his circuits. Rank believes a distribution pact from his org can be converted into financial backing from the banks if the indie keeps his budget within limits.

Rank, himself, has told American industry on his present trip that he does not intend to launch into a bigger program so long as present entertainment taxes stand. He has quoted figures to demonstrate that a British producer can only obtain 23% of theatre grosses on a top film played in England. On lesser films, he said, only 13% of the gross is available to pay the negative nut and get a profit.

By launching into these two brackets of pix, Rank hopes to keep his production personnel intact. While in New York, Britisher confabbed with both Barney Balaban, Paramount prez, and Nate J. Blumberg, head of Universal, to explore future picture deals. Toppers agreed to study story properties with an eye towards British production.

Rank will also meet with Harry Cohn, Columbia prez, and Howard Hughes, RKO's controlling stockholder and production chief, when he reaches the Coast next week. He hopes for six-to-10 jointly-produced films yearly.

## Page Ripley

Continued from page 7

took over television." Rep has sold no pictures for video, he said, although frequently approached because "it did not want to destroy its relations with film theatres." Just as radio helped films, so he believes television will ultimately work out as an asset.

Grainger opined on business that "there is too much crying-wolf in this country." "A lot of exhibitors think business should remain at the wartime peak. I think it now compares very favorably with that done in 1943 and 1944."

Consolidated Molded Products Co., Rep's subsid in the plastic field, lost \$18,000 last year against a 1948 net of \$168,000, it was disclosed. Substantial outlay of \$300,000 must be made in the next three-five years, it was said, but rising profits would probably carry that charge.

Directors Arthur J. Miller, Harry C. Mills; John J. O'Connell, Leon A. Swirbul and Walter L. Titus, Jr. were reelected for new three-year terms. Their election was without opposition.

Subsequently, at the meeting of the board, the current slate of officers were re-elected. It includes: Herbert J. Yates, president; James R. Grainger, executive vice-president; Edward L. Walton, Walter L. Titus, Jr., Arthur J. Miller, John J. O'Connell, vice-presidents; John Petruskas, Jr., treasurer; Joseph E. McMahon, secretary; Albert E. Schiller, Ira M. Johnson, Robert V. Newman, assistant secretaries and N. K. Loder, Richard Rodgers, Robert V. Newman, assistant treasurers.

## Briefs From the Lots

Hollywood, April 4.

Tod Andrews drew the top male spot in "Pier's End," Ida Lupino's third production for RKO release. . . . "Pride of Maryland" the release tag on "Horse Meat," Jeffrey Bernard's production at Monogram.

Sam Bischoff is readying "Father's Day," based on a script by Richard Landau. . . . Warners shifted titles from "The All American" to "Jim Thorpe—All American." . . . Carl Esmond drew a featured role in "The Desert Hawk" at UI. . . . A. Pam Blumenthal in town for pre-production huddles on "Girl on the Run." Ann Sheridan starrer to be filmed by Fidelity Pictures with Norman Foster directing. . . . Rosalind Russell signed with the William Morris agency.

Clare Booth Luce sold "A Spark in the Night," a yarn about a congressman, to 20th-Fox, for production by Sam Engel. . . . Smiley Burnette will warble two of his own songs, "Harmonica Bill" and "I'm Telling Myself I Ain't Afraid," in Columbia's "Across the Badlands." . . . Kay Buckley signed a player contract at Columbia and will make her screen bow in "Lost Stage Valley," a Harry Joe Brown production. . . . Collette Lyons and Don Otis joined the "When You're Smiling" cast at Columbia.

Roberta Jonay and Paul Lees obtained releases from their Paramount player contracts. . . . Joseph Gershenson succeeded the late Milton Schwarzwald as chief of the UI music department. . . . Juano Hernandez and his son, Juan, 9, will play father-son roles in "The Breaking Point" at Warners. . . . Frederick Brisson moved his Independent Artists organization into the California Studios. . . . 20th-Fox completed "My Blue Heaven," in production since Dec. 5, with Betty Grable and Dan Dailey starred. . . . Columbia lined up two songs, "Chattanooga Shoe Shine Boy" and "When the Campfire Burns Low on the Prairie," for Gene Autry in "Indian Territory."

## Upped Rents

Continued from page 2

that tele. is having its effect, it is not disclosed by a comparison of income between TV and non-TV exchange areas. Paramount figure boys didn't have to go beyond the three top television territories to find that there seemed to be no direct ratio between the number of TV sets and the boxoffice slippage.

### Biggest TV Areas

The three big tele. areas first graphed by Par were New York, Chicago and Los Angeles. New York biz, it was discovered, was up percentage-wise above the national average, while the Chi and L.A. exchanges collected rentals during 1949 that were about equal to the countrywide mean.

On the other hand, some cities without TV stations or with comparatively few receivers had fallen considerably below the national average of decrease. That's precisely the same result that the previous company had got in its survey.

Statistical experts for both companies agree that there are too many other factors which influence the b.o. to be able to tell yet just what effect tele. is having. The rent control angle was discovered in going over the various factors that might be accounting for the slippage.

Taking a list of areas where rent curbs have been removed under the local option laws adopted by Congress a year ago, close parallel was found between those cities where there are no longer restrictions and where biz is off the most. Vice versa, it is off least in controlled areas.

That is seen as explaining why the New York exchange area hasn't fallen as much percentage-wise as the average for the country. New York has had strong curbs supplementing the national laws.

Rent situation is also seen as possibly explaining in part the fact that small town theatres have been hit much less hard than those in major cities. While housing shortages still exist in most big municipalities and thus there's pressure on rents, little towns have no acute housing problem and rents are lower, in addition to which there's a higher percentage of home ownership. Rents thus chop a smaller piece out of the money available for entertainment.

## '3d Man' Continues

Chi 1st-Run While

## Playing Subsequents

Chicago, April 4.

Unusual situation of a pic continuing its Loop first-run while playing in nabe houses will take place here April 14 when Selznick Releasing Organization's "The Third Man" starts subsequent runs while continuing indefinitely at the Selwyn.

Pic is scheduled for "A" release in 27 houses, some breaking it on April 14, the others April 21. Meanwhile, it starts its ninth week at the Selwyn. "Third Man" was originally set at Selwyn for eight weeks. Grosses followed the normal declining pattern up to fourth week, where it reached its low point—but exceptionally high for the fourth week in the 1,000-seat house—of \$10,000. By this time some subsequent runs had already been booked. In fifth week pic climbed to \$12,100. In sixth week it rose again, to \$12,500. Estimate for this seventh week is about \$12,500.

Shubert officials, who control the Selwyn, former legit house, seeing increasing grosses, wanted to continue run indefinitely, but found that film was already booked. But last week SRO general sales manager Sidney Deneau closed deal whereby film would continue on indefinite run in Selwyn while playing the nabes.

Prices were lowered from 98c-\$1.25 to regular Loop first-run scale of 50c-98c for simultaneous runs. Nabe maximum will be 72c-85c.

## 20th-Eyes Boost

Continued from page 3

spokesmen, where the Broadway Roxy, 20th's top deluxe showcase, may need 36 or more features a year. . . . Because of the dwindling boxoffice, it has been found that a feature at the key city first runs usually does well the first week, breaks about even for a second but, if it's held for a third, loses most of the profits earned during the initial stanza.

Skouras announced several months ago his company's intentions to increase the number of releases gradually during the next several years, sighting for a goal of 36 by 1951. In line with that, 20th is reconvertng and expanding its studio facilities at a cost of \$5,000,000-\$6,000,000. But, with no signs of a boxoffice pickup and with the summer dogdays looming, Skouras reportedly felt the company must boost its production immediately. Move is believed all the more significant in view of Zanuck's constant urging of exhibitors to milk every picture for as long a run as possible.

Twentieth is dead set against re-entering B film production, believing current market conditions call for more pictures of better quality. As a result, if the company finds it is not yet ready to turn out the requisite number of features on its own, it is expected to turn to indie producers to fill in the total. Whether 20th will help finance any indie production is doubtful, but the company reportedly will be more prone in the future to offer its distribution facilities to the indies.

## RFC Listening

Continued from page 3

should some congressman find a taint of what he supposes to be propaganda in any picture the agency finances. And it is figured that there's no picture possible to make on any subject whatsoever that some page-one-wise solon couldn't set his microscope on and come up with a holler.

In that case, the RFC execs figure there's only one thing to do—keep out of loans to pictures or any other medium of an informational nature. So they're listening to Arnall, as they did to I. E. Chadwick, prez of the Independent Motion Picture Producers Assn., a couple of months ago, but no one expects anything to result.

There's no law ag'in such loans as the indie organizations want, but the RFC board has set a policy which its members are open in admitting they don't propose to change. Arnall has been seeking second- and end-money for his members, with banks expected to put up the first-money.

## 'Francis' B.O. Leader

Continued from page 4

son and Delilah" (Par), boxoffice champ the preceding month. Fine showing was made despite the fact that it did not have many new openings in March.

"The Outlaw" (RKO), fifth-place winner in February, was in eighth slot last month, being again sock in most of the few places playing. "Red Shoes" (EL), with a batch of new bookings, is taking over ninth spot. "Willie Comes Marching Home" (20th), ninth the preceding month, took 10th-place coin. "Third Man" (SRO), playing only a few houses and often in small-seaters, nevertheless showed sufficient strength to wind up 11th nationally. "Dear Wife" (Par) finished out the Golden Dozen list in March.

Because so many pictures were playing in key cities last month, there are more than the usual number of runner-up productions, several of which hint the likelihood that they will go higher. These runner-up pix are "Three Came Home" (20th), "Malaya" (M-G), "Love Happy" (UA), "King's Men" (Col), "The Heiress" (Par), "East Side" (M-G), "Iwo Jima" (Rep) and "Mother Didn't Tell Me" (20th).

There was an exceptionally big number of new films started out with spotty results in March. "Daughter of Rosie O'Grady" (WB) was launched with big returns at N. Y. Music Hall the final days of the month. "Singing Guns" (Rep) started out smash in St. Louis. "Johnny Holiday" (UA) showed enough on a few scattered playdates to fit the category of a "sleeper" and has been going great guns on initial showings.

"Cheaper By Dozen" (20th) looms a potentially great boxoffice bet on the basis of its opening at N. Y. Roxy. "Great Rupert" (EL) also shapes up as a fairly good grosser judged by the few initial engagements. "The Conspirator" (M-G) (Robert Taylor) finished off some nice dates before the end of the month.

"Eiffel Tower" (RKO) had enough favorable dates to wind up high on one week's runnerup list. "Paid In Full" (Par) did a bit better in March but still proved highly disappointing in view of the cast. "Kid From Texas" (U) started out stoutly.

"Yellow Cab Man" (M-G), latest Red Skelton comedy, did not fare well on initial date in N. Y. but hinted it would do better around the keys.

Balance of his supply will be all-British pix at moderate costs with the financial risk assumed not by 50 split on costs to slash his outlay. Additionally, he wants the assurance of this product for his circuits, located in bulk in the eastern half of the globe.

## Par Mends

Continued from page 5

tive selling spots wherever indies insist on bidding against UP. One of these recently put through was in New Orleans. However, in most cases, indies have not demanded first-run product against UP's big deluxers.

### Berger's New Par Deal

Chicago, April 4.

Paramount has concluded a deal with Theatre Associates of Minnesota, comprising some 50 theatres, for 10 to 12 current releases playing each of the houses. Most houses are beginning with "The Great Lover." Deal does not include "Samson and Delilah," which according to Paramount central division manager James J. Donohue, is not available to them at this time.

Deal is significant in light of fact that one of the circuits which Theatre Associates represented in negotiations is the Berger Amus. Co. of Minneapolis. President of Berger Amus is Bennie Berger, president of North Central Allied, and one who has repeatedly voiced opposition to percentage-rental deals. Donohue said that some of the pictures were on a flat rental basis and others on percentage deals.

Only a month ago, North Central Allied let loose a blast at Metro for putting "Battleground" up for sale on a percentage basis. While the Allied blast concentrated on Metro's action specifically, it took a swipe at percentage deals in general, declaring that it is "opposed to forced percentage in the smaller situations on principle."



# The Prize Baby

# TIPS HIS HAT to

# 20th CENTURY FOX

# LEADERSHIP!

# SHOWMANSHIP

A nation of Showmen acclaims 20th Century-Fox, its Executives and top-flight Manpower . for their great contribution to the cause of Showmanship . as evidenced by their down-to-bed-rock Chicago Conclave ...and Regional Showmanship meetings which followed.

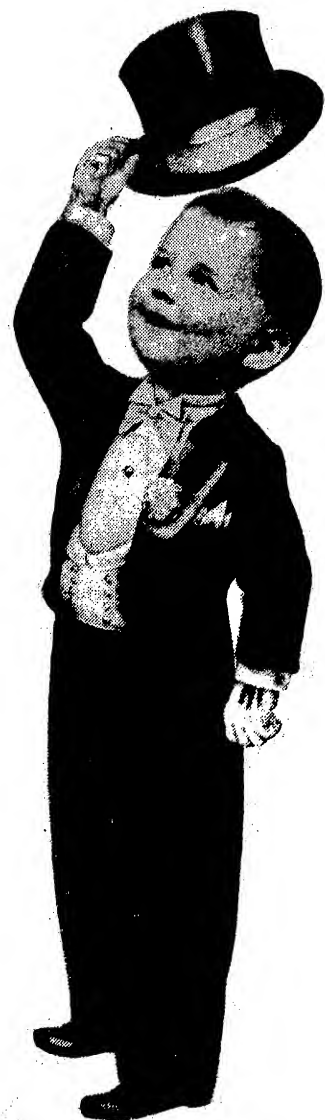
It was a roll-up-your-sleeves-and-go-to-work effort...to which America's Box-Office trumpeters flocked...to join a "Back-To-The-Box-Office" crusade...that will arouse patrons to the BETTER ENTERTAINMENT provided by the MOVIES...keep them interested ...and KEEP 'EM COMING!

The PRIZE BABY joins the swelling din of plaudits for the 20th Century-Fox great job...WELL DONE...and adds...

*They've started the **BALL ROLLING!***

*Let's **ALL** keep it rolling...  
with **SHOWMANSHIP!***

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY



# MPAA Makes 1st Foreign Converts

Motion Picture Assn. of America's advisory unit for foreign films apparently has won its first convert in Dr. Renato Gualino, prez of the Italian Film Producers Assn. and head of Lux Films of Italy. Following several weeks' stay in the U. S. as guest of the unit, he planned homeward Sunday (2) via Paris where he sold skeptical French industryites on the unit's program.

Gualino's Paris stopover preceded by hours the election of delegates to the unit by French film-makers. Named as reps are J. P. Frogereais, who heads the French Film Producers Assn., and Robert Cravenne, exec-director of Uni-France Films. Latter outfit is a recently formed organization which embraces all branches of the Gallic pic industry. France has now become the second foreign film producing country to send emissaries to the U. S. as the MPAA's guests.

Both Frogereais and Cravenne are scheduled to arrive in New York at the end of the month to study the functions and scope of the advisory program. Reportedly they may be accompanied by M. Fourre-Cormery, French government's Minister of Cinematography. Until Gualino stepped into brief the French on the aims of the Unit's setup, Gallic producers had considerable misgivings, as do producers in other countries, as to the MPAA's good faith in showing them how to win greater income in the American market.

# 'FAMOUS OUTLAWS' PIX EXCLUSIVELY FOR TELE

Hollywood, April 4.

Ron Ormond, indie producer who has been making six "Lash" La Rue oaters annually for Lipsett Productions, will turn out a series of 52 television gallopers, each running 15 minutes.

TV series will bear the general title, "Tales of Famous Outlaws," each a complete story with LaRue starring. Six have been completed and Ormond is working on seven more, to make a package of 13 for presentation to sponsors.

# RKO Holding the Line On Its Quota of Shorts

Despite the tremendous squeeze on shorts from tapering b.o. returns, RKO is holding the line on the number of releases. Company has set 87 briefs for 1950-51, the same total as in previous postwar years. Of these, 14 shorts will be reissues of oldtime Walt Disney, Edgar Kennedy and Clark & McCullough series.

Included in 37 two-reelers are 13 "This Is America" issues; six Leon Errol shorts and six Comedy Specials. Heading up the one-reel bracket are 18 Disney Technicolor cartoons.

### Remington Rand Nixed On Gen'l Aniline Control

Washington, April 4.

Drive of Remington Rand, Inc., to obtain control of General Aniline Film Corp. was nixed last week by the U. S. district court, which ruled that the company had "failed to establish, by a preponderance of evidence," that it held an agreement with Interhandel, Swiss corporation, to purchase controlling block of stock for \$25,000,000.

General Aniline manufactures ANSCO film, among other products. Alien Property Custodian seized it during the war as a subsidiary of the I. G. Farben cartel. The Government still holds the control, and the Swiss firm is trying to get it, on the contention that it—and not a German firm—was the real controlling interest.

General Aniline has been estimated to be worth upwards of \$100,000,000.

### Cooperstown Fire

Cooperstown, N. Y., April 4.

The central offices of the Smalley Theatres were wrecked March 29 at night by fire of undetermined origin. The theatre audience left the building quietly and no one was injured.

# Warners' Issue

Continued from page 3

large block of stock have stumbled over the need for a syndicate to raise a tremendous sum of cash to float the transaction. Cash requirement alone has been the major impediment so far.

However, if some 70% or so of the value of the stock is represented by non-voting debentures, the balance of the value in stock is reduced to 30% of the overall total or some \$6,000,000. Warner freers could either hold on to the debentures or sell them separately while transferring voting control through the \$6,000,000 stock transaction. This reduced sum makes the proposition comparatively simple.

Understood that the Warners originally contemplated issuing common and preferred stock as a means of reducing the value of the theatre common. Idea of preferred was vetoed in favor of debentures because payments of interest on the bonds could be deducted from net profits, thereby reducing tax charges, while no such privilege accrues to dividends on preferred stock. Both Paramount and RKO considered preferred stock issues, it is said, but later dropped the proposal.

The big factor which makes the plan feasible is that there are presently no longterm charges against the Warner theatre realty such as exists in the case of the RKO and Loew's circuits. General bank loan of some \$12,000,000 is outstanding against the company as a whole, but this is a comparatively small amount considering the tremendous circuit involved. Moreover, part of this charge could be assumed by the studio company.

Reportedly, Major Warner, whose tremendous 438,800 block of stock represents the biggest interest, may turn over his production-distribution stock to his two brothers in exchange for a good part of their debentures. The plan, however, is on the drafting board, but could be dropped if a deal for the outright sale of Warner stock in theatres should crop up.

Syndicates are still actively seeking the necessary capital in Wall street, reliable reports indicate. Several biggies in the industry were approached as recently as last week with proposals that they join one or another syndicate seeking the Warner theatre control.

While Warner stock boomed on the New York exchange last week on first reports of the deal, no such activity was apparent this week. WB common has levelled off, several insiders said, because there is still considerable uncertainty whether the new financial plan is actually put into operation. Warners have changed their minds several times in the past.

Both Harry and Jack Warner were in N. Y. last week to push talks on settlement with the Government. It is believed agreement on the big questions has already been reached but that a number of smaller problems must still be ironed. Harry planned to the Coast over the weekend after suddenly becoming ill in the course of talks.

# Probe Shooting Death Of Theatre Manager

Philadelphia, April 4.

Jack Walston Whitney, 38, manager of the Eddy theatre, Eddystone, Pa., was found shot to death early yesterday (3) in the theatre. Delaware county authorities wouldn't state whether the case was suicide or murder.

A cleaning woman discovered the manager's body behind the last row of seats. The pistol, believed to be owned by Whitney, lay just beyond his outstretched right hand. There were no powder burns, the coroner reported.

Weekend boxoffice receipts were intact in office safe. Whitney was also a director of the Chester City School Board.

### FRENCH ATTY'S N.Y. MEET

Pierre Gide, French attorney, arrived in the U. S. this week for talks with John G. McCarthy, director of the international division of the Motion Picture Assn. of America. They confabbed Monday (3) and will continue talks today (Wednesday).

Gide has a plan for representing the MPAA or individual member companies on special problems, including public relations. Plan would not overlap the activities of MPAA's Continental rep, Gerald May.

# Foreign Nations Apply Heat on U.S. to Call Off 30% Withholding Tax

Italy, Mexico, Germany and several other film-producing countries are applying the heat to the U. S. to call off its 30% withholding tax. Regulation requires U. S. distributors to withhold and send to the U. S. Treasury 30% of all earnings of foreign pictures here (as assurance that overseas film-makers don't get away without paying the bite). Requirement doesn't apply to nations such as France, Britain and Sweden, with which the U. S. has certain trade accords.

Meantime, the Italian government and the U. S. State Dept. in conjunction with the Treasury, are working out a tax treaty to adjust the 30% impost, it was revealed in New York last week by Dr. Renato Gualino, prez of the Italian Film Producers Assn. The upcoming agreement, he said, would be similar to one which already has been signed between the U. S. and France. However, it's anticipated that widespread tax reforms now underway in Italy will likely hold up inking until 1951.

A specific convention between the U. S. and the countries involved is required before the 30% levy is removed. U. S. Treasury, it's understood, has no objection to reciprocal deals with other nations, but negotiations leading up to the agreements take considerable time.

An interested party in the situation is the Motion Picture Assn. of America, which is acting in a liaison capacity between the Treasury and film-making countries in an effort to set up the necessary conventions.

# Metro to Appeal

Continued from page 3

atres, none of which involved any 'closed towns' or even any closed first-run situations."

In another paragraph, Metro claims that the district court overlooked the Supreme Court's ruling "that to strike down a vertically integrated enterprise it must be shown that it is the integration itself which creates the monopoly power to exclude competition and that there is a purpose or intent to do so." Since the Supreme Court refused to declare that the majors' vertical integration created a monopoly power and also held this integration was not illegal as such, a question is raised whether the district court violated the Supreme Court's mandate, Metro contends.

Error is also claimed because the lower court overlooked the effect of the Paramount and RKO consent decrees. Divorcement in these cases, Metro said, halved the number of affiliate houses and changed the national theatre setup. It made findings covering conditions in 1943-44 obsolete and required the court to re-examine the situation.

Metro also argues that ordering complete divorcement is using a blunderbuss instead of a rifle. Court erred in believing that the only alternative to competitive bidding was complete divorcement. Cutting down of the number of theatres via divestiture would have brought a company's activities within the range of legality under the Supreme Court's decision, Metro declared.

# 'Brandt-20th

Continued from page 5

the key nabe circuits, play. In answer to complaints from the subsequent theatre operators, 20th sales execs have claimed the situation offers a terrific problem which cannot be easily solved. Twentieth suggested it might be best to await the final decree in divorcement cases against the two major affiliated chains, but Brandt declared the problem could be solved easily via arbitration.

While ITOA hopes its system will set a pattern for other exhibitors and distributors, Brandt emphasized it must be worked out locally in each territory. He insisted also that arbitration, to be equitable, must be based on a "bill of rights" giving fair play to the exhibitors' problems, not on "common usage." He noted that 20th sales veepee Andy W. Smith, Jr., promised recently to work out a plan with ITOA for the N. Y. area.

# Picture Grosses

### WASHINGTON

(Continued from page 11)

Very steady \$5,500, almost up to last week's solid \$6,000. Still dating with Little.

Keith's (RKO) (1,939; 44-80)—"Cinderella" (RKO) (6th wk). Slipping noticeably mid-week, but strong weekend biz shapes to good \$9,000. Last week, \$12,000.

Little (Lopert) (285; 50-85)—"Tight Little Island" (U) (2d wk). Hep \$3,500. Last week, stout \$4,000. Digs in for indefinite stay.

Metropolitan (Warner) (1,163; 44-74)—"Barricade" (WB). Good \$7,000 in 9 days. Last week, "Father Is Bachelor" (Col) and "Palomino" (Col), disappointing \$4,500.

Palace (Loew's) (2,370; 44-74)—"Three Came Home" (20th) (2d wk). Down to mild \$10,000 after fine \$18,000 last week.

Playhouse (Lopert) (485; 50-90)—"Third Man" (SRO) (3d wk). Still going strong at big \$9,000. Last week, hot \$11,000, but somewhat less than expected.

Warner (WB) (2,164; 44-74)—"Perfect Strangers" (WB). So-so \$12,000 for 9-day run; kept for extra days to accommodate revamped holiday schedule. Last week, "Paid in Full" (Par), \$11,000.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL) (4th wk). Steady \$7,000. Last week, \$9,000. Holds again.

### LOUISVILLE

(Continued from page 11)

Last week, "Perfect Strangers" (WB), \$6,000.

Rialto (Fourth Avenue) (3,000; 75-90)—"Samson and Delilah" (Par) (2d wk). Holding up well at fair \$12,000 after last week's terrific \$20,000.

State (Loew's) (3,000; 45-65)—"Big Wheel" (UA) and "Intruder in Dust" (M-G). Just okay \$11,000. Last week, "Nancy to Rio" (M-G) and "Reckless Moment" (Col), about same.

Strand (FA) (1,200; 45-65)—"Pirates Capri" (FC) and "Flying Saucer" (FC). Sluggish \$3,000. Last week, "Outside Wall" (U) and "Act of Murder" (U), \$3,500.

# Sues Barger for \$2,500 On Chi Theatre Claims

Chicago, April 4.

An unusual claim has been filed in Chicago municipal court by Martin Licht, head of International Pictures, Inc., New York, against N. S. Barger, former operator of the Rialto theatre, a film house which converted to burlesque in January.

Among the items which Licht claims Barger failed to pay for under a contract agreement for a roadshow featuring the film, "Because of Eve," are cost and profits on books on sex hygiene which were sold during performances.

Licht is suing for \$2,500 through the Chicago law firm of Cohon & Goldstein. He claims the show, which featured the picture and a lecture by Alexander Leeds on sex hygiene, played for two weeks at the Rialto starting Nov. 7, 1949, and that Barger refused to pay for rental and other obligations for the second week's showing. Items include rental fee, cost of books, International's share of the profit on books, lecture fees and freight and trucking charges on books.

# 20th Experiments

Continued from page 5

bidding. In competitive situations, where exhibs bid against each other for product, it is virtually impossible to offer eight pictures for availability at the same time. In such situations, according to 20th, the system of single selling will probably have to continue. Company spokesmen also pointed to the difficulties of selling a group of pictures simultaneously at different terms.

Specifics of the group selling experiment will still have exhibs buying the pictures one at a time. Where previously they could pact for only one or two at each session at the exchanges, however, they will now be able to contract for the group of eight. Move, 20th emphasized, is entirely different from the old system of block booking, now outlawed by the courts because distributors could allegedly force the theatre operators to buy second-quality pictures in order to obtain the best ones.

# K.C. Loaded With Duals, Oldies for Holy Week; 'Skin'-'Li' NSG \$13,000

Kansas City, April 4.

Pre-Easter week has raft of duals and lightweight bills to tide over until Lenten season is ended. Two major situations, Paramount and the three Fox Midwest houses, are dualing in contrast to usual policy. Neither is much, with "Captain China" and "Backfire" at Par for moderate take and "Under My Skin" and "Dakota Lil" in Tower-Uptown-Fairway combo for slow session. Otherwise trade is touching bottom.

### Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Dillinger" (Mono) and "Mutiny Big House" (Mono) (reissues). Fair \$2,800. Last week, "Francis" (U) (m.o.) (2d wk), fourth week of first-run lasted two extra days for great \$4,500 in 9 days.

Kimo (Dickinson) (550; 55-75)—"Miranda" (EL). Moderate \$2,000. Last week, "Carnegie Hall" (UA) (reissue), oke \$2,200.

Midland (Loew's) (3,500; 45-65)—"All King's Men" (Col) and "Girls' School" (Col) (2d wk-5 days). Nice \$10,000. Last week, big \$21,000.

Missouri (RKO) (2,650; 45-65)—"Back to Bataan" (RKO) and "Marine Raiders" (RKO) (reissues). So-so \$8,500. Last week, "Tarzan and Slave Girl" (RKO) and "Savage Splendor" (RKO), ditto.

Paramount (Par) (1,900; 45-65)—"Capt. China" (Par) and "Backfire" (WB). Infrequent double bill here, mild \$9,000. Last week, "Perfect Strangers" (WB), average \$10,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Under My Skin" (20th) and "Dakota Lil" (20th). Slow \$12,000. Last week, "12 O'Clock High" (20th) (2d wk), still high at \$14,000.

### SAN FRANCISCO

(Continued from page 11)

85)—"Davy Crockett" (UA) and "Military Academy" (Col). Thin \$12,000. Last week, "Borderline" (U) and "Girl San Lorenzo" (UA), \$12,000.

United Artists (No. Coast) (1,207; 55-85)—"Tight Little Island" (U). Trim \$8,000. Last week, "Red Shoes" (EL) (4th wk), oke \$5,500.

Stagedoor (Ackerman-Rosener) (370; 85-91)—"The Guinea Pig" (Indie). Good \$5,000. Last week, "Pygmalion" (Indie) (reissue) (4th wk), \$5,000.

Esquire (No. Coast) (955; 55-85)—"Francis" (U) and "Bodyhold" (Col) (6th wk). Still big at \$5,000 or close. Last week, \$6,500.

Geary (Indie) (1,550; 60-1,800)—"Bicycle Thief" (Indie) (3d wk). Okay \$7,500. Last week, fine \$8,000.

# McDonald-Rank

Continued from page 7

Sullivan, that's what he's been commissioned to find out."

(Sullivan is executive director of Theatre Owners of America. He has denied any interest in finding out what pix Phonevision would use for the test.)

Rank, prior to meeting with McDonald, asserted he "knew nothing" about Phonevision. He said video rights to pix now distributed by Eagle Lion and Universal were held by those companies. He added, however, that he would retain rights to 20 pix being bought by Lopert Films for reissue here. When asked if he would sell those for Phonevision, he again replied he knew nothing about the medium.

Producer-exhibitor believes television will ultimately benefit film industry in England through theatre TV. Number of his British theatres have already installed large screen receivers and are awaiting expiration of British Broadcasting Corp. monopoly on telecasting in 1951. At that time, they will apply for licenses for exclusive showing of special events in theatres.

Rank feels producers will also benefit. They can handle production end of special theatre-video-cast events, he believes. And can even stage special events of their own for theatre consumption.



# Clips from Film Row

## NEW YORK

James R. Grainger, Republic's sales chief, returned to the home-office last week after a four-week junket to company's Hollywood studio and western and southern exchange areas.

## PITTSBURGH

Mannie Trautenberg, city salesman for UA in Cincinnati, appointed head of company's exchange here; replaces Leonard Mintz, returning to Philadelphia office as sales manager.

Don C. Hayman, West Virginia theatre owner and Uniontown, Pa., newspaperman, left for Coast to handle radio campaign on two-week date of Clyde Beatty's Circus in Hollywood.

Tom Cappuzzi, owner of Princess theatre in Republic, Pa., acquired the Roosevelt there, too. He purchased unexpired lease from Laskey Bros. Enterprises.

Joe Callahan, from New Haven, is new Main Line salesman for UA, joining Jack Bellman, newly-appointed rep for company in West Virginia area.

Beaver, Pa., theatre transferred

by Mrs. A. W. McCormick to George C. Davis and Joseph Sferia, who also operate the Liberty at Midland, Pa. Mrs. McCormick has been running the house since the death of her husband two months ago in auto crash at Melbourne, Fla.

Bob Ferber resigned his sales berth with Universal. Jimmy Coyne, head booker, moves up into his spot. Jimmy Ley takes over in Coyne's old post.

Harris circuit's Fourth St. theatre in Jeannette, Pa., acquired by Manos interests and closed, thus eliminating some competition.

New 824-seat Key theatre at Doylestown, Pa., will be opened May 25 for Key Theatre Corp.

Joe Mazzei, on staff of Art Cinema, will handle publicity for Senator when that house starts vaude shortly.

## MINNEAPOLIS

One more step has been taken by Minnesota Amus. Co. (Paramount theatre circuit) toward fulfillment of the Paramount consent decree with disposal of one of its two Huron, S. D., theatres. The State, 446-seat "B" house there, has been sold to March Bros. who have other theatres at Vermillion, S. D., and Wayne, Neb. Building and fee are included in the transaction. The Minnesota Amus. Co. retains the larger Huron theatres.

In accordance with the decree, the MAC also has sold one theatre here, the Gopher, and several other out-of-town houses. More deals are pending.

Northwest Variety club, which has raised \$402,000 for its heart hospital project, on way to raising additional \$100,000 through safety slogan contest.

Highland, independent theatre, first nabe house to show "Hamlet." Truman Rembusch, national Allied States president, coming to North Central Allied annual convention here May 3-4 to give low-down on TV competition.

Pat Halloran, Universal city salesman, ill with flu.

Louis Orlove, Metro exploiteer, in from Milwaukee to bally "The Conspirator."

## ST. LOUIS

Frank Reller, owner-manager of American, Wentzville, Mo., and who also is town's police judge, refused to run for mayor although promised no opposition if he would accept nomination.

Charles Goldman elected to Board of Directors of MPTOA of Eastern Missouri and Southern Illinois; takes place of Sam Levine, resigned.

Sam Nieburg, president of Sun Amus. Co., said that the Sun, 1,500-seater in midtown St. Louis, will cater solely to Negro trade.

Cliff Mantle relighted his Pocohontas, a 300-seater, Pocohontas, Ill., for weekend biz. House was shuttered for several months.

H. W. Carnes, manager of Macon, Macon, Mo., unit of Dickinson Circuit, resigned to join another company in Kansas City.

Commonwealth Amus. Co., got jump on many outstate drive-ins by lighting ozoner on outskirts of Columbia, Mo., March 3.

Ralph A. Morrow, Jr., joined St. Louis sales staff of United Artists. His father is manager of K. C. Universal branch.

## CHICAGO

Alvin Frank, former assistant manager of the Oriental, purchased the north side Rivoli.

Paramount flack Bob Kaufman in to plug "Samson and Delilah," opening April 13 at State-Lake. Par exploitation head Sid Mesibov was here last week to map campaign.

Great States circuit has disposed of the third of six houses to be sold by next March under the Paramount consent decree. Rialto theatre, Pekin, Ill., was sold to Kenneth Wilcox, Pekin businessman, for an undisclosed price.

Sale followed disposal of two of the houses on March 14 to former Universal sales chief E. T. Gomersall. Gomersall purchased the Grove in Elgin, Ill., and the Luna, Kankakee, Ill.

## DETROIT

Dodge Division of Chrysler Corp. awarded Freedom's Foundation gold plaque for its presentation of American free enterprise system in documentary film, "Our America." Pic originally was released in 1939 as "Land of Free" being revised in 1945 to "Our America." It was produced by Wilding Picture Productions. Alger, Annex and Regent.

United Detroit nabe houses involved in the Government's consent decree, may soon be taken over by Jack Goldhar, Chrysler dealer and former manager of United Artists office here.

New Wyandotte theatre, in nearby Wyandotte, will operate as a second-run house, the first in the downriver area. George Bremen is managing director.

## ALBANY

Leasing of Colonial at Poughkeepsie and sale of the Paramount in Peekskill to Harry L. Royster, district manager of United Paramount Theatres revealed here. UP said Royster would begin operation of the two houses April 9. Paramount has not announced a successor to Royster, affiliated with the organization for 24 years.

Eugene W. Street, of Rochester, appointed district manager of Paramount Theatres for Hudson Valley area.

He succeeds Harry L. Royster who bought the Paramount house in Peekskill and leased the Poughkeepsie Colonial from Paramount. With Paramount and its affiliates for 20 years, he managed Par houses in North and South Carolina and recently in Rochester.

## DALLAS

John Callahan named city manager at Oak Cliff for Robb & Rowley Circuit. He comes here from Waxahachie, replacing Lloyd Pulen, transferred to Little Rock, Ark.

J. L. True picked as manager of Robb & Rowley Theatres at Waxahachie; was manager for Taylor Amus. Co., Taylor, Tex. H. C. Dean, of Corpus Christi, replaces him at Taylor.

## CINCINNATI

Reverting to inactive reserve status after heading Air Forces Motion Picture and Entertainment Section in Washington for the last two years as lieutenant-colonel, Joe Goetz last week joined Mid-States theatre interests as manager of Capitol and Shubert here, recently leased from RKO Theatres.

## DENVER

Allied Rocky Mountain Independent Theatres annual convention set for May 16-17 at Cosmopolitan hotel here. John Wolfberg, president, will preside. Several national officers and board members of Allied will be principal speakers.

## NEW ORLEANS

Theodore A. Dendinger, local businessman, elected president of Poche Theatre, Inc., at meeting of executive committee; succeeds Irwin F. Poche, who resigned to reenter promotion of theatrical productions. John A. Roberts was named managing director.

## MONTREAL

Orpheum, old-time deluxer in Consolidated Theatres chain, will be demolished to make way for new house to seat 1,600. Work starts on tearing down May 1. Consolidated is also considering plans to build another house on site of old Jardin de Danse.

## LOS ANGELES

Eagle Lion took over distribution of "Salt to the Devil" formerly titled "Give Us This Day" and based on the novel, "Christ in Concrete." Film was made in England about a year ago with Edward Dmytryk directing.

## ATLANTA

Total of \$1,808 turned over to Boys' Estate, this being the net from sneak preview at the Fox, Georgia Theatre's ace house here. William K. Jenkins, head of Georgia Theatres, co-chairman of drive to raise \$150,000 for Boys' Estate.

## READING, PA.

Hippodrome in Pottsville, near here, one of two Comerford houses there, will shutter shortly. Poor biz is given as reason for shut-down. House has been on combo vaudeville basis.

## REGINA, SASK.

Hi-art theatre, Weyburn, Sask., operated by R. C. Sutherland for 30 years, bought by Phil Bodnoff, Regina, who also operates the Soo, Weyburn. The Hi-art has been affiliated with Famous Players.

## WASHINGTON

G. P. Price, United Artists' branch manager here, resigned to be general manager of Glen Echo Amusement park on the outskirts of city.

# "The HEART of SHOW BUSINESS"

## LAST CALL!

# 14th ANNUAL CONVENTION OF VARIETY CLUBS INTERNATIONAL

Roosevelt Hotel, New Orleans, La.

April 26th to 29th, 1950

BARKERS OF VARIETY CLUBS AND INDUSTRY PEOPLE PLANNING TO ATTEND THIS OUTSTANDING GET-TOGETHER ARE URGED TO SEND IN THEIR REGISTRATION FEE AND HOTEL RESERVATIONS WITHOUT DELAY.

Registration Fee for Men: \$35  
Ladies: \$15

Fee covers complete entertainment program for four solid days including magnificent Humanitarian Award Banquet on Saturday night.

PLEASE RUSH YOUR RESERVATIONS TO VARIETY CLUBS INTERNATIONAL 801 MERCANTILE BANK BLDG. DALLAS, TEXAS

"The HEART of SHOW BUSINESS"

## New York Theatres

CLIFTON WEBB • JEANNE CRAIN MYRNA LOY in

"Cheaper by the Dozen"

20th Fox-Color by Technicolor On Stage-FRAN WARREN and Others

ROXY

7th Ave. & 50th St.

ALAN LADD

"CAPTAIN COREY U.S.A."

WANDA HENK

WANDA HENK

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## FCC Head Counsel to Oppose Richards Recess Despite Examiner Action

Washington, April 4. Action of Examiner J. Fred Johnson in recessing the G. A. Richards hearings in Los Angeles until September is expected to be strongly opposed by FCC general counsel, Benedict Cottone. It's understood that Cottone is waiting for the transcript of last Saturday's announcement of adjournment by Johnson before filing an appeal to the Commission to resume the proceedings in 30 days.

Commissioner advised Johnson last Friday that it was okay to call a recess after conclusion of FCC's direct testimony, but indicated that priority should be given the L. A. hearings to wind them up as soon as possible. If it's clear from the record that Johnson left no alternative to a five-month recess, it's certain Cottone will file a vigorous objection.

Johnson's postponement action, if correctly reported, is considered by FCC an unreasonable prolongation which would mean that hearings on KMPC in L. A. would not be concluded before the end of the year, and that proceedings on operations of WJR in Detroit and WGAR in Cleveland couldn't begin before 1951. Such a prospect, it was learned, goes far beyond the agency's intentions to proceed with the already long-delayed case as fast as possible.

A delay of five months would also give Hugh Fulton, counsel for Richards, plenty of time to line up an array of witnesses in defense of FCC charges, thus further stretching out the proceeding.

Johnson's reported announcement that he must get back to take over his new duties as chief examiner, to which he was appointed since the hearings began, and to preside at other proceedings, are not considered sufficiently valid to justify a five-month recess. Commission has told Johnson his other assignments can be postponed.

At a pre-hearing conference in Washington early last month Johnson said he intended to go ahead with the L. A. hearings as expeditiously as possible and to move on to Detroit and Cleveland with a minimum of delay.

### Suspend Hearings to Sept. 23

Hollywood, April 4. FCC hearing into application for renewal of KMPC license recessed here Saturday (1) after three weeks of testimony by a parade of 23 government witnesses, who put into the record a long list of examples of alleged "slanting" of newscasts by station owner G. A. Richards, who also owns WJR, Detroit, and WGAR, Cleveland. Hearings examiner J. Fred Johnson, overruling a motion by chief FCC attorney Frederick Ford that the adjournment be for a maximum of 30 days, announced he will resume hearing testimony during the first week in (Continued on page 42)

### Cleveland's 3 Dailies

#### Re-discover Radio, TV; Opening Up News, Ads

Cleveland, April 4. This city's three dailies have re-discovered radio and television. The Cleveland News set the new note with a revitalized radio-television page under editor Elmore Bacon. Dressed up in new type and new format, the paper gave Bacon an additional three-quarters of a column space to broaden out the log. At the same time, by using bigger type, eight-point Corona, and by putting the hours in big type, in the middle of the log, the News expedited finding programs.

Within a day, the other two papers followed the News' style of using one large figure to highlight the hour, instead of the conventional quarter-hour breakdown.

In still another respect, the papers have yielded to radio. Previously, it had been almost impossible for a sponsor to get his name in a radio advertisement. Papers believed this constituted a free plug for the product. Now, however, a sponsor's name can be seen along with the paid advertisement of radio program. Finally, agencies placing ads report they are getting "better breaks" in advertising on the radio-page when they so request.

### Chas. Baltin Now a V.P.

Charles Baltin has been upped to veepee at WHOM, N. Y., multi-lingual indie. Baltin, who has been with the Generoso Pope-owned station for 10 years, will supervise its sales and program departments.

In the past he has served in several posts, including program director and assistant general manager.

## Richards Target Of Mich. Repubs

Lansing, April 4.

Michigan Republicans accused WJR, the George A. Richards station in Detroit, of permitting Gov. G. Mennen Williams, a Democrat, to use radio time for "Democratic political propaganda."

Sen. John B. Martin, Jr., of Grand Rapids, notified the station that Williams' weekly broadcast was a "bitter, partisan political attack" on Republican legislators.

Martin demanded that the Governor's speeches be "paid political advertisements" or that Republicans be given "equal free radio time for answers."

Martin said he had received no answer from Harry Wismer, executive assistant to the president of WJR.

The Republican senator introduced a resolution in the Senate censoring the Governor for launching a political attack on the majority Republicans in the Legislature under the guise of "a public service program."

The Governor's press secretary, Paul W. Weber, insisted that the governor's speech had "nothing partisan or derogatory" in it. Weber said it simply explained that there was a difference over "taxes and the Governor explained his stand."

## REVERSING A TREND, ARIZONA GOING FM

Mesa, Ariz., April 4.

Application for 50,000-watt FM license will be filed with the FCC this week by Sun Valley Broadcasting Co., which operates KTYL here. If deal goes through, new station will be the first FM outfit to operate in Arizona, where approximately 25,000 FM sets have been gathering dust.

KTYL, which recently received FCC sanction to jump from 250 to 1,000 watts, will build new studio and transmitter, and plans to use separate facilities for FM outlet. Latter will follow the physical pattern of sister station, which identifies itself as "the drive-in station of the nation."

### WEWS Folds FMer

Cleveland, April 4.

Cleveland's second FM station has retired from the field.

Latest is WEWS, following WLAL. Still remaining as strictly FM outlets are WCUO and WBIO. WEWS continues, of course, to keep its TV.



LEE FONDREN

KLZ National Sales Manager. Radio time buyers know Lee Fondren, KLZ National Sales Manager, as the man who gets 'em results on Denver's No. 1 Hooper Station—KLZ.

## Fear WINS Orch Ouster as Setting Pattern for Future

Situation at WINS, N. Y., which early this week dismissed its studio orchestra of eight men, is viewed in the trade as crucial in determining whether the number of musicians employed by Gotham stations—and eventually the networks—goes down.

According to an official of Crosley Broadcasting Corp., which owns WINS, the decision to drop live music was "based upon the realization that for its type of operation there was not sufficient public interest or advertiser acceptance or preference to justify" keeping an orch. At the same time that WINS informed the American Federation of Musicians Local 802 of its move it offered to negotiate an agreement to fill any future needs for musicians with union members.

Terming the WINS action a "lockout," a union official said he had placed pickets in front of the 50 kw. indie because WINS was the only metropolitan station to discharge its musical staffers. Pacts are or will be inked by the end of the week with WQXR, WMGM, WHOM, WOV, WNEW, WBNX and WMCA, the union said, while the contract with WEVD has been extended through April 30 because of the manager's illness.

All stations have agreed to establish a welfare fund of a 3% contribution by the employers, which will go for health and hospital insurance, and to continue the musicians at pay scales in effect for the past year. However, reductions in personnel were tentatively agreed to by the union for several outlets—WNEW coming down from (Continued on page 40)

### Burnett Nabs Another

Chicago, April 4.

The Leo Burnett agency continues its upsurge with the acquisition last week of Bauer & Black (Kendall Co.) account. The billing which last year ran around \$500,000 previously had been handled by Henri, Hurst & McDonald.

No immediate plans have been set for radio or TV, according to George Percy, B & B advertising manager. The company has used some radio spot campaigns.

## Muddled Atlanta Situation, After Merger of Papers, Begins to Clear Up

Atlanta, April 4.

### WEAT's 60G Buy

Latonia, N. H., April 4.

Warren H. Brewster, former general manager of WLNH in this city has purchased WEAT at Lake Worth, Fla., for a reported price of \$60,000.

Sale of the station, a fulltime 250-watter, formerly owned by R. W. Rounsaville, is subject to approval by the FCC.

## 'Claudia' Strip With Top Names

Rose Franken's "Claudia" is set for a new five nights per week radio show to be sponsored by the Franco-American division of Campbell Soups. Talent and production budget on the package, which will run 15 minutes nightly, is \$10,000 per week.

Show is now seeking name talent to play both the "David" and "Claudia" characters, with possibility that David Niven may be pacted for the husband role. Network to carry the show has not been determined. "Claudia" was sponsored as a daytime series on Mutual last year by local Coca-Cola distributors, but the show was not aired by WOR, Mutual's N. Y. outlet. While considerable interest has also been shown in "Claudia" by television broadcasters, Miss Franken is holding off on TV until the new radio show gets under way.

Franco-American now sponsors CBS newscaster Edward R. Murrow five times weekly, but there is some question whether the firm will pick up its option on that one. In addition, the parent Campbell Soup company last week negotiated for an additional half-hour of "Double or Nothing" on NBC. F.A. also recently sought to buy Eddie Anderson, "Rochester" on the Jack Benny show, for a daytime serial, but Lucky Strike, which sponsors, Benny, mixed the deal.

### Barry's AM-TV Schizo

NBC finds itself in the unusual situation of having skedded one performer—Jack Barry—to play on AM and TV in two different shows at the same time. Stanzas are "Life Begins At 80" and "Joe DiMaggio Show," on both of which Barry is emcee.

Starting April 15, "Life" (now heard alternate Fridays) will go into the web's teevee lineup preceding the "NBC Saturday Revue" at 7:30 p.m. On the same night, in the same slot, "DiMaggio" starts its run on the AM net, via tape, after having moved over from CBS.

NBC programmers are cutting down Barry's role in the DiMaggio airer and have built up the baseballer's participation to get him off the schizo hook. The two series are Barry-(Dan) Enright productions.

### LONE STAR CHAIN ELECTS

Fort Worth, April 4.

New officers of the Lone Star Chain, a 16-station regional state web, include Harold Hough of WBAP, here, as prez; Charles D. Lutz, manager of KTSB, San Antonio, and Fred Nahas, KXYZ, Houston, secretary-treasurer.

Muddled radio situation here, due to merger of Atlanta Journal (p.m.) and Constitution (morning) into one operating company, is beginning to come into focus. Journal owns and operates WSB, AM, FM and TV, and is the local NBC outlet. Constitution's station is WCON, AM and FM, and was scheduled to go on the air with TV within 90 days upon completion of their tower on Forrest Road. A little over two years old, WCON is the ABC mouthpiece, an affiliation it latched into when WAGA gave the erstwhile Blue net under the impression it had the CBS it now possesses signed, sealed and delivered.

WSB has filed a request with the FCC to permit it to organize as Atlanta Newspapers, Inc., new corporation formed to produce both newspapers. (Sheets, according to announcement, are to retain status quo except for consolidation of both their Sunday papers and merging departments—except news—for economy reasons.) A petition is expected to be filed this week with FCC seeking transfer of WCON's wavelength (550) to WAGA, CBS outlet here, which now operates at 590 and undergoes a nightly hassle with Cuban stations. In view of this dismemberment, WCON's number seems to be up and in due course of time it will likely disappear from the Atlanta radio scene.

In view of the fact that WCON is not going to be sold, speculation hereabouts is that ABC affiliation will go to WGST, Georgia Tech station now tied up with Mutual. Latter web will probably work out a deal with WATL, which was on its chain until WAGA got CBS away from WGST.

Another indication that WCON is to be folded instead of sold stems from fact that personnel have been told they "might as well look for other jobs." Station has been enjoying a good Hooperating and, up to the present, has lost no business despite the fact that clients realize that it is going to be allowed to die on the vine.

Meanwhile, construction of WCON's TV tower continues apace. A lordly structure, it is now around 850-foot mark and when completed will reach almost 1,100 feet into the sky. It's going to cost somebody \$190,000. WCON's TV prelims have been going forward under a construction permit.

Present plans call for WSB to use the new tower, using its present 600-footer for relay purposes and emergencies. WSB pioneered television in Atlanta and has been on the air nearly 18 months. WAGA is Atlanta's second station and WCON was supposed to utilize the third channel. In view of freeze, there is no telling when city will get more video outlets.

Latest estimates indicate there are now 31,000 TV sets operating in Atlanta, with dealers said to be way behind in their orders. That video is popular here is indicated by the fact that Atlanta is No. 2 in percentage of night audiences in towns with TV and not on networks.

American Telephone and Telegraph Co. expects to link Atlanta into coaxial cable around Sept. 15, but the networks have not, as yet, put in their orders for service.

## Sindlinger Files Suit Against Hooper, Nielsen For \$2,500,000 Damages

Philadelphia, April 4.

Damages of \$2,500,000 were asked in a monopoly suit in United States District Court here brought by Sindlinger & Co., Inc., of Philadelphia, and Electronic Radox Corp., of New York, who employ the covering device for audience listening known as "Radox," against the nation's two largest radio and TV pollsters—A. C. Nielsen, of Chicago, and C. E. Hooper, New York.

Attorneys for the plaintiffs, Albert Sindlinger, president of the firm bearing his name, and Harold Reiss, an electronic engineer and president of the Radox Corp., sought \$500,000 on each of three counts and \$1,000,000 treble damages.

(Continued on page 42)

## Hooper Dishes Up Another Three-Way Spread

(First 15 New York Ratings For March)

### ALL HOMES

| Sponsored Network Programs |            |
|----------------------------|------------|
| Milton Berle               | 28.7 TV    |
| Godfrey's Scouts           | 20.7 TV    |
| Toast Of The Town          | 18.3 TV    |
| Lights Out                 | 17.9 TV    |
| The Goldbergs              | 16.8 TV    |
| Jack Benny                 | 14.7 Radio |
| Godfrey's Scouts           | 14.7 Radio |
| My Friend Irma             | 13.6 Radio |
| Studio One                 | 13.2 TV    |
| Lux Radio Theatre          | 13.2 Radio |
| Bing Crosby                | 13.0 Radio |
| Walter Winchell            | 12.9 Radio |
| Cavalcade Of Sports        | 12.7 TV    |
| Godfrey & Friends          | 12.1 TV    |
| Philco TV Playhouse        | 11.8 TV    |

### 'RADIO-ONLY' HOMES

| Sponsored Network Programs |      |
|----------------------------|------|
| Godfrey's Talent Scouts    | 22.3 |
| Jack Benny                 | 21.8 |
| Lux Radio Theatre          | 20.7 |
| My Friend Irma             | 19.9 |
| Bing Crosby                | 18.8 |
| Groucho Marx               | 16.5 |
| Mr. Keen                   | 15.7 |
| Suspense                   | 15.4 |
| Walter Winchell            | 15.3 |
| Mystery Theatre            | 14.5 |
| Crime Photographer         | 14.1 |
| Life With Luigi            | 13.9 |
| Burns & Allen              | 13.6 |
| Phil Harris-Alice Faye     | 13.2 |
| Louella Parsons            | 13.1 |

### TV HOMES

| Sponsored Network Programs |      |
|----------------------------|------|
| Milton Berle               | 66.4 |
| Godfrey's Talent Scouts    | 49.7 |
| Toast Of The Town          | 45.9 |
| The Goldbergs              | 43.2 |
| Lights Out                 | 41.4 |
| Studio One                 | 33.4 |
| Philco TV Playhouse        | 31.3 |
| Godfrey & Friends          | 30.4 |
| Cavalcade Of Sports        | 30.1 |
| Silver Theatre             | 28.9 |
| Man Against Crime          | 26.8 |
| Suspense                   | 26.5 |
| Kraft TV Theatre           | 26.4 |
| Break The Bank             | 25.3 |
| Lone Ranger                | 25.0 |



# NBC'S 'COME BACK HOME' DRIVE

## Howard Hughes Dickering for ABC?

In the wake of the Wall Street flurry of activity sending ABC network stocks upwards, reports were current this week that Howard Hughes is dickering to buy the network. Such a move would give his RKO pix operation a firm foothold into the TV sweepstakes, ABC having already invested upwards of \$8,200,000 in its coast-to-coast video empire.

About a year ago 20th-Fox had been negotiating with ABC's Ed Noble for the pic company's acquisition of the AM-TV network, but the talks fell through, presumably over Noble's asking price.

Fact that ABC issues have been reacting favorably would appear to lend credence to the report that a sales talk is in the works, although ABC prexy Robert Kintner's only comment was "no comment."

Despite the fact that ABC billings are down in comparison with last year, the network is still playing around with \$40,000,000 a year in gross time sales, indicating that Noble's farflung property, including five o & o TV stations, is still an upper bracket proposition.

## WNBC vs. WCBS 'Little Feud' Accented In Gotham's 'Battle of the Ratings'

Emergence of Ted Cott as manager of WNBC and WNBT in New York (see separate story) highlights the NBC vs. CBS "little feud" on a local level as an offshoot to the two-network battle for supremacy.

Followers of the Pulse ratings trends are of the opinion that a major factor in bringing in a hep program developer designed for local audiences is to get WNBC off the daytime hook, particularly in view of the new billings record chalked up by Dick Swift's competitive WCBS operation for the first three months of 1950, which finds business 10% up in comparison with '49.

Fact that WCBS' Jack Sterling is completely sold out six days a week with 21 sponsors and emerged during '49 as the highest rated early AM man, apparently doesn't rest too well with the NBC factotums.

Seen as a disturbing factor, too, are the Top 10 average Pulse ratings for 1949 among daytime participation shows which found WCBS copping six of the programs and WNBC but one (Mary Margaret McBride in ninth place). In contrast to WNBC, WOR placed three—"Dorothy & Dick" in the No. 2 spot; Martha Deane in seventh place, and "Answer Man" in 10th position.

The March, '50, Pulse figures are equally as revealing, WCBS grabbing five of the first 10, WOR four and WNBC but one—"Tex & Jinx" in the No. 8 spot.

## Block's B&A Exit On Tap at CBS

Block Co. (Amm-i-dent), currently programming CBS' Burns & Allen on a nine-week extension of its original 26-week pact, looks set to cancel out on the comedy team. Company still has a few weeks on making definite commitment one way or the other, but CBS is pretty well resigned to the fact that B & A will be on the open sponsorship market for next season.

Bracketed at the tail end of the Bing Crosby and Groucho Marx back-to-back parlay as part of CBS' revitalized Wednesday night lineup, B & A, unlike the Bingo-Groucho combo, have failed to outstrip the NBC competition, on the basis of the current Nielsens.

Major factor in Amm-i-dent's expected bowout, however, is the desire to go TV. Company has been showing some interest in NBC's Saturday Night Revue and has just packed Robert Q. Lewis for a new 15-minute CBS video show.

### Ginny Simms' Sponsor

Botany Mills has bought a 15-minute show on ABC, to start in mid-September in the 10:15 p.m. slot on Sundays. Show will be a musical featuring Ginny Simms.

Airer, the sponsors' first network venture, will plug Botany's "500 Brand" suit. Agency is Alfred J. Silberstein-Bert Goldsmith.

### Jekyllhydish Cott

Ted Cott grabbed himself a poser in moving from WNEW, N. Y. to manage WNBC-WNBT in N. Y. As program veepee of WNEW and chief indie spokesman for NAB, Cott was lined up to spearhead Independents Day on April 16 in connection with the NAB convention in Chi—a session designed to chart future patterns for the nation's indies.

But that's the same week that Cott moves to key flagship stations of NBC, where, in essence he'll be in direct competition with "indie thinking" vs. "affiliate thinking."

Cott's still trying to resolve the Chi meet issue.

## Ted Cott Cops Post As Manager At WNBC, WNBT, N. Y.

Ted Cott, programming veepee of WNEW, New York, is quitting the station, effective April 20, to become manager of NBC's radio and video flagship stations in New York, WNBC and WNBT. He succeeds Tom McFadden, who this week moves to the Coast to head up the web's o & o TV operation in Hollywood, KNBH.

The double-pronged move, engineered by James Gaines, head of the network's o & o operations, represents a major step in NBC's bid to revitalize network-owned stations and establish a modus operandi for radio, particularly in the realm of programming, in preparation for a TV era of diminishing AM returns.

As program chief at WNEW for the past seven years, Cott brought to the station a sphere of influence in setting a pattern for indie station programming in the country—a feat that brought him industry recognition and the principal indie spokesman within the NAB.

Appointment of Cott is keyed to the NBC-Gaines concept-for-the-future that one of the major com-

(Continued on page 40)

### Gruskin Shifts East

Hollywood, April 4.

George Gruskin, of the Hollywood office of William Morris Agency, is slated to shift to New York shortly, where he will work in radio and video. Date for his departure to the east hasn't been set as yet.

Gruskin will make up the deficiency in manpower caused by the recent resignation of William Mullin and Stanley Halpern. Later left this week to go with the tele packaging firm of Roberts & Carr where he'll be veepee in charge of sales. He was with the Morris office for 12 years.

## BENNY, BERGEN TALKS INITIATED

If the NBC Sunday night program roster should be restored next season to its onetime state of high esteem, with the scorecard reading Jack Benny at 7, Phil Harris at 7:30 and Edgar Bergen at 8—thus reversing the cards—there are those close to the picture who are willing to accept the possibility as something closer to reality than a mirage.

That there's a definite "we're on our way and watch our speed" undercurrent of enthusiasm and excitement prevailing at NBC at the moment, is apparent in watching the current administrative jockeying. The determination of Frank Folsom-Joe McConnell & Co. to vest the program department with a new dignity by bringing in a creative veepee, whatever the cost, is seen as but one in the series of counter-thrusts to restore NBC to its previous sphere of influence by "whittling down to size" the CBS boys on Madison avenue, N. Y.

But particularly provocative at the moment are the hush-hush maneuvers going on to recapture some of the stars who deserted the NBC fold and played such a dominant role in spiraling Bill Paley's kilocycles into the No. 1 program spot.

### Big Guns on Bergen, Benny

At the moment the big guns are being trained on Bergen and Benny, and it's reported that negotiations looking toward the return of the prodigal Bergen to the NBC roster are well under way. In the case of Bergen, there are no "hidden clauses" committing him to the Paley ride, since he's working on a straight 52-week deal for Coca-Cola, thus eliminating any extra-curricular legal masterminding.

Benny is something else again, the switchover to the CBS camp being predicated on a capital gains Paley acquisition of the comic's Amusement Enterprises package. But there are those close to the scene who argue that the legalities involved are sufficiently flexible for the Folsom-McConnell artillery to penetrate. If it works, NBC, obviously, will be on the way, for a Benny-Bergen coup-in-reverse would have sufficient momentum to induce the "long voyage home" where other top program-personality "deserters" are concerned.

Not generally known is the fact that Manie Sachs, ex-Columbia Records and now entrenched in the RCA hierarchy, played a key role as one of Paley's top emissaries in inviting Benny, Bergen, et al., into the CBS fold. And today it's the selfsame Manie Sachs who, enjoying an equal sphere of influence under the Folsom-McConnell banner, is a major factor in the "come back home" counter-maneuvering presently going on, he and McConnell having already initiated the Benny-Bergen talks.

## NBC Orch Members Play 'Junket Blues'; Tough To Get OK Accommodations

Some of the members of the NBC Symphony Orchestra have been singing the "junket blues," complaining out loud over the fact that they've been left to shift for themselves in finding hotel accommodations on the symph's upcoming cross-country tour, which will keep them out of N. Y. for six weeks.

While they have the privilege of returning to their train for the night, the only alternative they've been given is an advance list of hotel accommodations, necessitating writing in advance. The musicians feel that RCA, which is sponsoring the tour should have relieved them of the burden.

They're particularly resentful in view of the advance ballying of the super accommodations provided for maestro Arturo Toscanini, who has his own special train decked out with bedroom, kitchen, etc.

## Big Tues. Splash to Back 'Luigi' Up As Rating Proves It Biggest CBS Gain

### Whitehall Dipping Into Morning Time

Whitehall, one of the bigtime drug spenders in radio, is buying a morning cross-the-board strip on NBC, effective May 15.

Spot is being reserved for a "personality" show, with a Bob Smith-type character, although program has yet to be selected. Neither has the exact time segment been cleared as yet.

Whitehall is also represented on NBC daytime with a brace of late-afternoon soap operas.

## New Sales Push Daytime Radio Towards SRO

The sudden burst of sales activity around NBC and CBS last week, involving a several million dollar expenditure by Campbell Soup, Longines-Wittnauer, Whitehall and Colgate, threw into sharp focus a prevailing trend in radio, which finds practically all of daytime radio flaunting the SRO sign, while nighttime segments go begging.

Campbell's purchase of an additional half-hour daytime for "Double or Nothing's" double-play; Longines-Wittnauer's re-purchase of a full hour of Sunday afternoon on CBS; Whitehall's upcoming NBC morning strip for a "personality" show, and Colgate's expansion to full web facilities on its "Strike It Rich" afternoon CBS quizzer, point up anew that, while the TV competition continues to make inroads on the nighttime AM commercial picture, morning and afternoon radio sponsorship is actually on the upbeat with practically all of CBS and NBC's cream time segments in the bankrolled columns.

## LOMBARDO AS SUMMER SUB FOR BENNY SHOW

Guy Lombardo has been set by Lucky Strike as the summer replacement for Jack Benny's Sunday CBS show. He goes in for 17 weeks, starting June 4.

Lombardo got the nod from BBD&O, agency on the tobacco account. Last summer he was also the choice of BBD&O as the summer fill-in for the Phil Harris-Alice Faye Rexall show, also handled by the agency.

It will give Lombardo a three-way summer air spread, the band-leader also continuing with his "Lombardo-land" Saturday show on Mutual, and his transcribed package, which Ziv has peddled to several hundred stations.

## Put Entertainment Into Commercials: Joe Moran

Chicago, April 4.

Radio and TV commercials should be linked with the entertainment "when possible, when natural and when in good taste," Joseph A. Moran, Young & Rubican veepee, told the Premium Advertising Assn. of America here last week. The four-day premium exposition broke all previous records, indicating that the boxtop and coupon industry (which did well over \$1,000,000,000 in '49) might set a new high this year.

"Successful show elements can be successful commercial elements," Moran said. He also charged that agency AM and TV copywriters have forgotten one of the essentials of good radio copy

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The newest Nielsens point to what CBS concedes is the major victory of the season, or, for that matter, several seasons. It doesn't lie in the fact that Columbia has copped all Top 10 shows, or 14 out of the first 15, but rather in the saga of what "Life With Luigi" has been doing to Bob Hope.

"Luigi" is currently in the No. 10 Nielsen spot. Hope doesn't even show in the first 20. It marks the second time this season that the Nielsens have projected the "Luigi" audience into the bigtime at the expense of his NBC competitor.

CBS regards the Nielsen payoff as doubly significant, since it (1), marks the first time in a decade that the Tuesday night NBC comedy fortress of Hope and Fibber & Molly has been penetrated with telling effect, and (2), comes at the height of the "open season" of speculation on Hope's future sponsor and the NBC clincher of nailing the comic down to an exclusive deal at a reported \$1,000,000.

Fact that CBS's comparatively low-budgeted "Luigi" has been able to break the Tuesday night Hope-Fibber audience stranglehold has raised the question in some quarters: "Why go out on a \$1,000,000 limb for someone who's been half-nelsonled by a Nielsen?"

The "Luigi" topper also comes at a time when CBS is making elaborate though hush-hush plans to solidify the Tuesday night picture, now that Sunday, Monday, Wednesday and Thursday rule the rating roost. Just what the Columbia scheme embraces the web isn't tipping, but it's known that the network is setting its '50-'51 season sights on a big Tuesday splash to back up "Luigi."

## Longines Gives CBS Sun. Hypo

CBS got a billings shot-in-the-arm last week when Longines-Wittnauer, the watch manufacturers, recaptured two Sunday afternoon half-hours, representing an annual web intake of approximately \$1,000,000 a year gross.

Deal is for 52 weeks, with Longines taking over the 2 to 2:30 period for a return of the Mischel Piastro Symphonette, and Wittnauer moving into the 4:30 to 5 time for a revival of the "Choraleers" show. L-W sponsored the brace of shows previously, but cancelled out some months back.

With Wittnauer going into the 4:30 time, it will require a shift of the Columbia Records' half-hour LP showcase to 1:30. Latter has been renewed for an additional 10 weeks.

## COLGATE PADS ITS 'RICH' SHOW WITH 18 STATIONS

Colgate, which latched on to sponsorship of the CBS half-hour, cross-the-board "Strike It Rich" show, effective last Monday (3), has also placed an order with the network for an additional pickup of 18 stations in the Mountain and Pacific Coast zones. Latter sponsorship starts April 17.

Expanded network represents an additional \$300,000 outlay for the five half-hour periods weekly.

Biz was placed by William Esty agency, which handles the account.

## 'Radio Femme Touch' Cleve. Meet's Theme

Cleveland, April 4.

NAB's Assn. of Women Broadcasters will hold its seventh annual convention June 1-3 at the Hotel Cleveland. Eleanor Hanson, WHK, is convention chairman. Group's standing committee will meet June 4, day after the convention closes.

Theme of this year's get-together is "Radio's Feminine Touch."

**STRIKE IT RICH**  
With Warren Hull, emcee; audience participants  
Producer-director: Walt Framer  
Writer: Joe Gottlieb  
30 Mins., Mon.-thru-Fri., 4 p.m.  
COLGATE  
CBS, from New York  
(Esty)

Colgate's five-times-a-week purchase of "Strike It Rich" for afternoon showcasing, which lathers up CBS' coffers to the tune of nearly \$2,000,000 a year, is indeed significant. Like the Campbell Soup purchase of an additional daytime half-hour on NBC to double-spread "Double or Nothing," it represents a major thrust on the part of the big radio spenders who are not firmly entrenched on the soap opera kilocycles (P & G, Lever, General Foods, et al.), to claim a stake in the daytime network picture. The implications are obvious, backing up the accepted premise that while TV inroads will invite an inevitable sluffoff of nighttime commercial radio, there will always be a vast daytime AM audience.

But that Colgate, like Campbell Soup, should settle for the perpetuation of the quiz cycle as long-range program fare, whatever the merits of "Strike It Rich," carries some disturbing overtones. On the one hand, Colgate expresses its faith in the future of daytime radio to the tune of \$2,000,000 a year, yet conversely is willing to settle for an oldhat formula that makes no concession toward injecting an element of freshness into the AM program structure.

As quiz shows go, "Strike It" has some points in its favor, notably emcee Warren Hull's capacities in sparking it with a spontaneity. Too, the format strives for a human equation that brings maximum sympathy—and frequent "I hope he makes it" suspense—from the listener. But in its desire to project the so-called "human" aspects of the quizzer, it too often winds up exploiting a participant's hardship and penury.

"Strike It" would hardly seem the \$2,000,000 answer to a long and merry daytime AM life. Rose.

**1950 CANCER CRUSADE**  
With Bob Hope, Al Capp, Eve Young; Morton Downey, Roy Shield orch, Rufe Davis, Ezio Pinza, Jeff Clark, Martha Lipton, Rosalind Russell, Jimmy Durante, Broderick Crawford, Jo Stafford, Starlighters, Robert Armstrong and orch, Maj. Gen. William J. Donovan, others; Ed Herlihy, Hy Averbach, announcers  
Producers: Harry Junkin, Bob Forward  
60 Mins., Mon. (3), 10 p.m. EST  
Sustaining  
NBC, from N.Y. and Hollywood

Probably the ideal program to tee off a national drive for cancer funds would be a serious documentary, in keeping with the sombre side of the crusade involved. But probably not as many people would listen (or be persuaded to contribute funds), as would tune in for a gay variety show. So that though there might be some qualms about the seaminess of a gag-filled show plumping for cancer aid, there should be nothing but praise for the talent that spread itself over an hour's entertainment Monday night (3) on NBC, to start off the American Cancer Society's annual drive for funds.

It seemed a little incongruous for Bob Hope to be punching gags one minute to a panicked studio audience, and swing immediately into a serious pitch for cancer aid, but the overall effect was commendable.

The show, as a variety offering, wasn't one of the best, although it did hold to a fairly good level. First half-hour was aired from N.Y., with cartoonist Al Capp as emcee. Capp, though a little stiff, was homey and entertaining, and brought the talent on fast, with brief intros. Eve Young, Jeff Clark and Morton Downey sang commendable solos; Rufe Davis did a hillbilly bit, and Martha Lipton did a sterling job with the Habanera from "Carmen." Ezio Pinza had a transcribed bit, in a brief, moving pitch for the drive.

Show picked up sharply in its second half, when it switched to the Coast, and Hope started in with his gags. He kidded with Rosalind Russell, Broderick Crawford and Jo Stafford; let Miss Stafford sing a solo, and dueted with her amusingly on "Dearie." Then Jimmy Durante came on to steal the show with the evening's brightest moments as "Durante, the Patron of the Arts." Signoff had Hope serious for the moment, singing a pitch for the cancer drive and adding a few well-chosen words in addition. Bron.

**LET YOURSELF GO**  
With Allyn Edwards, Peggy Ann Ellis, Teddy Wilson, Roy Ross orch  
Producer: Ted Cott  
30 Mins., Mon.-thru-Fri., 12 noon  
BORDEN MILK  
WNEW, New York  
(Young & Rubicam)

In line with its switch from network to local radio, Borden Co. premed its new WNEW built-and-produced variety show, "Let Yourself Go," Monday (3). Program is the only regular show bought by Borden's in New York, other radio buys in the metropolitan area being announcements on various local participating stations.

Promise of speed and zing held forth by its title wasn't fulfilled on the starting half-hour of the across-the-board series. Show centers largely around emcee Allyn Edwards in an obvious attempt at an Arthur Godfrey approach to an audience. Voice and delivery strongly reflect the Godfrey influence, with the commercials in particular handled in the same intimate, wheedling style. Sponsor, however, doesn't take a beating on the latter.

Edwards' patter, jokes and repartee with chirper Peggy Ann Ellis were, on the show caught, considerably less than scintillating. If Edwards wasn't able to come up with any brighter chatter for the opener, portents for the future are none too happy. His "nonsense news items" really had the initial stanza on the ropes.

Miss Ellis sings an adequate ballad or rhythm tune, and a small house crew under Roy Ross' baton does a good job of backing and in a couple of solo spots. Program's outstanding talent is Teddy Wilson, more or less buried, unfortunately, with only two numbers during the 30 minutes. If the rest of the proceedings achieved only half the level of the brilliant Wilson jazz pianistics, show would have the bounce that it needs to sell itself and the Borden product.

Three commercials on the opening session were a bit overlong and repetitious. Rich.

**STOP THE NEWS**  
With Lisa Sergio, emcee; James H. Sheldon, Eleanor Roon, Dick Ajalet, guest panel  
Producer: Jacques Ferrand  
15 Mins., Sat., 9:30 p.m.  
WORKMEN'S MUTUAL FIRE INSURANCE CO.  
WINS, N.Y.

News analyst and lecturer Lisa Sergio has a novel 15-minute airtimer in "Stop the News," a combined quizzer and commentator show which started Saturday (1) on WINS, N.Y. Format has her reading news briefs with a jury of three guests interrupting at intervals with questions pertinent to the item being spied.

Most of Miss Sergio's material dealt with the international scene. Jury, which consisted of two educators and a member of Columbia University's student council, threw such queries as "has Sen. McCarthy damaged our foreign policy?" and "have we done anything to halt inflation?"

A major handicap in the path toward developing listener interest is the short time allotment. After announcer John Bradford intones three plugs for the Workmen's Mutual Fire Insurance Co. and intros the stanza's participants, there is scant time left for Miss Sergio to interpret world problems.

In enceeding the session, Miss Sergio did fairly well in coping with the jury's interrogations. Her answers were logical and lucid. Prizes for the best questions on the inaugural included a pen and pencil set among other things. Dialers are eligible to submit their own queries by mail. Reportedly the grand prize for the person submitting the "most intelligent question" during the first six weeks of the show is a trip to Europe although no announcement was made to that effect. Gibb.

**SUNDAY DATELINE**  
With Len O'Connor  
Producer: William Ray  
Director: Larry Ouerbach  
Writer: O'Connor  
15 Mins., Sun., 10:15 p.m.  
WMAQ, Chicago

Len O'Connor and his wire-recorded roundup of local news highlights succeeds in capturing a good bit of the flavor of the week's events. The taped on-the-scenes stories, effectively edited and woven together by live commentary score highly in listener interest.

On show caught (2) listeners heard first hand accounts of two holdups, an interview with area census director and wholesaler and retailer comments on Lenten-inspired rise in fish prices. Good public service touch was taped comments by fireman whose rig was hit on way to call by car which refused to yield right-of-way. Dave.

**THE WALL**  
With Melvyn Douglas, others  
Producers: Edythe J. Meserand, Milton E. Krents  
Director: Roger Bower  
Writer: Morton Wishengrad  
30 Mins., Thurs. (3), 9:30 p.m.  
Sustaining  
MBS, from New York

John Hersey's new best-seller, "The Wall," last Thursday (30) got what will probably be its only radio adaption for some time. The American Jewish Committee and Mutual secured the rights for a Passover eve broadcast of "Wall" before the property was bought for filmization by David O. Selznick and taken off the AM-TV market. It makes an impressive vehicle, the story of the Nazi brutality which forced a half-million Jews into the Warsaw ghetto, where they were killed by hunger, typhus and torture, and from where they were taken to extermination camps. But more than that it is the epic of the struggle of the few who escaped death to fight the Germans—with a mere 350 revolvers, grenades and homemade incendiary bombs against the Nazis' tanks and heavy-calibre weapons.

Morton Wishengrad's script extracted some moving highlights of the courageous story of 45 underground soldiers (men and women) hidden in a subterranean bunker. There was the birth of a baby, with the laboring mother forbidden to make a sound because noise might betray them—and later the infant's wailing as a German brigade passed overhead, with the partisans having to smother it to prevent detection. It was a terrifying, significant moment. The broadcast also got over the Jews' love of culture despite their suffering—the vote to have 15 minutes of a concertina musicale, even though it meant closing the air ducts. And it ended with the fight against the Hitlerite attackers—the knowledge that death was certain but that first "we must punish them a little."

Despite one or two talky stretches "Wall" made a gripping stanza. Melvyn Douglas was convincing as the archivist who kept the diary of the underground group, and added some humorous touches with his difficulties in learning the art of war. The concertina provided both a musical background for some scenes and a dramatic device—the Hebrew fighters following its sound as they moved through the sewers under the Ghetto to engage the Nazis. Special music by Elliot Jacoby, played by the Emerson Buckley orch, added to the total impact of a provocative show. Brill.

**NEXT, DAVE GARROWAY**  
With Connie Russell, Jack Haskell, Charlie Andrews, Art Van Damme Quintet, others  
Director: Parker Gibbs  
30 Mins., Mon.-Fri., 10:30 a.m.  
Sustaining  
NBC, from Chicago

Dave Garroway's format, clicko on video, makes for equally pleasant listening on radio. The off-the-cuff delivery and easy-going type of entertainment comes off neatly in his new morning (opposite Godfrey) show, "Next, Dave Garroway" which will be aired for 20 stanzas.

It's apparent that NBC is attempting to slot Garroway in as many shows as he can take without wearing out himself or his listening audience. This is his third radio show, two of which are on an across-the-board basis and the third on Monday evenings.

In this show, he's using Connie Russell and Jack Haskell as regulars and writer Charlie Andrews who will assist the confederer on audience participation stunts. Latter is a comparatively simple stunt. A femme from the audience is selected to answer a simple question for a prize comprising either \$1 or four bales of alfalfa hay.

The song, talk and question period makes for a good allround show especially in the morning period when his easy type of delivery comes off well.

The Art Van Damme instrumental quintet showbacks nicely. Jose.

**WASHINGTON REPORT**  
With Joseph C. Harsch, Marquis Childs; Cy Harrice, announcer  
Producer: Theo Gannon  
15 Mins., Mon.-thru-Fri., 7:30 p.m.  
KAISER-FRAZER  
Labor-Liberal Net, from Washington  
(Weintraub)

"Washington Report" is an unusual venture, representing the sponsorship by an auto manufacturer of a stanza on the labor-liberal network of six cooperative and union-backed FM stations. Talent is Marquis Childs, United Features syndicated columnist, and Joseph C. Harsch, Washington bu-

(Continued on page 40)

## From the Production Centres

### IN NEW YORK CITY

Charles Denny, exec veepee of NBC, off to the Coast to take up where prexy Joe McConnell and board chairman Niles Trammell left off in reappraising the Hollywood setup, now undergoing an administrative overhaul. Bob Colwell (SSC&B agency) off on an extended cruise with the missus following his recent office accident which cost him a considerable loss of blood. William A. Schudt and Ned Midgley of CBS back last week after four days at Niagara Falls meeting of Canadian Assn. of Broadcasters. John C. Turner, ABC script manager has titled his new daughter Coburn. It's also a daughter for Chuck Millie of WMGM. Alois Havrilla, WNJR newscaster, doing newsreel stints for Metro. Maggy Fisher, of ABC's "Piano Playhouse," skedded to land here after European junket on Friday (7) WHLI launching a series on local school problems April 12. M-G-M Radio Attractions has inked Marlene Dietrich for "Camille" on "M-G-M Theatre." Miriam Hopkins will do "Young Ideas" in the series.

CBS sports topper Red Barber due back at his Gotham desk after six weeks with Dodgers in Fla. Max Ehrlich and frau boated to Europe Wednesday (29) for 10-week vacation. Dave Elton rejoined Young & Rubicam to handle Borden radio activity. Robert Q. Lewis wound up 10 days' jury duty last week. Frederic W. Ziv Co. has sold "Cisco Kid" to Coast Fishing Co. for airing on Don Lee outlets in Oregon and Washington. John Daly to pinchhit for Martin Agronsky on the ABC newscaster's vacation, week of April 17. Gene Patterson, who resigned last month after producing "Welcome Travelers" in Chi for two years, now back in New York. Pat Sweeney, former Dancer-Fitzgerald-Sample flack chief, now ad-manager for Claude Neon, Inc. Richard Seff and Dolores Sutton star in reprise of "Sibling" on WNYC tonight (5). Program will be directed by Suzanne O'Connell of Young & Rubicam. Richard Janaver new to "Romance of Helen Trent." Peggy Stanley and Ivor Francis join "Our Gal Sunday." Shirley Blanc new to "Backstage Wife." Tess Sheehan added to "Just Phil Dean of the NBC press dept. on Caribbean vacation. Johnny Olsen taking his ABC "Ladies Be Seated" troupe to Springfield, Mo., for week of April 10. Scripter Irvin Graham, in from Coast to work on NBC-TV's "Saturday Night Revue," to teach songsmithing at American Theatre Wing. Brad Phillips guest announcer on WINS' Earl Wilson Show Saturday (1).

WSTC, Stamford, incepting a series, "Let's Read," as an answer to teevee's "threat to literature." John Cleary, producer of "Duffy's Tavern," due in town later this week to recruit thespers "who want a furlough in sunny Puerto Rico." Peg Lynch, scripter-star of ABC's "Ethel and Albert," celebrates the show's 12th anni April 11. WMGM's Hal Tunis to discuss disk jockeying at Jo Ranson's CCNY class this week. Alfred Simon, WQXR's light music director, and Wills Hollingsworth, of indie's continuity dept., clefting a song kudosing Louis B. Mayer to be performed at Jewish War Vets' dinner for the Metro topper April 12.

Syd Eiges, NBC's press veepee, lectures at Boston Univ. tomorrow (Thurs.). Dick Spittel has switched from NBC guest relations to V.I.P. Service as account exec. Howard Morgens, Procter & Gamble veepee, guest-speaks at Radio Execs Club tomorrow (Thurs.). Edward G. Robinson stars in Allan E. Sloane's United Jewish Appeal documentary on ABC next Wednesday (12).

### IN HOLLYWOOD

Carl Brown of Sherman & Marquette came to town, had the recording of "Satan's Waitin'" played for him and bought it as a summer replacement. It's a psychological drama and may fill the dog-day span for "Mr. and Mrs. North." Rollo Hunter, KECA's program director, became a papa last week. ABC's publicity on Edward Arnold ("Mr. President") backfired last week, the radio eds being miffed at the announcement of Arnold's candidacy for the U. S. Senate only to be repudiated three days later. Eddie Stanley started a midnight give-away on KECA sponsored by a ballroom five nights a week. K. T. Stevens dropped off "Junior Miss" after eight months to take a picture job. CBS will cut a record of a family comedy starring Don Ameche. It's called "Count Your Blessings" and has to do with a breadwinner and his brood of 10 kids. Another Columbia summer filler got the wax works last week when Gale Gordon thundered through "Granby's Green Acres," a Jay Sommers comedy creation. Frances Scully started her 10th year of "Star Gazing" on KECA. She's one fashion commentator who looks the part. Norman Corwin taking the desert cure after putting the acetate to his United Nations documentary for Don Lee-Mutual. Y & R's Ev Meade around for a week. Benton & Bowles may ship either Ted Steele or Al Kaye to the N. Y. office, there not being enough Hollywood activity for two veepees. Art Bailey hauled east after interviewing candidates for Diana Bourbon's job as Hollywood head of Ward Wheelock. Edward R. Murrow around for a few days and lunched by the Radio News club.

### IN WASHINGTON

Ruth Crane, women's director for WMAL-ABC, is a nominee for "Advertising Woman of the Year," to be named at the Advertising Federation of America confab in Detroit May 31-June 2. Miss Crane, incidentally, interviewed legit star Judith Evelyn, here in "Street Car Named Desire," on her radio program. George Greeley, who has been administrative assistant to the newsmaking Sen. Joseph McCarthy (R, Wis.) since January, was formerly manager of WOSH, Oshkosh, Wis. Walter Compton, general manager for WTTG-DuMont, proudly hung an SRO sign on station's new daytime program "TV Disk Jockey," featuring Art Lamb, and at the same time extended program an additional half-hour to accommodate clamoring clients. Ross H. Beville, chief engineer for WWDC, was elected mayor of Takoma Park, Md. past week. John F. Trimble, ex of WBT-CBS, Charlotte, N. C., has joined announcing staff of WTOP-CBS. Hazel Markel, WTOP program director, scored a coup when she nabbed Bing Crosby during his brief D.C. stopover en route to Front Royal, Va., for a taped interview for her "People in Town" airtel. Frank Harden debuted a new disk jockey show, "Mr. Music," over WMAL-ABC past Monday. WASH-FM, Continental FM Network, celebrated its third birthday past Sunday with a special musical program.

### IN CHICAGO

Virgil Reiter, Jr., has joined Mutual's Central Division sales staff as an account exec. Formerly midwest office manager for WCAU, Philadelphia, he recently headed the New Business dept. in Chi office of Ruthrauff and Ryan. Danny O'Neill, in town only five weeks has snagged two of the top video network shows, "Windy City Jamboree" on DuMont and "Little Revue" on ABC. James Sturton, ABC's Central Division sales manager, in New York this week huddling with net toppers. Cloyd Head, WMAQ gabber, off April 14 for an eight-month tour of Europe and Middle East. He is skedded to return to air over WMAQ in February. John Blair, prez of John Blair & Co., announced appointment of William P. Peavey as account exec in San Francisco office of station rep firm. George Crandall, director of CBS press information in N. Y., visited WBBM last week. Tommy Bartlett, "Welcome Travelers" emcee hedged his own plane last week to Minnesota and Wisconsin where he visited local NBC outlets.



# NAB: TAKE HYDE OFF MILLER

## The Old Standbys Stand

The critical fraternity has lately been bemoaning what they call the "short-sightedness" of sponsors and agencies in giving the cold shoulder to fresh programming ideas at a time when, they feel, radio needs it more than ever. If it is to survive in era of video's ascendancy. Developments over the past couple of weeks have apparently given these "viewers with alarm" new ammunition to hurl at the AM spenders.

They particularly point to the perpetuation of the old standby quiz format, as exemplified in the pacting of radio's two most recent major deals, in preference to injecting an element of freshness into the daytime program sweepstakes.

Campbell Soup's willingness to plunk down \$3,000,000 annually to give the "Double Or Nothing" quiz show a twice-a-day ride, on top of Colgate's \$2,000,000 investment for a reprise of "Strike It Rich," are the chief targets of the eyebrow-raisers.

Similar complaints have been coming recently from the package producers who maintain that the networks and agencies aren't interested in looking at "new things."

## Stepped-Up Chi Programming, Sales Setup Seen Cued to Tele Inroads

Chicago, April 4.

An unlamented casualty of the television era is the complacency of AM operators whose sales, promotion and programming methods, prior to video, had shown signs of becoming rut-fast. A recent flurry of new sales and programming techniques set in motion by several major Chi radio stations indicate concern over the blooming new medium and a determination to revitalize AM operations in terms of both audience and advertiser.

In the case of network outlets, and WGN and its tele plant, the stepped-up radio activities serve to highlight the internal conflict between AM and TV as sister operations. With Single promotion and publicity departments grinding out sales pitches and copy for both sides, the situation borders on the schizophrenic. But it does show that after the past year's heavy emphasis on TV, joint station toppers are putting radio back in its proper perspective in operational plans.

Program-wise, there is a definite trend toward creating house-built packages that will be attractive to listeners and clients. Using staff talent for the most part, the new programs in several instances are laudable attempts to hypo interest

(Continued on page 40)

## MBS 35G Study Of Small Markets

First fullscale rating study of the small city market has been launched by the Crossley organization for Mutual. The special study, which started Sunday (2) and will continue through April 29, will cover 116 cities in which MBS has the only network outlet.

The 116 markets in 42 states were selected from the nearly 300 in which Mutual is the sole network voice, according to city size and geographic distribution. In each area 5,000 calls will be made, or a total of more than 575,000. On the basis of 5c per call, plus costs of field workers and handling, the study will cost MBS upwards of \$35,000. Researchers point out that Hooper's national report was based on approximately 296,000 calls.

Data from the coincidental tele-  
(Continued on page 42)

## Letter Writing Chi Quiz Contest Getting O.O. Of Postal Authorities

Chicago, April 4.

Inspectors of the U. S. Post Office launched an investigation last week into the operations of the National Radio Program Agency headquarters here. The agency is reported to be conducting, through the mails, a letter-writing contest, with winners being brought to Chicago, with all expenses paid, to appear on a radio quiz show. Using  
(Continued on page 42)

## ACCUSE PREXY OF HAVANA BRUSHOFF

Washington, April 4.

NAB prexy Justin Miller, object of a second attack last week by a member of the FCC, pulled in his horns yesterday (3) with a "no comment" to charges by Commissioner Rosel Hyde that he failed to cooperate with the U. S. delegation in its recent efforts in Havana to negotiate a new North American Regional Broadcasting Agreement. Miller got "burned" several months ago when he tangled with Commissioner Robert Jones on the subject of color television. Jones said Miller's attitude gave support to charges that NAB is controlled by the big broadcasters.

Hyde, in addressing a closed meeting Friday of the Federal Communications Bar Assn., reportedly singled Miller out for failing to cooperate with the U. S. delegation in negotiating a new NARBA. He is reported to have said that everybody invited to join with him at Havana had responded except Miller, who did not see fit to participate or give any reason for not doing so, though he did send a representative who was subsequently recalled for consultation.

The Commissioner, it was learned, also expressed amazement at NAB circulating among its members early last month a statement inferring that affected stations had not been informed of the negotiations at Havana. Some of the trade press picked up the inference and carried it as a fact he reportedly stated.

Hyde was reported to have asked whether NAB expected that an individual formal hearing should have been held for each station which might be affected, while the negotiations were in progress.

The Commissioner reportedly solicited "concrete aid" from the industry regarding their views on proposals and counter-proposals. He also was said to have asked for an understanding attitude of the broad problems involved, including a perspective "at least a little wider than an effort to protect one's individual ox from being even slightly scratched without giving any consideration to the slaughter of the rest of the herd."

The U. S. delegation, Hyde was reported as saying, wouldn't buy Cuban demands that the U. S. underwrite any channel losses which might be suffered by Cuba in its negotiations with Mexico at NARBA by a repayment from American frequencies; that the U. S. I-A clear channels be further broken down in the event any further deviation from previous international restrictions were permitted to other countries.

### ALBINGER'S WCOL EXIT

In an apparent economy move Al Albinger resigned his post as station manager of WCOL, ABC Columbus affiliate, and Lloyd A. Pixley, president of Pixleys, Inc., operators of the station, took over as general manager.

## 'Raiding,' 'Talent War' Charges Fill Cleve. Air After Personnel Switches

Cleveland, April 4.

### MBS Longterm Pacts

Three Mutual newscasters, Cedric Foster, Bill Cunningham and Fulton Lewis, Jr., have been signed to new longterm pacts, indicating the continued strength of the web's news lineup. Frank Edwards has been bought by the American Federation of Labor on an additional 30 MBS stations.

National Biscuit Co. has added 56 stations to its "Straight Arrow" lineup. Other new business for the web included nine one-shots for Ford. MBS during the past fortnight has inked three renewals, Mail Pouch Tobacco ("Sports For All"), Rhodes Pharmacal (Gabriel Heatter) and the First Church of Christ Scientist.

## ABC's Program, Sales Personnel Pot Simmering

Period of tighter competition for the advertisers' dollar has the webs searching for more effective sales techniques. One approach being tried at ABC is to move some salesmen into the program department, which will give clients closer liaison with the creative setup, and adding producer-directors to the sales force. Latter policy will pay off, it's reasoned, in creative, program-wise salesmanship.

Meanwhile, the ABC flagship—WJZ—and presumably all the o.o. operations this week took its AM and TV salesmen off the salaried payroll, placing them on a straight 2½% commission basis, as an incentive move. Instead of their regular paychecks the sales force will get a drawing account against which their commissions will be figured. New policy, it's considered, may give some drummers increased earnings if less security. Also in the works is a revamp  
(Continued on page 40)

## AERONAUTICS BOARD ASKS NIX ON WOR BID

Washington, April 4.

The Administrator of Civil Aeronautics urged the FCC yesterday (3) to deny the application of WOR, N. Y., to construct higher towers at its transmitter site in Carteret, N. J. The proposed 710-foot structures, ACA stated in a lengthy document of its findings on the case, "would menace air navigation."

WOR's proposal to install special lighting and painting to warn pilots of the towers, document says, would still not remove the hazard to safety of aircraft using airports in the vicinity.

Charges of "raiding" and a cry of "talent war" were both raised in Cleveland during the past week when announcer Bill Mayer was reported to have left WGAR for WERE.

WGAR's general manager and vice president John Patt issued the charges, which were immediately denied by Sid Andorn, consulting director of WERE. WGAR is a CBS affiliate; WERE is an independent.

Four former employees of WGAR, including Andorn, are now at WERE. In each instance, however, each of the four left to take a managerial post. Keith Baldwin switched from salesman to head the sales department; Bob Neal, sportscaster, became sports director; Grant Wilson, on the music staff, became WERE pianist, and Andorn, himself, head of WGAR special events, now is in charge of WERE. In each of the above instances, WGAR feted departing members.

In the Mayer incident, however, WGAR charged the disk jockey was being "bought." Mayer has a 5 to 10 a.m. "Mayer of the Morning" disk show.

Andorn, however, denied the charges of luring Mayer to his station with higher contract offer. He said Mayer sought the transfer and made a verbal agreement to change. Later, Mayer, after consulting with Patt, said he was remaining at the CBS affiliate. Mayer also said he did not approach  
(Continued on page 40)

## RCA's Thesaurus Gets 250G Facelift

RCA's Thesaurus, transcribed program service for indie stations which was moved out of NBC's jurisdiction last September, has been refurbished with a \$250,000 outlay for new talent and promotion since becoming a solo operation. Simultaneously with expanding its talent roster, the unit has stepped up its sales activity with a buildup of its field staff.

In the last couple of months, Bert Wood, Thesaurus artist and repertory head, has inked Tex Beneke, Fran Warren, Claude Thornhill, June Christy, Ray McKinley, Jimmy Lytell and Artie Shaw. Each of the names are waxing new material for programs which are constructed out of varying the numbers in each performer's backlog. All the Thesaurus material is supplied to outlets who  
(Continued on page 40)

## Diamond Horseshoe Show May End Up on WOR, N.Y.; Rose Likely to Supervise

Disk and interview stanza being planned from Billy Rose's Diamond Horseshoe, N. Y., may end up on WOR, Mutual's Gotham key. Negotiations are now in progress between Rose and Nat Abramson, of the station's artist bureau.

Cross-the-board airer would start at 11:30 p.m. or midnight and run through 2 a.m. Talent isn't set, but it's thought likely Rose would be on hand, for the first month at least, to supervise the operation and perhaps take a hand at the mike. Among those being considered for the stint are Gypsy Rose Lee and Faye Emerson.

WOR, meanwhile, is looking for a strong name to run in its afternoon lineup. Its booking last month of Rudy Vallee, with a transcribed half-hour strip at 11:15 a.m., boosted the outlet's 11 a.m. to noon rating a full point and hiked the rating of Kate Smith, who follows Vallee, more than a point. That has convinced WOR programmers that names like Vallee's are still a big AM draw and the station is now on the prowl for more of the same.

## CBS' 14 Out of 15 on New Nielsens

(Feb. 19-25)

|              |               | Current Rating |         | Points Change |
|--------------|---------------|----------------|---------|---------------|
| Current Rank | Previous Rank | Homes (000)    | Homes % |               |
| 1            | 1             | 10,095         | 25.7    | -0.3          |
| 2            | 3             | 8,485          | 21.6    | +0.6          |
| 3            | 2             | 8,367          | 21.3    | -0.4          |
| 4            | 11            | 7,817          | 19.9    | +2.2          |
| 5            | 9             | 7,463          | 19.0    | +1.1          |
| 6            | 14            | 7,306          | 18.6    | +2.0          |
| 7            | 8             | 7,228          | 18.4    | +0.5          |
| 8            | 5             | 7,188          | 18.3    | +0.2          |
| 9            | 6             | 6,992          | 17.8    | -0.3          |
| 10           | 19            | 6,953          | 17.7    | +2.4          |
| 11           | 4             | 6,717          | 17.1    | -1.9          |
| 12           | 18            | 6,678          | 17.0    | -1.1          |
| 13           | 13            | 6,481          | 16.5    | -0.3          |
| 14           | 22            | 6,403          | 16.3    | +1.3          |
| 15           | 10            | 6,364          | 16.2    | -1.6          |
| 16           | 7             | 6,285          | 16.0    | -2.0          |
| 17           | 17            | 6,246          | 15.9    | -0.4          |
| 18           | 25            | 6,246          | 15.9    | +1.2          |
| 19           | 12            | 6,206          | 15.8    | -1.4          |
| 20           | 21            | 6,167          | 15.7    | +0.5          |

|    |    | Program                        |
|----|----|--------------------------------|
| 1  | 1  | Lux Radio Theatre (CBS)        |
| 2  | 3  | Godfrey's Talent Scouts (CBS)  |
| 3  | 2  | Jack Benny (CBS)               |
| 4  | 11 | Mr. Keen (CBS)                 |
| 5  | 9  | Mystery Theatre (CBS)          |
| 6  | 14 | F.B.I., in Peace and War (CBS) |
| 7  | 8  | Amos 'n' Andy (CBS)            |
| 8  | 5  | My Friend Irma (CBS)           |
| 9  | 6  | Edgar Bergen (CBS)             |
| 10 | 19 | Life With Luigi (CBS)          |
| 11 | 4  | Fibber & Molly (NBC)           |
| 12 | 18 | Red Skelton (CBS)              |
| 13 | 13 | You Bet Your Life (CBS)        |
| 14 | 22 | Bing Crosby Show (CBS)         |
| 15 | 10 | Mr. Chameleon (CBS)            |
| 16 | 7  | Walter Winchell (ABC)          |
| 17 | 17 | Inner Sanctum (CBS)            |
| 18 | 25 | Fanny Brice (NBC)              |
| 19 | 12 | Dr. Christian (CBS)            |
| 20 | 21 | Suspense (CBS)                 |

DAY

*Jack Berch atop some of the  
5 million Christmas cards  
which were sent to one of his  
NBC morning listeners.*





# TIME IS BIG TIME

JACK BERCH, Prudential's Singing Star, is perched on a mountain of mail—proof of the power of radio in moving people to action.

A Canadian listener wrote Jack Berch telling him of her need for used Christmas cards. She wanted the cards for scrapbooks which are sent to African leper colonies.

Berch's brief, one-time stirring appeal on his morning NBC program went straight to the hearts of listeners all over America.

*More than 5,000,000 Christmas cards were contributed by over half-a-million people. The cards arrived via 370 bags of mail and thousands of pounds of freight and express packages . . . and the mail is still coming at the rate of 6 to 8 bags daily.*

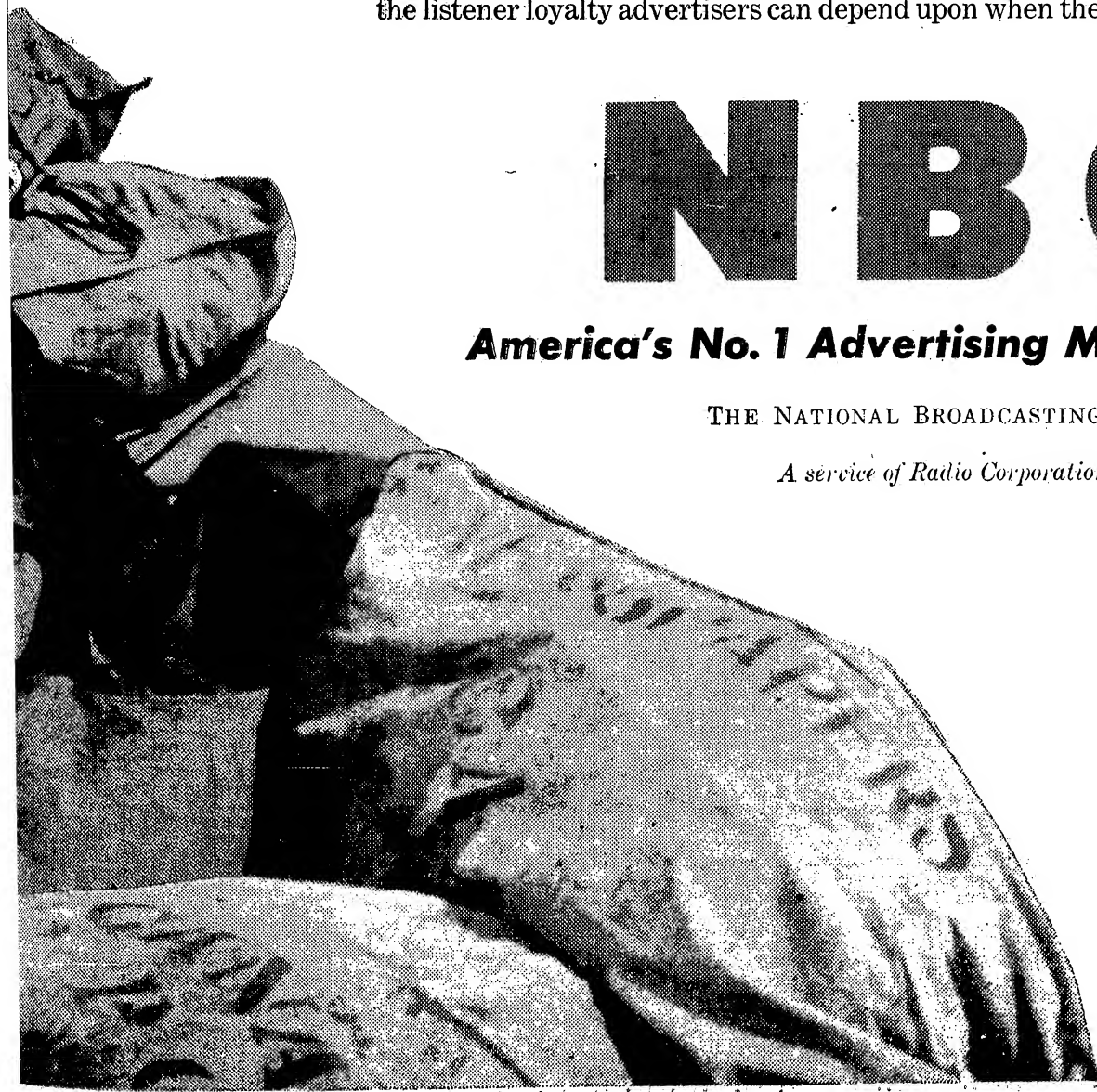
Such is the POWER AND APPEAL of network radio today. Such is the listener loyalty advertisers can depend upon when they use NBC.

# NBC

**America's No. 1 Advertising Medium**

THE NATIONAL BROADCASTING COMPANY

*A service of Radio Corporation of America*



## DuMont's \$2,564,491 Loss in '49 On B'cast Operations; Ask Par to Unload

Washington, April 4.

The Allen B. DuMont television broadcasting operations ran \$2,564,491 in the red last year, DuMont has reported to the Securities and Exchange Commission. However, the loss was partially offset by "a credit of \$535,597 received from the television receiver division of the company for television advertising," DuMont said. Company owns and operates TV stations WABD, New York; WTTG, Washington, and WDTV, Pittsburgh.

DuMont's financial figures are included in a prospectus for permission to register for sale 250,000 shares of class A common stock. The proceeds would pay for additional facilities and be used for other corporate purposes. Stock has a par of 10 cents per share, but presumably would be sold for a great deal more than that. The public offering and underwriting terms are to be supplied to SEC in an amendment.

DuMont's net sales for the year amounted to \$44,842,087, of which nearly \$33,500,000 came from the sale of TV receivers. On the overall year's business, the company reported a net income of \$3,269,880, despite the heavy loss in telecasting.

The time sales and other income from telecasting came to \$2,435,966. Thus, DuMont and its three-station web poured approximately \$5,000,000 into video broadcasting activities during the year.

DuMont disclosed also in the prospectus that it is dickering with Paramount Pictures Corp. for the latter to unload its 100% control of DuMont's class B common stock—a total of 560,000 shares. This is important because the FCC has ruled that Paramount is in effect the controlling force in DuMont and that the two, between them, can therefore own no more than five TV stations.

If Paramount should get out from under, DuMont could apply for two more stations to build its web up to five stations. Par, with its subsidiary, KTLA in Los Angeles, and the Balaban & Katz stations in Chicago, would be eligible to go out after three more licenses.

## Over 1,000 Old 'Soundies' for TV

Group of over 1,000 old "Soundies" films has been bought up by Official Films, indie distribution outfit headed up by Aaron Katz and Isaac M. Levy, for rental to television broadcasters and sponsors. Films, which run about three minutes each and feature name bands and vocalists, are being packaged by Official into five-minute, 15-minute, half-hour and hour shows.

"Soundies" were turned out originally by Mills Novelty Co. and used by James Roosevelt and Sam Coslow for play, in coin machines during the early war years. All of them, consequently, were produced before the American Federation of Musicians imposed its ban on the use of live music in TV films in 1946. Pix, featuring such artists as Doris Day, Louis Armstrong and others, are scheduled to start on CBS in July and will also get local bookings in Baltimore and Philadelphia.

Katz and Levy hope to have sponsors buy the films in package form for use with spot commercials. Thus, one of the "Soundies" could be open-ended for a five-minute show, or the spots could be inserted between several of the pix for longer programs. Films might also be utilized for video disk jockey programs.

## Roach on NAB Agenda

Washington, April 4.

Hal Roach, Hollywood producer, will speak at the TV sessions April 19 at the NAB convention at the Stevens hotel in Chicago. Roach's topic will be "Welcome to Show Business."

Roach, who has been producing video shows, may suggest a working arrangement between motion pictures and TV for the benefit of both media.

## Godfrey Bonded

Washington, April 4.

Arthur Godfrey, believed one of the targets of FCC chairman Wayne Coy's recent blast at "off-color" TV, is getting a chance to square himself with the government. The CBS star today (Tues.) accepted an invitation from Treasury Secretary John Snyder to emcee the video show which will kick off the Savings Bond drive May 15. Hour-long all star show will be beamed at 10 p. m., EDT.

NBC-TV is already committed to take the airer and negotiations with the other webs are under way. This is the first time a network TV show will be used to incept the Bond campaign.

Godfrey will originate from N. Y., with Secretary Snyder being picked up from the Liberty Bell in Independence Hall, Philadelphia, and President Truman from Washington. David Levy was lent to the Treasury by Young & Rubicam to handle the show.

## Actor-Writer Experts Sought By Doubleday

Doubleday is putting up the "help wanted" sign for a new kind of television talent—the expert who can teach a subject and write a book on it which can be sold through his own TV stanza. Reason for the publisher's interest in this kind of performer is the success it has had with Jon Gnagy and Jacques Fray, who penned "how to" tomes specifically designed for sales via video.

According to Charles Sherman, Doubleday v.p. in charge of AM and TV advertising, the book biz consists of selling particular titles, which change from month to month, rather than a brand name. Therefore tele shows Doubleday backs must be self-liquidating and produce mail order sales for the volume plugged. Programs are planned not to be entertaining as such, but to convince viewers that the book being ballyhooed will help them achieve something worthwhile.

Cecil Hoge, of the Huber Hoge agency which places Doubleday's accounts, said that TV entertainment is more or less full blown. However, he feels, the medium has much to learn in developing service programs of sufficient value to maintain audience interest and on

(Continued on page 41)

## FCC's Toughie: Compatibility Of RCA vs. Convertibility of CBS

Washington, April 4.

RCA showed its new single tri-color tube here last week, its board chairman, David Sarnoff, went to great lengths to blast the CBS system, and, if there was only one side to the question, one could almost be persuaded that all the FCC has to do now is to follow Sarnoff's recommendations and let color television come in RCA's own good time.

There's no doubt that RCA put on an impressive demonstration and that Sarnoff, with his straight-from-the-shoulder, strictly non-confidential talk on "the facts of life" of color video, did a good public relations job in selling his system. But once the dramatics of the tube's unveiling (which Sarnoff compared in achievement to the development of the atomic bomb but for "benevolent purposes") had died away, the story was still the same—compatibility.

If the FCC were to accept (which many people don't) RCA's contention that its color hues are as good or better than Columbia's,

## CBS-TV's Late Sponsor

In another move to expand its late evening programming, WCBS-TV, key CBS video outlet in N. Y., this week signed Amalie Motor Oil to sponsor the "Amalie Magic Theatre" Tuesday nights from 11 to 11:15, starting next week (11). Agency is Hicks & Greist.

Show will feature magico Burling Hull, billed as "The Great Volta." He'll be assisted by former film actress Linda Stevens, with Guy Wallace announcing.

## NBC's Discount Keys 5 Sponsors Bypassing Hiatus

Plans for summer television programming hit an upbeat trend this week with disclosure by NBC that five sponsors of top network shows currently on the air plan to stick through the warm weather without the customary eight-week hiatus. Web is currently dickering with a group of other current bankrollers, and is confident it will have at least nine more wrapped up for the summer months by the end of this week.

Decision of the sponsors to remain on the air through the summer was made on the basis of the 35% discount offered on its rate card by NBC as an "incentive plan." Under the plan, any bankroller bypassing the hiatus will get a 35% knockdown on his time charges, with the total kickback dependent on how many stations are ordered for the summer runthrough. Other major webs offer discounts averaging 10-12½% to sponsors buying time on a full 52-week basis, and are now huddling with their clients to take advantage of that offer.

Set to remain on NBC are "Kraft" (Continued on page 41)

## 16,000,000 Viewers Seen For Easter Sunday Pic; ABC Only Network to Nix

Hollywood, April 4. Largest potential video audience to date is expected for "The Triumphant Hour," vidfilm which three television networks, NBC, CBS and DuMont, will beam Easter Sunday into every teevee city in the country to a possible 16,000,000 viewers, only ABC not carrying.

ABC thumbed day and date booking Monday (3) after once okaying beaming. Web feels it doesn't have enough of its o. and o. affiliated stations beaming Sunday to warrant the booking, and doesn't want to show the film a day after other webs had it. Produced under sponsorship of "Family Theatre" at Jerry Fairbanks Productions here, film will have a musical soundtrack okayed by James C. Petrillo following direct pitch from Fairbanks and Father Patrick Peyton.

## N.Y. Better Biz Bureau Asks Standard Code to Police Video Set Servicing

The Better Business Bureau of N. Y., aroused by a flood of complaints on television servicing, is mulling ways of getting service organizations to set up a code of standards which the BBB can police. Also being considered is initiation of legislation to require the repair outfits to place in escrow part of the money received for service contracts, which would prevent fly-by-nighters from skipping town or defaulting on service.

The bureau, which is maintained by private industry, reports that complaints from the public regarding radio and television sales and service are increasing in far greater proportion than in any other merchandise field. During January and February, '50, BBB handled 766 actions in AM and TV—the highest for any class of product and more than a 100% increase over same period in '49. Although AM and TV accounted for 9% of the BBB merchandise activity in '49 they now constitute 15.6% of BBB work. Complaints about AM and TV in the first two months of this year are up 289% over the same period last year—and it's mostly because of tele.

Complaints cover two areas: (1) misrepresentation or misinterpretation of set model, where the customer winds up with a different receiver from the one he wanted; and (2) misrepresentation or misunderstanding of service contracts. One frequent complaint is that some outfits' repairmen fail to come, even after six and seven requests, and when they do they are inexperienced. Other complaints hinge on the fact that some dealers are having purchasers sign contracts with repair firms that aren't properly equipped to install and service sets.

Two years ago the so-called "ra-" (Continued on page 41)

## Spot Sale Formula For Nags on Video

Another entry for small-spending advertisers into television was opened this week when KRC, Inc., indie package firm, decided to sell its "Today's Racing" series on a participation basis. Film show, to be aired at 7:30 p. m. Monday through Saturday, will have five spots available each evening. KRC is asking \$1,250 for a single spot six days a week.

Half-hour show comprises film lensed each day at the various N.Y. race tracks. Film is edited at the track, with Clem McCarthy or Fred Capossella, official track announcer, doing a live narration in the studios of WABD (DuMont, N.Y.) while the film is projected. Special added feature is an interview by Bill Corum with guest celebs, which is filmed in advance with its own soundtrack and edited in each day. New series follows "Today's Racing from Hialeah," which WABD aired on a three-week sustaining basis from Feb. 13 to March 3, when the films were flown to N. Y. daily from Florida.

According to Joe Roberts, exec veepee of KRC, some sponsors will be able to get in on a three times a week basis, if they cannot afford the full six-day schedule. Method of selling is similar to that attempted by NBC-TV with its two-and-a-half hour "Saturday Night Revue," in which one-minute spots were available at \$6,000 each.

## Cleve. Romances Kids

Cleveland, April 4.

Two of the city's three television stations are moving into the Saturday morning field to captivate the kiddies. WXEL announced the signing of an hour-long Walter Kay stanza at 11, following an hour-long feature film. Kay, who does the Kousin Kay's "Merry-Go-Round," was packed to a year-contract after bowing out at WJW.

WEWS starts its Saturday festivities at 10 a.m. with a disk show featuring Barbara Page and Bob Dale. This is followed by an hour-long film at 11, with station returning to the air at 6:30. WXEL's sign off is at 4, with a coming back on schedule at 7.

## Taking No Chances

Production staff on NBC-TV's "Philco Playhouse" finally found a black pig to play the title role in Sunday night's (9) adaptation of Ludwig Bemelmans' "Dirty Eddie." But to avoid an embarrassing situation, they decided to put on film the sequences featuring the pig. Animal, after over a week of searching, was obtained from a farmer in New Jersey.

John Buckmaster, Joseph Buloff, Vinton Hayworth and Judy Parrish have the leads in the show. David Shaw scripted the adaptation.

## WNBT, N.Y., Sets Its Own House Package Dept.

While NBC is still working out plans to hypo its creative programming department, WNBT, the web's N. Y. flagship video station, has taken the bull by the horns to set up its own house package department. Working under the supervision of program chief Jack Reber, the group will attempt to line up a series of shows grooved specifically for local N. Y. advertisers, both as to their products and their potential video budgets.

Heading the new department is Alan Handley, as assistant to Reber. Working with him will be Ivan Reiner, Bill Warwick and Alfred M. Scott. To slot the new programs as closely as it can to the needs of the advertisers, the station has hired two statisticians to break down into categories as many potential local clients as possible. Lists will then be turned over to the creative group, which will separate their program formats into those which might appeal to the wealthier sponsors and those for clients with less money to spend. Group plans to work (Continued on page 41)

## Despite 'Censorship' Protest, Robeson TVer Won't Be Rescheduled

Despite protests of the American Civil Liberties Union of "censorship by private pressure," the cancelled show with Paul Robeson will probably not be rescheduled in NBC-TV's "Today with Mrs. Roosevelt" series. Martin Jones, co-producer with Elliott Roosevelt of the series, said the decision to cancel was prompted by "a publication," adding the two of them "did not want to stir up another Peekskill riot." While he did not name the publication, it supposedly is the N. Y. Journal-American, which led the attacks against Robeson's participation in the program following an announcement that he would appear.

Show was to have been a discussion on "The Position of the Negro in American Political Life." ACLU, declaring it recognized the right of protest, averred: "We deplore in this case what those who protested meant to accomplish, and what they did accomplish, namely the suppression of ideas repugnant to themselves. This is not censorship in the usual sense by public authority; but it is censorship nonetheless by private pressure."

## SPEIDEL EYES RETURN IN 6 TO 8 WEEK SPREAD

Speidel, the watch band outfit which spiraled into bigtime with its radio-TV programming, but which has been among the recent network absences, has notified the webs it is interested in a six to 10-week video spread. Return to TV is being angled toward the TV-graduation gift season.

Company recently switched to Sullivan, Stauffer, Colwell & Bayles agency and latter is shopping around for a suitable showcase.



# 25-40% TV RATE HIKE ON TAP

## TV Material—and Programs

In the heyday of vaudeville, one of the best protections performers had was an unwritten vigilante system which the stagehands policed the best. The "boys" had a most unsuitable way of telling a pilfering comic that "we saw Frank Fay do that bit here three weeks ago, and better!" And if the larcenous act didn't get the idea, and persisted doing a "copy act," somehow or other he'd find scenery get in his way while making entrances and exits, curtains drop disconcertingly while he was bowing off, and the convincer usually had something to do with counterweights and things like that falling suddenly in his path, and somewhat uncomfortably close.

This was in addition to the traditional Protective Material Dept., inaugurated by VARIETY, and endorsed by the Vaudeville Managers Protective Assn. In case there was a priority claim on a bit of business gag, song, scene and the like.

Subsequently, VARIETY essayed a Radio Protective Material Dept., along the lines of Vaudeville; but it was principally a depository for mss., with a view to establishing priority, chiefly by registration, but little guarantee that whoever registered it first might not have swiped it from somebody else. It was abandoned for that reason.

Now comes Television and, being the electronic show business that it is, a blend of vaudeville and audio plus the visual factor, the vaude aspects have assumed a sameness and a monotony that may undermine a vast new form of entertainment, just as it is starting to achieve its fuller fruition.

As a matter of fact, as much to be abhorred as the larceny of material, is the general sameness of the variety show patterns. This is a problem all itself, but belongs in this exposition on sameness of material—whether swiped or unimaginatively projected.

Already too many comments are being heard on (1), the downbeat of certain programs, and (2), the sameness in pattern or patter.

Video, quite obviously, is one form of show business which has kept pace with the atomic era. It has grown in such gargantuan proportions that the "novelty" appeal has already disappeared for hundreds of thousands of lookers. Just seeing objects animate in one's living room no longer is unusual. The values have asserted themselves.

Just because certain comics or people are wedded to one or another network, because of sponsorship contractual commitments, is no excuse for the continuous blind spot conditioned by these immediate economic advantages. The status quo will boomerang if the networks, who have the overall stake in the future of a potent new industry, don't assert themselves aggressively on an improved standard of shows and showmanship.

There is too much compromise with convenience of sponsorship and the existing talent pool, and not enough concern for long-range attitudes. It behooves the vested interests to catch these shortcomings before the public catches up with them. There is a deadly parallel right now in the picture business. Like the old gag, "it's the only crap game in town," the war years made everything in celluloid acceptable, but when the chips are down, as now, the truer values are very much the determining factor. Television's future is a glowing spectrum as color video looms closer, but no amount of Technicolor will be able to becloud the fundamental showmanship shortcomings. It's a sorry note, therefore, to spotlight such possibility so early in the career of a vast new industry.

The Shakespearean crack about the play's the thing goes for television. The material is too much under microscope for leisurely digestion in the undistracting confines of the home for comfort. Adel.

## WFIL-TV Gets Adherence To Pix Code Order

Philadelphia, April 4. Television adherence to the principles of the motion picture production code was ordered for WFIL-TV by Walter H. Annenberg, editor and publisher of the Philadelphia Inquirer, which owns and operates the station.

In direct instructions issued to Roger W. Clipp, general manager of WFIL-TV and WFIL, Annenberg specifically called attention to the regulations which referred to crime, vulgarity and improper costumes. The order became immediately effective.

Annenberg also urged the nets (Continued on page 42)

## FLOCK OF SPONSORS RIDE EASTER PARADE

Occasional pickups of special events, such as N. Y.'s Easter Parade Sunday (9), are providing a lucrative sideline to television broadcasters. NBC, CBS, DuMont and WPIX have sold the parade up Fifth avenue to bankrollers hoping to tie in on the holiday festivities, with NBC and CBS having their sponsors on a network basis.

United Fruit Co., through BBD&O, will have the CBS pickup, to be aired from noon to 2 p.m. Sanson Hosiery Mills packed last week to bankroll NBC's pickup, while local Chevrolet Dealers will sponsor the show on WABD, DuMont's N.Y. outlet, and the Friendly Frost Stores will sponsor the WPIX coverage. Latter station also carried the St. Patrick's Day parade, with R&H Beer picking up the tab.

## Masquers Romance TV

Hollywood, April 4. The Masquers have packaged a show for television and Bernie Schubert is presenting it for sponsorship back east. Theatrical club will have more than 40 members to draw on.

Format will be flexible enough for any type of show, with the emphasis on dramatic and variety.

## 743G Offer For KLEE-TV, Dallas

Houston, April 4. Houston Post Co. has filed a Washington application seeking FCC authority to purchase KLEE-TV here from W. Albert Lee. The application is for outright purchase at a price of \$743,000.

Lee, local hotel owner has been operating the TV outlet more than a year in conjunction with his standard broadcast outlet KLEE. For the time being, Lee will continue to operate KLEE-TV. Post officials said, however, the TV outlet would become known as KPRC-TV if the FCC approves the sale.

Jack Harris, general manager of the Post's KPRC, then would assume direction of KPRC-TV. KPRC observed its 25th anni this year.

Former Governor W. P. Hobby is prez of the Post, with Mrs. Oveta Culp Hobby as executive v.p.

## 'Kids' Relaxed Schedule

Chicago, April 4. NBC tele version of "The Quiz Kids," sponsored by Miles Laboratories, goes on an alternating week schedule June 9.

Stint will return to weekly schedule Sept. 1. With three stations recently added, "Kids" are now carried on 22 NBC TV affiliates.

## WEBS CUE MOVE TO SET INCREASE

Television network advertisers are in for another boost in card rates next fall. With set sales looking as though they'll continue booming indefinitely, the major webs are sighting for a general rate hike of 25%-40% about next Nov. 1, on the theory that the increase in receiver circulation will still provide for a lower cost to advertisers per thousand viewers.

Move will probably be led by NBC, which is reportedly mulling the feasibility of upping rates on its five owned-and-operated stations an average 40%. That would bring the cost of an hour of Class A time on WNBT, N. Y., flagship station, from its present \$2,000 to \$2,800. Sales execs of CBS and ABC said they probably would not institute such a move but "intimated any boost by NBC would virtually force them to follow suit. DuMont spokesman said his web would not be influenced by the action of its competitors but conceded it would follow through if it could decrease the cost-per-thousand.

While the nets cannot get together on a general rate hike because violations of the anti-trust laws, it was pointed out that intra-industry economics would force such a move to be unanimous. Certain of the various o.&o. stations are the only ones operating in their particular localities and so might carry shows of competing networks. Thus, any time the web owning such a station boosts its card rate, other webs utilizing the outlet must ask the same charges.

Talk of the TV rate boost comes at a time when some sponsors are pressing for a commensurate lower rate in radio, on the assumption that the larger TV audience is cutting into the available AM audience. Spokesmen for all the webs, however, unanimously agreed there would be no such cut in AM charges, contending the AM audience is still a good buy for the money. They pointed out that WFIL, Philadelphia, first AM station to lower its rates, actually merely switched emphasis on its rate card from evening to daytime shows and that WFIL-TV, moreover, is rapidly nearing a black ink operation. That is something which no video network can yet boast.

In explaining the thinking behind the contemplated boost in TV time charges, the web execs also pointed out that more streamlined production facilities recently instituted by all networks are saving advertisers considerable money. CBS, for example, through re-using sets and props, is now able to quote production prices about 25% below last year. On 18 sponsored programs, the web claims it saves the bankrollers over \$750,000, compared to what the same programs cost them last year.

## Script Shortage Still No. 1 Problem While Networks See No Easy Solution

### Jokes Vs. Tutoring

Sam Levenson, who switched from teaching school to telling jokes for a living, was slated to give the reasons for the change during his guest stint on NBC's "We, the People" simulcast Friday night (31), but Gulf Oil, the show's sponsor, nixed the statement. Levenson planned to reveal that he is now making \$4,000 per week as a comic, as compared to the \$4,000 per year he earned as a teacher in Samuel Tilden high school, Brooklyn.

While he was not permitted to give out with the figures, Levenson nonetheless cited the difficulties of the teaching profession via low salaries. His script was to have dwelt on "whether it's more important to tell jokes or to teach our children."

## Gotham Ballcast TV Crews Coming Out of Left Field

Television baseball fans in N.Y. will get much better coverage of the Yankee, Dodger and Giant games this year, if plans now being worked out by the remote pickup directors who will handle the games materialize. On tap are such improvements as closer position of the cameras to the playing field; addition of a fourth camera to the three previously used, and the use of trick shots, such as the superimposition featured in coverage of the World Series last fall.

DuMont, covering the Yankee games for the fourth consecutive year via WABD, will operate from a new radio-TV press box on the mezzanine level at Yankee Stadium. Two of WABD's cameras will be located in the box, five to 10 feet to the right of home plate. Third will be stationed along the third-base line to cover the infield action. According to remote chief Harry Coyle, the superimposition shot of a base runner over the usual pitcher-batter-catcher shot will be used as much as possible. Coyle doubted whether WABD will use another camera shooting from the outfield toward home plate, explaining this would necessitate virtually a second camera crew.

Plans for coverage of the Giant games by WPIX and those of the Dodgers by WOR-TV are not yet complete. Latter station, which takes over the Dodgers for the first time their year, following inability (Continued on page 42)

Shortage of television story properties is still the No. 1 problem confronting video producers, despite an influx of top-name film and legit writers and novelists. Script shortage is acute, according to one network story editor, and aside from doing everything possible to acquaint experienced writers with the medium, the webs see no solution to the problem.

Illustrating the tremendous demand for TV story properties is the fact that the combined output of all Hollywood studios, including the low-budget B film producers, is about 400 features yearly. Four major TV networks alone require over 800 half-hour and hour scripts for a normal 39-week cycle. Figure does not include shows produced by local video stations, nor the serial programs, such as "Mama," "Goldbergs," etc. Situation was pointed up by Winston O'Keefe, producer of CBS-TV's "Ford Theatre." Show emphasizes adaptations of former Broadway legiters, but, because of the topical factor, the number available is limited. And, according to O'Keefe, because of story content or difficulties in clearing rights, only about 10% of those remaining can be used.

On the brighter side of the picture is the number of experienced name writers who are now showing interest in TV. While a good half-hour script will now pay up to \$500 and an hour show may pay the author up to \$1,500, it's the fact that TV has proved itself, rather than the money which is responsible, according to Arthur Heineman, CBS story editor. Heineman cited Edwin Justus

(Continued on page 42)

## Robert Q. Gets Double Backing

From all indications this is "open season" for Robert Q. Lewis in the commercial video sweepstakes. A week after CBS lined up Columbia Records as sponsor for 30 minutes of the Lewis-emceed "The Show Goes On," the network over the weekend negotiated a fast deal with Block Co., on behalf of its Ammi-dent product, for a new Robert Q. showcase, with plans for expansion in the fall.

Ammi-dent will pick up the tab once-weekly (Friday) from 7:45 to 8 p.m., for a casual, off-the-cuff Lewis gab stanza, with a trio accompaniment and occasional guests. It will ride for 10 weeks and in the fall the client will extend it to Mondays, also, with possibility of a Wednesday pickup as well if the time is available.

New Lewis show will be produced by Barry Wood.

Meanwhile CBS looks set to latch on to additional bankrolling of "Show Goes On" for the first 30-minute TV portion.

## 'Sat. Nite Revue' Summer Casualty

NBC is scrapping its critically-acclaimed two-and-a-half-hour "Saturday Night Revue"—at least for the summer—which will effect a network saving of close to \$700,000. The New York originating show goes off May 20 and NBC has set Sept. 9 as the return date, giving the web several months in which to line up sponsors either for half-hour or full hour segments, in addition to announcement sales. The Chi-originating Jack Carter show may remain on into June under a pro-tem sponsorship deal.

It's strictly a case of NBC getting off the deep end financially, in view of its inability to carry through on the participation sale scheme (thus far the three sponsor participants make up but \$18,000 of the \$50,000 weekly tab). Plus the fact that it will permit Max Liebman, producer of 90-minute New York-originating "Show of Shows," to ease off during the TV dog days and save some of the Sid Caesar-Imogene Coca talent ammunition for the fall.

NBC has until April 20 to pick up its option on the Liebman 90-minute revue (which follows the hour Jack Carter program from Chicago), but has already committed itself to a new pact with the talent intact.

Since the show has been hailed as unquestionably the most potent entertainment package to hit the TV screens to date, the fact that it becomes a casualty (even though a summer one) presents something of a major video Ripley, accentuating anew the "high cost of TV living." NBC reportedly wants \$19,000 per half-hour, which would fetch \$95,000 for the five 30-minute segments. Thus far there are no takers, although Buick is said to be eyeing a 60-minute pickup under proper financial terms.

## Nobody Bothers About 10-Inch Tubes Anymore; 96% Now 12 or Better

Washington, April 4. Practically all television sets now being produced have screens of 12 inches or larger, according to a report of the Radio Mfrs. Assn. of picture tube sales to equipment producers during February. Some 96% were 12 inches or over and 35% were 14 inches or more.

Month's sales to set makers totaled 427,000 units, valued at \$10,685,000, a slight decrease in volume from January, but a 7% decrease in value, reflecting continued drop in tube prices. Sales to dealers for renewals totaled 16,700, valued at approximately \$390,000, or an average of about \$23 per tube.

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## Over 1,000 Old 'Soundies' for TV

Group of over 1,000 old "Soundies" films has been bought up by Official Films, indie distribution outfit headed up by Aaron Katz and Isaac M. Levy, for rental to television broadcasters and sponsors. Films, which run about three minutes each and feature name bands and vocalists, are being packaged by Official into five-minute, 15-minute, half-hour and hour shows.

"Soundies" were turned out originally by Mills Novelty Co. and used by James Roosevelt and Sam Coslow for play in coin machines during the early war years. All of them, consequently, were produced before the American Federation of Musicians imposed its ban on the use of live music in TV films in 1946. Pix, featuring such artists as Doris Day, Louis Armstrong and others, are scheduled to start on CBS in July and will also get local bookings in Baltimore and Philadelphia.

Katz and Levy hope to have sponsors buy the films in package form for use with spot commercials. Thus, one of the "Soundies" could be open-ended for a five-minute show, or the spots could be inserted between several of the pix for longer programs. Films might also be utilized for video disk jockey programs.

## Roach on NAB Agenda

Washington, April 4.

Hal Roach, Hollywood producer, will speak at the TV sessions April 19 at the NAB convention at the Stevens hotel in Chicago. Roach's topic will be "Welcome to Show Business."

Roach, who has been producing video shows, may suggest a working arrangement between motion pictures and TV for the benefit of both media.

## Godfrey Bonded

Washington, April 4.

Arthur Godfrey, believed one of the targets of FCC chairman Wayne Coy's recent blast at "off-color" TV, is getting a chance to square himself with the government. The CBS star today (Tues.) accepted an invitation from Treasury Secretary John Snyder to emcee the video show which will kick off the Savings Bond drive May 15. Hour-long all star show will be beamed at 10 p. m., EDT.

NBC-TV is already committed to take the airer and negotiations with the other webs are under way. This is the first time a network TV show will be used to incept the Bond campaign.

Godfrey will originate from N. Y., with Secretary Snyder being picked up from the Liberty Bell in Independence Hall, Philadelphia, and President Truman from Washington. David Levy was lent to the Treasury by Young & Rubicam to handle the show.

## Actor-Writer Experts Sought By Doubleday

Doubleday is putting up the "help wanted" sign for a new kind of television talent—the expert who can teach a subject and write a book on it which can be sold through his own TV stanza. Reason for the publisher's interest in this kind of performer is the success it has had with Jon Gnagy and Jacques Fray, who penned "how to" tomes specifically designed for sales via video.

According to Charles Sherman, Doubleday v.p. in charge of AM and TV advertising, the book biz consists of selling particular titles, which change from month to month, rather than a brand name. Therefore tele shows Doubleday backs must be self-liquidating and produce mail order sales for the volume plugged. Programs are planned not to be entertaining as such, but to convince viewers that the book being ballyhooed will help them achieve something worthwhile.

Cecil Hoge, of the Huber Hoge agency which places Doubleday's accounts, said that TV entertainment is more or less full blown. However, he feels, the medium has much to learn in developing service programs of sufficient value to maintain audience interest and on

(Continued on page 41)

## FCC's Toughie: Compatibility Of RCA vs. Convertibility of CBS

Washington, April 4.

RCA showed its new single tri-color tube here last week, its board chairman, David Sarnoff, went to great lengths to blast the CBS system, and, if there was only one side to the question, one could almost be persuaded that all the FCC has to do now is to follow Sarnoff's recommendations and let color television come in RCA's own good time.

There's no doubt that RCA put on an impressive demonstration and that Sarnoff, with his straight-from-the-shoulder, strictly non-confidential talk on "the facts of life" of color video, did a good public relations job in selling his system. But once the dramatics of the tube's unveiling (which Sarnoff compared in achievement to the development of the atomic bomb but for "benevolent purposes") had died away, the story was still the same—compatibility.

If the FCC were to accept (which many people don't) RCA's contention that its color hues are as good or better than Columbia's,

## CBS-TV's Late Sponsor

In another move to expand its late evening programming, WCBS-TV, key CBS video outlet in N. Y., this week signed Amalie Motor Oil to sponsor the "Amalie Magic Theatre" Tuesday nights from 11 to 11:15, starting next week (11). Agency is Hicks & Greist.

Show will feature magico Burling Hull, billed as "The Great Volta." He'll be assisted by former film actress Linda Stevens, with Guy Wallace announcing.

## NBC's Discount Keys 5 Sponsors Bypassing Hiatus

Plans for summer television programming hit an upbeat trend this week with disclosure by NBC that five sponsors of top network shows currently on the air plan to stick through the warm weather without the customary eight-week hiatus. Web is currently dickering with a group of other current bankrollers, and is confident it will have at least nine more wrapped up for the summer months by the end of this week.

Decision of the sponsors to remain on the air through the summer was made on the basis of the 35% discount offered on its rate card by NBC as an "incentive plan." Under the plan, any bankroller bypassing the hiatus will get a 35% knockdown on his time charges, with the total kickback dependent on how many stations are ordered for the summer runthrough. Other major webs offer discounts averaging 10-12½% to sponsors buying time on a full 52-week basis, and are now huddling with their clients to take advantage of that offer.

Set to remain on NBC are "Kraft (Continued on page 41)

## 16,000,000 Viewers Seen For Easter Sunday Pic; ABC Only Network to Mix

Hollywood, April 4.

Largest potential video audience to date is expected for "The Triumphant Hour," vidfilm which three television networks, NBC, CBS and DuMont, will beam Easter Sunday into every teevee city in the country to a possible 16,000,000 viewers, only ABC not carrying.

ABC thumbed day and date booking Monday (3) after once okaying beaming. Web feels it doesn't have enough of its o. and o. affiliated stations beaming Sunday to warrant the booking, and doesn't want to show the film a day after other webs had it. Produced under sponsorship of "Family Theatre" at Jerry Fairbanks Productions here, film will have a musical soundtrack okayed by James C. Petrillo following direct pitch from Fairbanks and Father Patrick Peyton.

## N.Y. Better Biz Bureau Asks Standard Code to Police Video Set Servicing

### Taking No Chances

Production staff on NBC-TV's "Philco Playhouse" finally found a black pig to play the title role in Sunday night's (9) adaptation of Ludwig Bemelmans' "Dirty Eddie." But to avoid an embarrassing situation, they decided to put on film the sequences featuring the pig. Animal, after over a week of searching, was obtained from a farmer in New Jersey.

John Buckmaster, Joseph Buloff, Vinton Hayworth and Judy Parrish have the leads in the show. David Shaw scripted the adaptation.

## WNBT, N.Y., Sets Its Own House Package Dept.

While NBC is still working out plans to hypo its creative programming department, WNBT, the web's N. Y. flagship video station, has taken the bull by the horns to set up its own house package department. Working under the supervision of program chief Jack Reber, the group will attempt to line up a series of shows grooved specifically for local N. Y. advertisers, both as to their products and their potential video budgets.

Heading the new department is Alan Handley, as assistant to Reber. Working with him will be Ivan Reiner, Bill Warwick and Alfred M. Scott. To slot the new programs as closely as it can to the needs of the advertisers, the station has hired two statisticians to break down into categories as many potential local clients as possible. Lists will then be turned over to the creative group, which will separate their program formats into those which might appeal to the wealthier sponsors and those for clients with less money to spend. Group plans to work

(Continued on page 41)

## Despite 'Censorship' Protest, Robeson TVR Won't Be Rescheduled

Despite protests of the American Civil Liberties Union of "censorship by private pressure," the cancelled show with Paul Robeson will probably not be rescheduled in NBC-TV's "Today with Mrs. Roosevelt" series. Martin Jones, co-producer with Elliott Roosevelt of the series, said the decision to cancel was prompted by "a publication," adding the two of them "did not want to stir up another Peekskill riot." While he did not name the publication, it supposedly is the N. Y. Journal-American, which led the attacks against Robeson's participation in the program following an announcement that he would appear.

Show was to have been a discussion on "The Position of the Negro in American Political Life." ACLU, declaring it recognized the right of protest, averred: "We deplore in this case what those who protested meant to accomplish, and what they did accomplish, namely the suppression of ideas repugnant to themselves. This is not censorship in the usual sense by public authority; but it is censorship nonetheless by private pressure."

## SPEIDEL EYES RETURN IN 6 TO 8 WEEK SPREAD

Speidel, the watch band outfit which spiraled into bigtime with its radio-TV programming, but which has been among the recent network absentees, has notified the webs it is interested in a six to 10-week video spread. Return to TV is being angled toward the pre-graduation gift season.

Company recently switched to Sullivan, Stauffer, Colwell & Bayles agency and latter is shopping around for a suitable showcase.

The Better Business Bureau of N. Y., aroused by a flood of complaints on television servicing, is mulling ways of getting service organizations to set up a code of standards which the BBB can police. Also being considered is initiation of legislation to require the repair outfits to place in escrow part of the money received for service contracts, which would prevent fly-by-nighters from skipping town or defaulting on service.

The bureau, which is maintained by private industry, reports that complaints from the public regarding radio and television sales and service are increasing in far greater proportion than in any other merchandise field. During January and February, '50, BBB handled 766 actions in AM and TV—the highest for any class of product and more than a 100% increase over same period in '49. Although AM and TV accounted for 9% of the BBB merchandise activity in '49 they now constitute 15.6% of BBB work. Complaints about AM and TV in the first two months of this year are up 289% over the same period last year—and it's mostly because of tele.

Complaints cover two areas: (1) misrepresentation or misinterpretation of set model, where the customer winds up with a different receiver from the one he wanted; and (2) misrepresentation or misunderstanding of service contracts. One frequent complaint is that some outfits' repairmen fail to come, even after six and seven requests, and when they do they are inexperienced. Other complaints hinge on the fact that some dealers are having purchasers sign contracts with repair firms that aren't properly equipped to install and service sets.

Two years ago the so-called "ra- (Continued on page 41)

## Spot Sale Formula For Nags on Video

Another entry for small-spending advertisers into television was opened this week when KRC, Inc., indie package firm, decided to sell its "Today's Racing" series on a participation basis. Film show, to be aired at 7:30 p. m. Monday through Saturday, will have five spots available each evening. KRC is asking \$1,250 for a single spot six days a week.

Half-hour show comprises film lensed each day at the various N.Y. race tracks. Film is edited at the track, with Clem McCarthy or Fred Capossella, official track announcer, doing a live narration in the studios of WABD (DuMont, N.Y.) while the film is projected. Special added feature is an interview by Bill Corum with guest celebs, which is filmed in advance with its own soundtrack and edited in each day. New series follows "Today's Racing from Hialeah," which WABD aired on a three-week sustaining basis from Feb. 13 to March 3, when the films were flown to N. Y. daily from Florida.

According to Joe Roberts, exec veepee of KRC, some sponsors will be able to get in on a three times a week basis, if they cannot afford the full six-day schedule. Method of selling is similar to that attempted by NBC-TV with its two-and-a-half hour "Saturday Night Revue," in which one-minute spots were available at \$6,000 each.

## Cleve, Romances Kids

Cleveland, April 4.

Two of the city's three television stations are moving into the Saturday morning field to captivate the kiddies. WXLN announced the signing of an hour-long Walter Kay stanza at 11, following an hour-long feature film. Kay, who does the Kousin Kay's "Merry-Go-Round," was pacted to a year-contract after bowing out at WJW.

WEWS starts its Saturday festivities at 10 a. m. with a disk show featuring Barbara Page and Bob Dale. This is followed by an hour-long film at 11, with station returning to the air at 6:30. WXLN's sign off is at 4, with a coming back on schedule at 7.



# 25-40% TV RATE HIKE ON TAP

## TV Material—and Programs

In the heyday of vaudeville, one of the best protections performers had was an unwritten vigilante system which the stagehands policed the best. The "boys" had a most unsavory way of telling a pilfering comic that "we saw Frank Fay do that bit here three weeks ago, and better!" And if the larcenous act didn't get the idea, and persisted doing a "copy act," somehow or other he'd find scenery get in his way while making entrances and exits, curtains drop disconcertingly while he was bowing off, and the convincer usually had something to do with counterweights and things like that falling suddenly in his path, and somewhat uncomfortably close.

This was in addition to the traditional Protective Material Dept., inaugurated by VARIETY, and endorsed by the Vaudeville Managers Protective Assn. In case there was a priority claim on a bit of business gag, song, scene and the like.

Subsequently, VARIETY essayed a Radio Protective Material Dept., along the lines of Vaudeville; but it was principally a depository for mss., with a view to establishing priority, chiefly by registration, but little guarantee that whoever registered it first might not have swiped it from somebody else. It was abandoned for that reason.

Now comes Television and, being the electronic show business that it is, a blend of vaudeville and audio plus the visual factor, the vaude aspects have assumed a sameness and a monotony that may undermine a vast new form of entertainment, just as it is starting to achieve its fuller fruition.

As a matter of fact, as much to be abhorred as the larceny of material, is the general sameness of the variety show patterns. This is a problem all itself, but belongs in this exposition on sameness of material—whether swiped or unimaginatively projected.

Already too many comments are being heard on (1), the downbeat of certain programs, and (2), the sameness in pattern or patter.

Video, quite obviously, is one form of show business which has kept pace with the atomic era. It has grown in such gargantuan proportions that the "novelty" appeal has already disappeared for hundreds of thousands of lookers. Just seeing objects animate in one's living room no longer is unusual. The values have asserted themselves.

Just because certain comics or people are wedded to one or another network, because of sponsorship contractual commitments, is no excuse for the continuous blind spot conditioned by these immediate economic advantages. The status quo will boomerang if the networks, who have the overall stake in the future of a potent new industry, don't assert themselves aggressively on an improved standard of shows and showmanship.

There is too much compromise with convenience of sponsorship and the existing talent pool, and not enough concern for long-range attitudes. It behooves the vested interests to catch these shortcomings before the public catches up with them. There is a deadly parallel right now in the picture business. Like the old gag, "it's the only crap game in town," the war years made everything in celluloid acceptable, but when the chips are down, as now, the truer values are very much the determining factor. Television's future is a glowing spectrum as color video looms closer, but no amount of Technicolor will be able to becloud the fundamental showmanship shortcomings. It's a sorry note, therefore, to spotlight such possibility so early in the career of a vast new industry.

The Shakespearean crack about the play's the thing goes for television. The material is too much under microscope for leisurely digestion in the undistracting confines of the home for comfort. Abel.

## WFIL-TV Gets Adherence To Pix Code Order

Philadelphia, April 4. Television adherence to the principles of the motion picture production code was ordered for WFIL-TV by Walter H. Annenberg, editor and publisher of the Philadelphia Inquirer, which owns and operates the station.

In direct instructions issued to Roger W. Clipp, general manager of WFIL-TV and WFIL, Annenberg specifically called attention to the regulations which referred to crime, vulgarity and improper costumes. The order became immediately effective.

Annenberg also urged the nets (Continued on page 42)

## FLOCK OF SPONSORS RIDE EASTER PARADE

Occasional pickups of special events, such as N. Y.'s Easter Parade Sunday (9), are providing a lucrative sideline to television broadcasters. NBC, CBS, DuMont and WPXI have sold the parade up Fifth avenue to bankrollers hoping to tie in on the holiday festivities, with NBC and CBS having their sponsors on a network basis.

United Fruit Co., through BBD&O, will have the CBS pickup, to be aired from noon to 2 p.m. Sanson Hosiery Mills pacted last week to bankroll NBC's pickup, while local Chevrolet Dealers will sponsor the show on WABD, DuMont's N.Y. outlet, and the Friendly Frost Stores will sponsor the WPXI coverage. Latter station also carried the St. Patrick's Day parade, with R&H Beer picking up the tab.

## Masquers Romance TV

Hollywood, April 4. The Masquers have packaged a show for television and Bernie Schubert is presenting it for sponsorship back east. Theatrical club will have more than 40 members to draw on.

Format will be flexible enough for any type of show, with the emphasis on dramatic and variety.

## 743G Offer For KLEE-TV, Dallas

Houston, April 4. Houston Post Co. has filed a Washington application seeking FCC authority to purchase KLEE-TV here from W. Albert Lee. The application is for outright purchase at a price of \$743,000.

Lee, local hotel owner has been operating the TV outlet more than a year in conjunction with his standard broadcast outlet KLEE. For the time being, Lee will continue to operate KLEE-TV. Post officials said, however, the TV outlet would become known as KPRC-TV if the FCC approves the sale.

Jack Harris, general manager of the Post's KPRC, then would assume direction of KPRC-TV. KPRC observed its 25th anniversary this year.

Former Governor W. P. Hobby is prez of the Post, with Mrs. Oveta Culp Hobby as executive v.p.

## 'Kids' Relaxed Schedule

Chicago, April 4. NBC tele version of "The Quiz Kids," sponsored by Miles Laboratories, goes on an alternating week schedule June 9.

Stint will return to weekly schedule Sept. 1. With three stations recently added, "Kids" are now carried on 22 NBC TV affiliates.

## WEBS CUE MOVE TO SET INCREASE

Television network advertisers are in for another boost in card rates next fall. With set sales looking as though they'll continue booming indefinitely, the major webs are sighting for a general rate hike of 25%-40% about next Nov. 1, on the theory that the increase in receiver circulation will still provide for a lower cost to advertisers per thousand viewers.

Move will probably be led by NBC, which is reportedly mulling the feasibility of upping rates on its five owned-and-operated stations an average 40%. That would bring the cost of an hour of Class A time on WNBT, N. Y., flagship station, from its present \$2,000 to \$2,800. Sales execs of CBS and ABC said they probably would not institute such a move but "intimated any boost by NBC would virtually force them to follow suit. DuMont spokesman said his web would not be influenced by the action of its competitors but conceded it would follow through if it could decrease the cost-per-thousand.

While the nets cannot get together on a general rate hike because violations of the anti-trust laws, it was pointed out that intra-industry economics would force such a move to be unanimous. Certain of the various o.k.o. stations are the only ones operating in their particular localities and so might carry shows of competing networks. Thus, any time the web owning such a station boosts its card rate, other webs utilizing the outlet must ask the same charges.

Talk of the TV rate boost comes at a time when some sponsors are pressing for a commensurate lower rate in radio, on the assumption that the larger TV audience is cutting into the available AM audience. Spokesmen for all the webs, however, unanimously agreed there would be no such cut in AM charges, contending the AM audience is still a good buy for the money. They pointed out that WFIL, Philadelphia, first AM station to lower its rates, actually merely switched emphasis on its rate card from evening to daytime shows and that WFIL-TV, moreover, is rapidly nearing a black ink operation. That is something which no video network can yet boast.

In explaining the thinking behind the contemplated boost in TV time charges, the web execs also pointed out that more streamlined production facilities recently instituted by all networks are saving advertisers considerable money. CBS, for example, through re-using sets and props, is now able to quote production prices about 25% below last year. On 18 sponsored programs, the web claims it saves the bankrollers over \$750,000, compared to what the same programs cost them last year.

## Script Shortage Still No. 1 Problem While Networks See No Easy Solution

### Jokes Vs. Tutoring

Sam Levenson, who switched from teaching school to telling jokes for a living, was slated to give the reasons for the change during his guest stint on NBC's "We, the People" simulcast Friday night (31), but Gulf Oil, the show's sponsor, nixed the statement. Levenson planned to reveal that he is now making \$4,000 per week as a comic, as compared to the \$4,000 per year he earned as a teacher in Samuel Tilden highschool, Brooklyn.

While he was not permitted to give out with the figures, Levenson nonetheless cited the difficulties of the teaching profession via low salaries. His script was to have dwelt on "whether it's more important to tell jokes or to teach our children."

Shortage of television story properties is still the No. 1 problem confronting video producers, despite an influx of top-name film and legit writers and novelists. Script shortage is acute, according to one network story editor, and aside from doing everything possible to acquaint experienced writers with the medium, the webs see no solution to the problem.

Illustrating the tremendous demand for TV story properties is the fact that the combined output of all Hollywood studios, including the low-budget B film producers, is about 400 features yearly. Four major TV networks alone require over 800 half-hour and hour scripts for a normal 39-week cycle. Figure does not include shows produced by local video stations, nor the serial programs, such as "Mama," "Goldbergs," etc. Situation was pointed out by Winston O'Keefe, producer of CBS-TV's "Ford Theatre." Show emphasizes adaptations of former Broadway legions, but, because of the topical factor, the number available is limited. And, according to O'Keefe, because of story content or difficulties in clearing rights, only about 10% of those remaining can be used.

On the brighter side of the picture is the number of experienced name writers who are now showing interest in TV. While a good half-hour script will now pay up to \$500 and an hour show may pay the author up to \$1,500, it's the fact that TV has proved itself, rather than the money which is responsible, according to Arthur Heineman, CBS story editor. Heineman cited Edwin Justus

(Continued on page 42)

## Gotham Ballcast TV Crews Coming Out of Left Field

Television baseball fans in N.Y. will get much better coverage of the Yankee, Dodger and Giant games this year, if plans now being worked out by the remote pickup directors who will handle the games materialize. On tap are such improvements as closer position of the cameras to the playing field; addition of a fourth camera to the three previously used, and the use of trick shots, such as the superimposition featured in coverage of the World Series last fall.

DuMont, covering the Yankee games for the fourth consecutive year via WABD, will operate from a new radio-TV press box on the mezzanine level at Yankee Stadium. Two of WABD's cameras will be located in the box, five to 10 feet to the right of home plate. Third will be stationed along the third-base line to cover the infield action. According to remote chief Harry Coyle, the superimposition, shot of a base runner over the usual pitcher-batter-catcher shot will be used as much as possible. Coyle doubted whether WABD will use another camera shooting from the outfield toward home plate, explaining this would necessitate virtually a second camera crew.

Plans for coverage of the Giant games by WPXI and those of the Dodgers by WOR-TV are not yet complete. Latter station, which takes over the Dodgers for the first time their year, following inability

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## Robert Q. Gets Double Backing

From all indications this is "open season" for Robert Q. Lewis in the commercial video sweepstakes. A week after CBS lined up Columbia Records as sponsor for 30 minutes of the Lewis-emceed "The Show Goes On," the network over the weekend negotiated a fast deal with Block Co., on behalf of its Ammi-dent product, for a new Robert Q. showcase, with plans for expansion in the fall.

Ammi-dent will pick up the tab once-weekly (Friday) from 7:45 to 8 p.m., for a casual, off-the-cuff Lewis gab stanza, with a trio accompaniment and occasional guests. It will ride for 10 weeks and in the fall the client will extend it to Mondays, also, with possibility of a Wednesday pickup as well if the time is available.

New Lewis show will be produced by Barry Wood.

Meanwhile CBS looks set to latch on to additional bankrolling of "Show Goes On" for the first 30-minute TV portion.

## 'Sat. Nite Revue' Summer Casualty

NBC is scrapping its critically-acclaimed two-and-a-half-hour "Saturday Night Revue"—at least for the summer—which will effect a network saving of close to \$700,000. The New York originating show goes off May 20 and NBC has set Sept. 9 as the return date, giving the web several months in which to line up sponsors either for half-hour or full hour segments, in addition to announcement sales. The Chi-originating Jack Carter show may remain on into June under a pro-tem sponsorship deal.

It's strictly a case of NBC getting off the deep end financially, in view of its inability to carry through on the participation sale scheme (thus far the three sponsor participants make up but \$18,000 of the \$50,000 weekly tab). Plus the fact that it will permit Max Liebman, producer of 90-minute New York-originating "Show of Shows," to ease off during the TV dog days and save some of the Sid Caesar-Imogene Coca talent ammunition for the fall.

NBC has until April 20 to pick up its option on the Liebman 90-minute revue (which follows the hour Jack Carter program from Chicago), but has already committed itself to a new pact with the talent intact.

Since the show has been hailed as unquestionably the most potent entertainment package to hit the TV screens to date, the fact that it becomes a casualty (even though a summer one) presents something of a major video Ripley, accentuating anew the "high cost of TV living." NBC reportedly wants \$19,000 per half-hour, which would fetch \$95,000 for the five 30-minute segments. Thus far there are no takers, although Buick is said to be eyeing a 60-minute pickup under proper financial terms.

## Nobody Bothers About 10-Inch Tubes Anymore; 96% Now 12 or Better

Washington, April 4. Practically all television sets now being produced have screens of 12 inches or larger, according to a report of the Radio Mfrs. Assn. of picture tube sales to equipment producers during February. Some 96% were 12 inches or over and 35% were 14 inches or more.

Month's sales to set makers totaled 427,000 units, valued at \$10,685,000, a slight decrease in volume from January, but a 7% decrease in value, reflecting continued drop in tube prices. Sales to dealers for renewals totaled 16,700 valued at approximately \$390,000, or an average of about \$23 per tube.



**ARNOLD CONSTABLE SHOW**  
With Frances McGuire, Mary Lou Hutchinson, others  
Producer-director: Marshall Diskin  
30 Mins., Wed. (20), 4:30 p.m.  
**ARNOLD CONSTABLE**  
WJZ-TV, N. Y.

Hailed by WJZ-TV as a new concept in department store advertising by television, the "Arnold Constable Show" was subject to most of the errors which usually occur when TV is put into the hands of tyro performers. Merchandise buyers for the AC department store evidently know the articles they were talking about well enough, but their speech and demeanor, under the video camera's discerning eye, was amateur to the extreme. In their halting talk, with the resultant slow pace, lay the program's chief difficulty.

Otherwise, this format based on televising a show directly from the store, might be a good one. Frances McGuire, billed as a merchandising and home economics expert, did an okay femcee job, drawing out the buyers on the finer points of the merchandise displayed. Chance to use live models was also wisely taken advantage of. They mannequined capably in the store's salon, thereby bringing a fashion show and shopping tour directly into the hausfrau's living room. Shopper was then provided with the necessary telephone numbers and, with the prices given, had only to pick up her phone to order anything displayed on the program.

Answer to the problem of the buyers might lie in giving them a training course for the TV work, or else in using professional talent to detail the merchandise. As countless video advertisers have discovered, the medium's ability to provide a home demonstration tops newspapers, magazines or any other advertising outlet for selling power. Thus, except for the absence of color and the fact that the viewer could not test a fabric's feel, the show was as good as going to the store in person. Production and camera direction by Marshall Diskin, except for a couple of preem-show miscues, was okay.

Stat.

**IN THE KITCHEN WITH MARY LANDIS**  
Producer: Anita Conboy  
Director: Dave Henderson  
30 Mins., Mon.-thru-Fri., 4:30 p.m.  
Participating  
WBAL-TV, Baltimore

This mid-afternoon TV'er, slanted kitchen-wise, is a palatable culinary concoction with videogenic girl focusing everyone's attention on recipes to tease ailing appetites. No client should suffer pangs of empty purse after watching this former dietary expert flavor food and confab with a fragrance potent enough to make a kine electron beam take on new life.

Show scanned (24), caught Mary Landis delving into a Friday special, "a meal in 30 minutes." In her elaborate studio "H" kitchen, with its modern electric range, refrigerator, sink and automatic dish washer, etc., she vividly covered the life of an oyster for her vitamin viewers and outlined its participation in the main dish, "Yankee Oyster Pie," a recipe dreamed up by an Irish sea captain.

Even though talk and kitchen capers centered round the oyster, Miss Landis gave the impression that she could more than do justice to any form of fish, fowl or meat dish. She's the same gal who was first to cook an ostrich egg for her viewers.

Reality lies in fact that she always refers to studio as, "right here in my own kitchen." Makes one feel at home, particularly when the 30-minute period ends and tempting dishes are screened microscopically for all amateur chefs. Yankee Oyster Pie, topped with whipped potatoes, tomato-sauced onions, hot rolls, and dessert becomes an eye catcher. Dessert specialty was "Marguerites," toasted whipped egg whites on soda crackers. Menus are always geared to middle class pocketbooks.

Show lends self to product identification. Four items handled, French Instant Potato, Pompeian Soap, Muhl's Rolls and Stalter Towels all became strong part of half-hour segment. Use of WBAL-TV's new electronic "horizontal wipe" also applied to strengthen the sell. Gal also makes much of latest kitchen gimmicks to lessen chores of housewife.

Kitchen looks good at this end, and is a dessert to viewers because it is part of the Hecht TV Shoppers Revue and Bob Berry Show—two of the main afternoon shows. WBAL-TV can be credited with only daily kitchen show in Baltimore.

## Tele Followup Comment

CBS-TV's "Ken Murray Show" punched across a better-than-usual stanza on Saturday (1), although still not a match for NBC-TV's "Saturday Revue." Murray had the hypo of name guests, including Milton Berle, Miriam Hopkins and Charles Korvin. Berle, repaying Murray's visit to his NBC-TV show, dropped in on the midway dressingroom scene with some amusing ad lib cut-ups. Korvin and Miss Hopkins were co-starred in a one-act comedy, "Farewell to Love," which had some pleasant moments, but could have achieved more laughs. George Andre Martin, who achieves the effect of tiny dancers with his fingers, made an interesting novelty act—although extreme closeups destroyed some of the illusion which the distance in a theatre helps.

One of the best segments on the bill was the "Rose of Washington Square" number, in which Darla Hood and the Enchanters did the old song, segueing into George Kleinsinger's "Street Corner Concerto," which was played by harmonica virtuoso John Sebastian and danced by a group representing typical Greenwich Villagers. While some of the characters were stock types, terping was exciting and Sebastian's performance of Kleinsinger's modern harmonies was topflight. A playful encore by Sebastian consisted of doing a short piece on a tiny harmonica without hands. Exchange of gags between Murray and Oswald (Tony Labriola) was on the usual corny level. Jack Mulhall's commercials with Murray consisted of reading newspaper and magazine stories on Anheuser-Busch's new \$20,000,000 Newark plant, for an effective "sell."

Georges Guetary, French singing and currently in "Arms and the Girl," on Broadway, clicked in his video debut on CBS-TV's "Toast of the Town" Sunday (2). The personable Gallic import socked across two tunes, one the hit from his London run and the other the "Cow, Plow, Frau" number from "Arms." Martha Stewart and the Blackburn Twins did a couple of song-and-dance routines which they put over handsily. Ken Whitmer reprised his familiar but amusing stint with the spinning and self-rising hats, whacky instruments and flash finale in which he does instrumental carbons of four bandleaders. Another repeat on the Ed Sullivan show was Harvey Stone (back for his sixth chore on the stanza) who pleased with a bit on taking his wife to a restaurant. Encore stint, for the benefit of GI guests in the audience, was a welcome compendium of some of his best army material.

Rounding out the bill were the Spaulding trio in a slick toup routine and chi-chi chirper Rose Murphy. Latter's vocalizing, in which her high, babyish voice contrasts with her plump figure, was badly lensed. The loud tapping as she accompanied herself at the keyboard came through the mike, but her foot was out of camera range and the sound was, therefore, not explained. Instead the camera gave her generous embonpoint the worst of everything.

Chevrolet Tele-Theatre Monday (3) featured Arlene Whelan in a neat package of suspense called "Voice In The Night," written by Leonard Levinson. As a telephone operator for a Doctors Call Exchange shut off from aid 19 stories high within the clutches of a murderer (the elevator operator), Miss Whelan brought to it all the proper histrionic nuances, and received good support from the others in the cast. An original for TV, Levinson's "Voice" was tightly scripted and was vested with the usual Chevy production values via NBC-TV.

"Arthur Godfrey & Friends" put on a pleasant and relaxed show via CBS-TV Wednesday night (29), despite the fact that Godfrey was working from a studio in Chicago and the rest of the cast was in N.Y. Since CBS had the easbound cable only for the second half-hour of the program, Godfrey was heard but not seen during the first part. Then, however, through constant cutting from Chi to N. Y. and back again, the emcee-comedian was able to participate in the program just as though he was in the same studio with his staff. Only trouble resulted from that split-second blank screen as the cable was switched back and forth, which points up

another technical problem for the engineers to solve.

Godfrey's presence was distinctly felt during the first half of the show, even though he was not seen. He watched the show on a monitor in Chi and so could carry on a conversation, introduce the talent, etc. Cast in N. Y., in fact, might be accused of having played too much to his Chi monitor since little, if any, effort was made to bring the home audience into the show. Technique, however, was sufficiently interesting to dispel that feeling. Godfrey's cast of regulars was standout as usual, including Bill Lawrence, Janette Davis, the Mariners, Chordettes and Archie Bleyer and his orches. The surprise ukulele number, in which everyone strummed one of the little instruments, was a nice bit of business. Perry Como guested with Godfrey from Chi and the two of them rambled to a leisurely finale.

NBC-TV's "Fireside Theatre" presented an unusual drama, "The Bunker," on Tuesday (28), dealing with Adolf Hitler's last hours. Produced by Bing Crosby Enterprises in Hal Roach's Hollywood studios, the vidpic was a slick offering that recreated what might have transpired in the Fuehrer's underground headquarters as the Russian forces hammered at Berlin. It detailed the breakup in communications and the breakup of personalities—as some of the "supermen" came to realize the completeness of their debacle. There was the lieutenant who refused to surrender, the general who shot him, the weakling who drank himself into a stupor, the Christian who had hid a white flag, the femme soldier who tried to get herself and her sweetie out of the besieged bunker, and Eva Braun (cocky as she announced her impending wedding to Hitler and broken when she learned of the imminent disaster). Hitler was never shown, but his presence in the other room was constantly alluded to—and at the climax two shots conveyed his and Eva's suicide.

Productionwise "Bunker" made excellent viewing, with an effective set, dramatic camera angles and action, film inserts on the-battlefield scenes, etc. It sustained interest throughout. However, the airer seemed to have leaned over backwards in its representation of the Nazis. They were too much like honest, clean-cut people caught up in a maelstrom, although in the final moments the basic viciousness of the Hitlerian idea came through in the person of the die-hard lieutenant.

Sam Levenson, onetime school teacher, had his old highschool principal to introduce him on NBC-TV's "We, the People" Friday night (31). The principal—Abraham Lefkowitz of Brooklyn's Samuel Tilden school—didn't do too much else except look glum as Levenson drew yocks with a string of stories about the kids he used to teach and their parents. It was good, clean fun, with Levenson and his former superior giving it a semi-serious teeoff by citing the low pay and other difficulties currently confronting the teaching profession.

Show otherwise followed the usual "People" motif, aided by the smooth work of Dan Seymour as emcee. Some of the personalities and incidents described were interesting, others not so much. Program makes a good use of integrated film to help the guests tell their stories and the commercials, now done live, are a great improvement over the static filmed plugs: formally featured on the show. As a simulcast, it's okay.

Ethel Merman's "problem" on "This Is Show Business," on its debut show over CBS for a new sponsor, Lucky Strike, was whether TV was going to make musical comedy extinct. Co-moderator Rise Stevens, on the permanent panel with George S. Kaufman, Abe Burrows and Clifton Fadiman, "settled" everything by assuring the comedienne that she has nothing to fear because musicals, legit and even the opera will survive television, but she waxed positive on what it will do to films. Emcee Fadiman hastened to throw in that pix talent will always be welcome on television. Sam Levenson and tenor Richard Tucker made their chores count too. Paradoxically, Kaufman and Burrows were inordinately unopinionated.

NBC's Saturday night lineup continues on the same high level

of previous shows. But in this instance a new and sock ingredient was added from the New York end last Saturday in the person of Jose Ferrer. This Shakespearean actor and essayer of a wide variety of legit roles proved that he can out-vaudeo many who have devoted years to this field. He emceed the show with poise and assurance and contributed a few skits in a manner that indicates he can assume the stewardship of a variety show and put it into the paying brackets.

The Chicago end of the show continues to show sharp improvement in manner of talent presentation and camerawork. Jack Carter is consequently working in an atmosphere in which his personal improvement shows up better. Carter used less talent this session than on previous weeks because of a couple of long sketches, which per se were okay, but suffered in comparison when contrasted to the bits that come out of New York. Writing of these sketches wasn't too smooth and depended upon the comedic ability of the principals for effectiveness.

Betty Bruce did an artistic tap job on this program and the Florida Trio did very well with a polliwog bit. Lina Romay is usually an effective singer, but didn't hit her usual mark. Part of the blame was the attempt at kaleidoscoping to simulate motion. It looked like visual static.

New York contribution probably hit its largest peak to date. The talent and skits were on the highest level and entire show captured a stride that will be difficult to top. Sid Caesar and Imogene Coca jointly and severally hit their mark in the sketches. Robert Merrill registered in the "Largo a Factotum" and Margaret Piazza hit with a pop number. The Hamilton Trio and the Billy Williams Quartet also scored in their spots. Production was excellent.

"Philco Television Theatre" on NBC-TV Sunday (2) offered a moving adaptation of Frank Swinnerton's classic short novel, "Nocturne." The story of the rivalry between two sisters for the affection of their paralyzed father, their fights over a suitor and their contrasting personalities made an affecting tele play, although one that stressed emotional qualities rather than action. Leora Dana and Cloris Leachman, both at present in Broadway plays, turned in fine performances, the former as the plain older sister who is overwhelmed by household work and nursing the father, the latter as the pretty younger sister who wants to rise out of her poor surroundings. E. G. Marshall played the plodding, unimaginative suitor who woos the vivacious Jenny and ends up with her sober-minded sister Emmy. Role of the dashing yacht captain who marries Jenny was believably handled by Richard Frasier.

William Kendall Clarke's adaptation, while ending on a happier note than Swinnerton's novel, caught the pathos in the situation of people struggling with life and begging for love. Sets by Otis Riggs, which included the sisters' run-down home, the lush yacht, a gaslit street and a corner of a theatre, were expertly designed. Direction and editing were also on a high level.

**MUSI-CALLS**  
With Bob Merick, Bill Geyer  
Producer-Director: Tom Maloney  
20 Min., Wed., Sat., 6:40 p.m. CST  
KEYL, San Antonio

This new audience participation show originates in the KEYL studios twice each week. It is fairly entertaining and serves the purpose of finding out what percentage of viewers are tuned to the outlet.

The format of the program is fairly simple. Bill Geyer plays a group of three tunes on the piano and Bob Merick places calls to those viewers registering their sets with the outlet. If they can guess all three they receive their choice of an album of records in any speed. If they are unable to identify all of the tunes played, they receive a single record which they must pick up at the studios.

Merick has an easy-going style and keeps the phone calls placed at a fast pace, even giving out with the hints so the viewer may win. His repartee with the viewers is in good taste.

Set is a simple one but effective. There is a display of record albums from which the winners may make their choice. Lighting is also adequate.

**KIRKWOOD AND GOODMAN SHOW**  
With Jim Kirkwood, Lee Goodman  
Director: Mende Brown  
30 Mins., Sat., 7:30 p.m.  
Sustaining  
WOR-TV, N. Y.

Jim Kirkwood and Lee Goodman are affable but ineffectual comics. Carrying their own video show for the first time, the two youngsters are muddling through with a repertoire of telegraphed gags and tired zanyisms. This airer has an overall sophomoric quality that's tipped right at the outset by the credit billing of Kirkwood as a "man-type boy" and Goodman as a "boy-type man." Unfortunately, neither is a professional-type performer.

Preem session (1) was marked by some repetitious ribbing of the show's budget (which would have better been left unmentioned) and some immature attempts at humor via a long and extremely dull take-off on a juve show. Best portion of the show was some film clips on old-time vaudeville acts and a solid vocal by Mimi Kelly (Paul Kelly's daughter) who guested.

Herm.

**HALF PINTS**  
With Fred Keller, Donna Brook, Stephen Trivers, Rosemary Christiano, guests  
Producer: John Hutchinson  
15 Mins., Sun., 3:45 p.m.  
WECKERLE DAIRY  
WBEN-TV, Buffalo  
(Barlow)

This new quarter-hour stint was a happy choice by the sponsoring milk dairy, not only because of the neat tie-in on the name, but because of the format. It's a discussion panel type stint made refreshing by virtue of the ages of the permanent panel members. Donna Brook is five and Stephen Trivers and Rosemary Christiano are 11. Children mail in their problems which are dealt with, unrehearsed, by the panelers. Each week a juve writer with a problem will be on hand to put situation before the midget Mr. Anthonys in person.

On preem (26), Fred Keller as moderator handled things in delf style. Moppets were completely at ease, as was Keller. First problem was sent in by a worried six-year-old who wanted to know what to do about her brother, four, who always wanted to play with her and left her no time with girls her own age. Miss Brook promptly advised the writer to divide up time between her brother and her friends so that neither would be hurt. The others always contributed nicely but Miss Brook seemed to have some observation for every letter.

Moppets are not especially high IQ, Quiz Kid types, which is all to the good. Keller, who is responsible for the whole thing, does an excellent job of keeping to their level. The camera work is fine and features sock closeups when juveniles are struggling to vocalize their thoughts. Commercials are sneaked in painlessly, with youngsters participating.

**ANIMAL FAIR**  
With Harry O'Conner, Sid Pearlman, Frances King, Emilio Caceres, Jack Tom and TV Tom  
Cats (4)

Producer: Mort Dank  
Director: Bill Robb  
30 Mins., Sat., 8:15 p.m.  
KEYL, San Antonio

Telecast originates in the studios of KEYL each Saturday night and offers local viewers a vast variety of entertainers in a highly entertaining program slanted to all members of the family. Program has several rough spots, but as the staff and cameramen become more acquainted with the equipment and what is expected of them before the cameras, program should smooth itself out.

Harry O'Conner is m.c. and keeps the show moving along. He is rather breezy in his style but with several programs under his belt should be alright. Sid Pearlman adds the comic touch with his pantomime and comical versions of songs. His costumes lend themselves well to the presentation.

Featured distaff vocalist on the program is Frances King, who is telegenic and easy on the eyes and ears. Production bit built around one of her numbers on each telecast is very outstanding.

Jack Tom and the TV Tom Cats are a new combo and lend themselves well to the program, both as instrumentalists and in vocal combos. Tom is on the electric guitar, Chester McIntire at the piano, Mel Meads doubles on trombone and bass fiddle, and Rudy Kenze on accordion. Tom, McIntire and Meads make up the vocal trio.

Program moves along at a fairly fast pace, showing good lighting and production.



## Color TV Review

**RCA-NBC DEMONSTRATION**  
With Jean Warner, Daryl Harpa & His Latin American Trio, Marna Paige, Maria Carlos, Jerry Shorn

Producer: Vance Halleck  
WNBC-NBC, Washington, D. C.  
RCA, in its own giant fashion, gave dramatic proof the past week of the truth of the old adage, "If at first you don't succeed, try, try again." In its third stab at tinted TV, and its initial press unveiling of the long awaited single tube system, Gen. David Sarnoff's boys gave their rivals real cause for hair tearing and nail chewing.

After one abortive attempt, and one mildly successful test, RCA came through last Wednesday (29) with true to life, impressive color. Company execs are reasonable in asking the press to "forget what went before." This latest showing indicates the outfit may have at last hit the jackpot. Certainly the color formula presented in WRC's studio is a happy, workable one, worthy of the attention it is currently getting here.

Physical setup for the demonstration in the studio of WRC, web's local outlet, was a well contrived, successful one. Two color receivers flanked a standard, commercial 12½ inch screen RCA black and white receiver, all three being of identical dimensions. First surprise of the show was the size of the color sets, modifications of standard table models, and the first seen here which were of practical proportions for even the smallest home.

The two color receivers differed in construction and in reception. Each one had a direct view screen about 9x12 inches, but one contained the single tricolor kinescope tube with "one gun," the other the single tube with "three guns." The latter in addition, had been adapted for color with the addition of 19 extra standard radio tubes as contrasted with 10 radio tubes in the single tube, one gun model. RCA chief engineer Engstrom explained the difference in reception was due to the difference in complexity of equipment, and that the tubes were interchangeable. Leaving a discussion of the technical merits of both types of construction to another portion of this issue, the visible results indicated RCA's greatest success to date with the more complex, "three gun" set. The other set showed warm, natural color which closely crowded, if it did not quite equal, the highly successful CBS system. The simpler model displayed color that was obviously not faithful to the original, had a color fringe and an unnatural fuzziness and darkness of tone.

The 17-minute variety show, originating in the company's local video station, WNBW, three airline miles from the receiving studio, and transmitted over the regular NBC channel, was pleasantly varied and conventional in nature. Emphasis was naturally on color, rather than on production, and for this reason, Latin American motif was used. Though there was plenty of color both in costumes and backdrop, it might have been wiser, and certainly more practical, to use more familiar objects to demonstrate; beyond question, color values.

This reviewer was thoroughly convinced of the fidelity of color reproduction by two props, a test pattern of revolving vari-colored RCA vinylite disks, and a bunch of red roses. The color, on the better of the two test receivers, was rich and deep, sans color fringe or waviness. Detail was sharp, though not yet perfect. Skin tones were natural, though improvement via makeup is indicated. Makeup used was heavier than that employed for black and white video, more closely approximating technical color technique. Experimentation along these lines will come, of course, with the commercial use of color.

Jean Warner, local chanteuse, made a very satisfactory and eye filling emcee and added a tune, "Night Has a Thousand Eyes," as frosting. Jerry Shorn contributed a song, "Enjoy Yourself," and the Daryl Harpa Latin American ensemble, garbed in colorful native dress, supplied the background music, in addition to a novelty singing-instrumental number called "Guadalajara." Show ran smoothly, but, of course, the assemblage of about 50 reporters were all eyes, rather than ears.

If there remained any question in anybody's mind about the compatibility of the RCA system, it was definitely resolved at this show. The image seen on the black and white receiver was so sharp, steady

and clear as to arouse comment. The answer to the superior picture seen seems to be in the ideal studio conditions and the skill of Dr. Engstrom, who tuned in the show. That the receiver used was a standard RCA table model was definitely shown.

Studio lighting, incidentally, was by standard incandescent lamps, slightly less bright than normally used for black and white cameras. Gen. Sarnoff's observation that the final answer to color tone may lie in studio lighting is a valid one. This has been demonstrated here time and time again during the past few months.

VARIETY's usual pattern in reviewing color TV, of comparing the systems, becomes increasingly difficult as the gap between the candidates narrows. With the time element between tests, plus the fine differences now existing between the various systems, no comparison would be fair that was not made at a simultaneous demonstration. It seems likely, in view of the improved, new RCA system, that FCC will order another comparative test. Certainly, the new RCA-NBC entry is of sufficient stature to rate another try side by side with its competitors. Lowe.

**RANGER RANCH ROUNDUP**  
With Boyd Heath, Floyd Buckley, others

Producer: Nat Lewis  
Director: Al Davidson  
30 Mins., Sun. 12 (Noon).  
GENE AUTRY WATCHES  
WJZ-TV, N. Y.

A children's hour with western dressing is theoretically excellent fare for juvenile audiences. Such a show capitalizes on the terrific tele impact made by the Hopalong Cassidy films as well as the standard response for kids given by such sundry shows as the Horn & Hardart Children's Hour. It's a combine that should build a steady audience for the youngsters.

"Ranger Ranch Roundup" ABC's bid for juvenile attention, on the Sunday noon spot, makes for pleasing viewing. Boyd Heath, nitery and vaude singer who has been seen on several video programs, puts a talented group of youngsters through some song and dance work, which generally comes off well.

One happy feature for the stray adults who may tune in is the fact that the entertainment isn't entirely up to the juves. Heath also knows his way around a prairie-paeon, and in addition, an adult trio took some of the entertainment load from the mites.

Initially, the show is attempting to build an audience via contests. A shetland pony and a vacation at a Jersey resort are being awarded for letters. The program is currently executing some sound theory which should pay off sponsorwise. The western selling is good and camera work is okay. Jose.

**I SPY**  
With Bob Kay, Jan Tyroler, Livingston Gilbert, Walter Withers, Virginia Edelen, Dick Jackson, Bill Gladden, Joyce Smith, Carl Bonner, Bob Elverman, Ben Ewing

Writer-Director-Producer: Burt Blackwell  
30 Mins., Fri. (31), 9:30 p.m.  
Sustaining  
WAVE-TV, Louisville

There's a big need in this market for live studio shows, to balance the film and sport stuff, and Burt Blackwell has come up with an idea that has possibilities. Whipping up a whodunit script, assembling some interior sets and films of city traffic scenes, plus a cast of station actors and a few local amateurs, Blackwell turned in a very creditable job on this onetime shot.

Blackwell's script followed the usual whodunit line. The original TV whodunit fit well for TV purposes. Pace was well maintained, and suspense was heightened by some scuffling on the part of some of the principal male characters, which was well handled.

Result was a credit to production, technicians and actors, considering that this town does not have access to network production facilities, AFRA actors, and such, but must assemble sets, actors, and technical facilities on a limited budget. "I Spy" was a good effort, and initial venture might be the beginning of a regular TV stock company to present original dramas as well as perform some of the better known legit plays, depending of course on performing rights, etc. being cleared. Wied.

**STARLIGHT THEATRE**  
With Meg Mundy, Barry Nelson, Larry Fletcher, others  
Producer: Robert Stevens  
Director: John Peyser  
Writer: True Boardman  
30 Mins., Sun., 7 p.m.  
Sustaining  
CBS-TV, N. Y.

CBS in retitling "Theatre of Romance" into "Starlight Theatre" has allowed itself a greater degree of freedom in the selection of yarns for this show. Generally, "Starlight Theatre" indicates that it is capable of providing a good half-hour's entertainment. While the accent is still on boy-and-girl stuff, the title is such that it won't chase an unsuspecting viewer who cares for sterner fare.

Name performers combined with good production and direction in the first installment. Had the story been on the level of the other ingredients, it would have made for excellent dramatic fare. Meg Mundy and Barry Nelson essayed the leads in a yarn in which both are anxious to commit suicide. They are picked up by some mysterious characters and left to contemplate in a cell. They're subsequently told that they'll be exterminated, but they'll be the subject of experimentation before they make their demise. Naturally, in discovering each other, they'd like to change the original plan. The payoff comes when it's revealed that a psychiatrist runs this resort for the benefit of what might be hopeless cases.

On the initial stanza, there were as many suspense as romantic overtones, but implausibility of the yarn militated against it. When the story level reaches those of the performers, this can be a good session. Jose.

**BOTH SIDES OF THE NEWS**  
With Walter Williams  
15 Mins., Mon.-Wed.-Fri., 10 to 10:15 p.m.  
Sustaining  
WDSU-TV, New Orleans

Television here has come up with a news stanza that shows creativeness. Walter Williams, who has been spotlighted on local radio shows, not only airs the top news of the day but takes viewers to the places where the news is happening through the medium of maps and news photos. Kickoff Monday (27) was competent job and he did it with analytic sharpness and with commendable boldness sans any attempt at sensationalism.

Williams was visibly nervous at start but soon warmed up to job's requirements. He has in his favor a listenable voice and a simple, easy style of delivery that holds viewer interest throughout. Most of material is ad libbed, spieeler referring only occasionally to notes.

Studio set is designed to resemble news room with desk, globe, typewriter, teletype and wall maps. News photos which illustrate commentary are supplied by The New Orleans Item, affiliate of WDSU-TV. Transition from Williams to photos and maps is done by clever fades. Camera work is professional job, several cameras being used for medium, closeup and long shots of Williams at desk and standing at maps.

While stanza is currently unsponsored, from show viewed it looks ripe for commercial slotting. Linz.

**HELPING HAND**  
With Dee Carlstrom  
Director: Barry McKinley  
30 Mins., Wed., 1:30 p.m.  
FRANK H. KRAVIT & SON  
WGN-TV, Chicago

(Charles Edson Rose)  
Heavily laden with human interest, "Helping Hand" should have fairly strong interest for femme viewers. Show's weakness is a tendency toward excessive morbidity in both editorial and commercial material. Dee Carlstrom interviews guests with personal problems, mostly financial and illness, and guests are given gifts designed to ease their troubles. On show caught (29) this preoccupation with sickness was further emphasized by frequent commercials for sponsor's health insurance. A particularly discordant element was hitch-hiking plugs given local firms supplying gifts. On this segment at least, plugs seemed too blatant commercialization of human troubles.

Miss Carlstrom's major asset is her obvious sincerity in guests' problems and in delivery of scripted commercials. Camera action was practically static and off-range direction was weak. Miss Carlstrom had to open-cue each of her guests into frame.

Program needs some sort of a light touch to alleviate somber mood. By restricting hitch-hiker and smoothing the technical side with freer camera action and stronger direction, stint should emerge as an effective presence for client. Date.

**RENDEZVOUS**  
With Eileen O'Connell, femcee; Patricia Coffin, Al Schacht, Joey Faye, guests  
Producer: Lester Wolf  
15 Mins., Thurs., 11 p.m.  
SUPERIOR TELEVISION  
WCBS-TV, N. Y.

(Lester Wolf)  
This show introduced something new to television—fading the dialog of what might have been an interesting interview to bring in a highly uninteresting commercial. Otherwise, it was a dull affair, offering nothing new in the way of informal, interview-type shows. WCBS-TV will apparently have to come up with something better to fill that late evening spot.

Eileen O'Connell, who for the last several years has been doing a juve show, "For Children Only," via WGMG, N. Y., radio indie, made for a pert and pretty femcee. With a little more TV experience, she could become an okay personality for video. But, impressed either with the cameras peering down her throat or by her guests, she let the 15 minutes drag. Guests, too, were weak. Joey Faye did little but plug his own CBS video program; Al Schacht plugged his baseball clowning and his Manhattan eatery, and Patricia Coffin, Look magazine's personalities editor, seemed too austere for the TV intimacy.

Commercials, besides hitting a new low in poor taste by cutting into the middle of an interview, were delivered dully by an announcer reading the copy in full view of the lenses. They plugged TV set servicing by Superior Television. Stal.

**SPANISH VARIETIES**  
With Manuel Leal, Emilio Caceres and his orch, Lupita Valero, Miqueto Charo, Shirley Steele, others  
Producer-director: Mort Dank  
30 mins., Thurs., 9:30 p.m.  
Participating  
KEYL, San Antonio

To promote international good will and tolerance among racial groups, KEYL has begun the first regularly scheduled Spanish TV show in the U. S.

The series should do just that, if the first several telecasts bear any indication of others to follow in the series. Programs present the music and dances of old Mexico. Even those who have no knowledge of the language will enjoy the music and native dances in full costume by the various entertainers. Program will also present, from time to time, various artists from Mexico when they visit here.

Manuel Leal, m.c., has an easy style and in many instances will give the English translation of the selection or type of dance.

Music and background accompaniment for the dancers and vocalists is ably provided by Emilio Caceres and his band. Typical instruments are highlighted by the camera in various instrumental presentations. Group is dressed in traditional costumes.

Featured vocalists include Lupita Valero and Miqueto Charo. In solo and duet, the pair make a handsome couple in native costume. Charo is also seen with his guitar. Each week various local artists are presented. On telecast caught, Shirley Steele, young dancer, was presented in a group of native dances.

There are several short commercials for Lone Star Bee, all done in good taste and, of course, in Spanish.

All in all it measures up to good TV entertainment as well as promoting a better understanding of the peoples of Latin America. Good lighting and production smoothness adds to the performance which is a must program for the local Latin-American populace. Andy.

**TV SHOWCASE**  
With Garry Stevens, Gordie Randall's Heptet, Guests  
Director: Duff Brown  
20 Mins., Thurs., 6:30 p.m.  
SILVER SALES CO.

WRGB-TV, Schenectady  
"Showcase," cut to 20 minutes and shifted to follow NBC's "Cactus Jim," now displays its wares on Thursday evening for Mrs. Grass Noodle Soup, Mrs. Filbert's Margarine and Weston Biscuits. Visually and vocally, the advertising is probably the strongest on a WRGB local. Studio wall and handstands are decorated with sponsors' posters.

Garry Stevens, former vocalist with Tex Beneke, has improved his television technique, although still on the shy side when speaking alone. He sings ballads very well. Gordie Randall's group plays competently. Jaco.

**BAMBOO**  
With Esy Morales Orch, Abbey Lee, Norma Siran, Horacio and Lana, Princess Orelle, Pimento; Al Thaler, emcee  
Producers: Ford Bond, Albert Black, Ken Hart  
Director: Leonard Valenta  
30 Mins., Fri., 11 p.m.  
WINSTON STORES-PHILCO  
WCBS-TV, New York

(Sternfeld-Godley)  
"Bamboo" is a local stanza that shows great promise. Concept is to provide a tropicana variety show, embracing Latin-America, Africa, Java, Bali and all the lands where the bamboo grows. Music is provided by Esy Morales' orch, a neat combo that offers authentic torrid rhythms. Role of emcee is played by Al Thaler, as a perspiring, rum-soaked, sun-helmeted traveler sitting in a native saloon and reminiscing about the esoteric, erotic dances and music of the hot climes. It's an effective device, although it would register better if handled more tongue-in-cheek.

On the preem Friday (31) stanza opened with a dramatic shot of a primitive African mask that underlined the tropical theme. Acts were drawn chiefly from the Caribbean and included a provocative rhumba vocal by hip-and-maracas-shaking Abbey Lee, Leo Coleman (who was the deaf mute in "The Medium" on the Broadway) and Ted Barnett did a muscular dance in which they fought over Senorita Lee, accompanied by a pair of Haitian drummers silhouetted behind a translucent screen. The terpers, Lavinia Hamilton and Mary Ann Norton (all from the Katherine Dunham school) also scored in a violent Haitian routine. Princess Orelle and Pimento put over another West Indian dance, "Shoeing the Mare," which had some earthy bits. Skedded at an earlier time it might have drawn bluenose fire, but in the after-11 p.m. segment and beamed only to the metropolitan area a turn of this kind can probably get by. Attempt to tone down the s.a. nature of the Latino acts was evident in the rhumbaing of Horacio and Lana, which although slick was a pale carbon of the Cuban article.

Commercials for Philco were on the high-pressure side and could have used more intimacy. Interesting angle was the offer of a Ronson lighter to all viewers who renewed their TV service contracts with Winston Stores for another year. Bril.

**JOHNNY DUGAN'S TREE HOUSE**  
With Bud Vinson, Dick Perry, Melvin Winters  
Producers: Hull Youngblood, Ed Hyman

Director: J. R. Duncan  
30 Min., Tues., Thurs., 6 p.m.  
Participating  
WOAI-TV, San Antonio

Twice each week, WOAI-TV studios are turned over to the youngsters for their own program, in which they participate as contestants and performers as potential "Stars of Tomorrow."

Program features "Uncle" Dick Perry as m.c. and general handyman in person, as well as the voices of two puppets. Bud Vinson has an engaging style with his dummy Johnny Dugan. He makes the transition well from radio to TV. Vinson shows good voice control and works well with the dummy, allowing the youngsters to come and shake hands with him. He also is heard in a song in each telecast, with Dugan chiming in now and then. He is also spotlighted doing a bit of magic which he explains.

The kids participate in games with prizes going to the winner and consolation prizes to the others. All visitors are given an opportunity to participate some way. Each opus also features a youngster who is selected for their talent and presented as an entertainer of today, the "Star of Tomorrow."

There is a brief commercial for Hoffman radios with everyone getting into the act, including the kids present. Show is rather fast moving and well produced. Mel Winters, although not seen, provides the piano background for the songs and introductions to the telecast. Andy.

**LATE NEWS ROUNDUP**  
With Frank Fredrics  
5 Mins.; Mon.-thru-Sat., 11:15 p.m.  
GENERAL ELECTRIC SUPPLY CO.

WBEN-TV, Buffalo  
(Bowman & Block)

This brief news summary is a new feature which should have tendency to keep viewers hanging on to the end each evening. The exact time will vary, depending on the sign-off time. Frank Fredrics delivers the news in a pleasing straightforward manner and succeeds in giving impression he is not reading all the time.

This type of program does fill an important need in local teevee.



# CBS Buying Old Warner Studio In H'wood to Concentrate TV Operation

Hollywood, April 4.

After scouting every available site in town, CBS has finally decided on Warner's old Sunset Boulevard studio for the concentration of its Coast television activities. Only a few minor details remain to be ironed out before the contracts are signed transferring ownership to Columbia.

How big a check CBS will write for the takeover is conjectural but it is known that last year Warner's turned down ABC's bid of \$2,000,000 for the square block, a short cry down Sunset Blvd. from Columbia Square. Best guess is that \$2,750,000 swung the deal. Only comment by Howard Meighan, CBS veeep in Hollywood, was: "negotiations have not been concluded for the purchase or lease of any site."

Warner's put the abandoned studio on the block in line with its policy to liquidate all properties not directly connected with picture production. On their recent visit here both William S. Paley and Frank Stanton inspected the site, along with many others. When WB turned down ABC's offer, the alternative buy was made of Warner's old Vitaphone plant of 22 acres, now known as Television Center. That cost them less than \$500,000.

Before CBS can move in, there will have to be considerable clearance made. On the site is what is called the largest and most modern bowling alley in the world; Warner's radio station KFNB; sports center (badminton, archery, ping pong, etc.); roller rink, owned by the late Sid Grauman, and "Looney Tunes." Latter will be moved to the Warner's plant in Burbank and KFNB will be given a sub-lease of five years or time enough to find another location.

Warner studio was chosen because it fits best into Columbia's long range plan of ample space for TV production 10 years in the future. A spokesman for CBS said: "we don't want to make the same mistake as with our radio building (Columbia Square)." It is recalled that soon after erecting its own building the network was cramped for space and had to farm out shows to rental studios. Three outside sites are now being used, including Don Lee's (Mutual) studios.

## PITT WDTV OPTION TIME GOBBLED UP IN ADVANCE

Pittsburgh, April 4.

Pittsburgh advertisers have just about gobbled up all the option time on WDTV, town's only video outlet, looking to the day in the near future when the station can televise local programs. Although WDTV went into operation in January, 1949, it has only carried cable shows since then with the exception of a few locally-produced on film.

Station, however, recently leased space in the Chamber of Commerce Bldg. to put up its own studios. It immediately notified agencies it would be accepting local programs in the evenings up until 7:30 (After that the DuMont web has the No-1 call, and other networks are involved, too, since they all use WDTV as an outlet), just as soon as construction has been completed, which should take only a few months.

Management was immediately flooded with option requests, and has had practically all availabilities claimed already.

## WLW-C's 1st Anni Hoopla

Columbus, April 4.

WLW-C, first television station in operation here and third link in the Crosley video net, celebrated its first birthday Monday night (3) with an hour-long program featuring studio talent. Show was an informal "remember-when" affair emceed by Tom Gleba, program director, who first appeared before WLW-C cameras a year ago to introduce the station to its viewers. Sally Flowers, Billy Scott, Dorothy Moore, Shirley Huntsberry, Joe Hill, Rod Altmeyer and Bernie Barron were on the program. James Leonard, station general manager, made a short speech. Staff numbered 19 persons a year ago and now totals 43.

## 'Frolics' in Wed. Nite Slot; 'Clock' Murray Alternate

CBS-TV's "Joey Faye Frolics," originally scheduled to alternate in the Saturday night 8 to 9 slot with the "Ken Murray Show," has instead been compressed into a half-hour format and will hold down the Wednesday night at 9:30 period starting this week (5). Faye show is an adaptation of CBS' former "54th Street Revue" and, with the comedian as emcee, will incorporate much of the talent of its predecessor.

Now scheduled to alternate with the Murray stanza is "Beat the Clock," Mark Goodson-Bill Todman package. Quizzer, a TV version of the former CBS radio ailer, teed off several weeks ago in the Thursday night 9:45 to 10 period. That slot is now to be filled by "Winner Take All," which will be expanded from its former half-hour running time to 45 minutes. CBS plans to transmit feature film oldies, at least for the time being, at 9:30 Saturdays, when "Winner" was formerly aired.

## WPTZ, PHILLY, SETS UP LARGEST FILM DEAL

Philadelphia, April 4.

WPTZ and Associated Artists Productions have inked the largest television film deal locally, with the station purchasing for tele-showing more than 200 features, largely made by Monogram and Eagle Lion between 1938 and 1946. The films originally represented a production cost of over \$100,000,000.

Rolland V. Took, WPTZ, assistant general manager who repped station in deal, said the transaction insured the station an uninterrupted flow of films for its daily "Hollywood Playhouse" shown Monday through Friday, 2 to 3 p.m.

Station is working its "six-for-one" coverage plan on "Hollywood Playhouse" to give patrons hour-long coverage for the price of one participation. Eleven of the 20 possible participation periods for the week have already been sold. Station has been receiving heavy mail pull on "Playhouse" and is 55% sold, although show has only been offered among agencies for three weeks.

## David Vice Ripley As WPTR, Albany, Mgr.

Albany, April 4.

Fred R. Ripley, manager of WPTR since last fall, resigned Thursday (27). His duties are being assumed by W. Russell David, who has served as vice-president in charge of advertising since the 50,000-watt station went on the air in August, 1946. David, associated with General Electric Co. for 29 years, before joining Patroon Broadcasting Corp., as national sales manager of broadcast equipment, will handle both jobs at WPTR.

Ripley came here from the management of a Cleveland station, succeeding Leonard L. Asch, Asch, who put WPTR into operation, quit to return to WBCA, Schenectady. Ripley also had been manager of WPRO, Providence; was associated with WTYR when it started broadcasting in 1940, and had been connected with Col. Harry Wilder at WSYR, Syracuse, for 13 years.

## 1st K.C. Consecration To Be Aired April 19

Kansas City, April 4. WDAF-TV, Kansas City Star video station, has set plans to cover the consecration of Dean Edward R. Welles as bishop of the Episcopal area here April 19.

Work has already begun on setting up extra power lines and other special equipment needed for the telecast, Fitzer said. It will be the first time such a religious ceremony will be telecast in this part of the country, although consecrations in the east already have been broadcast.

## Everything Rosy in Pitt For 'Rosey' Rowswell

Pittsburgh, April 4.

A. K. (Rosey) Rowswell, veteran play-by-play caller of Pirates' baseball games, will be one of the busiest guys in local radio when National League race opens. In addition to his daily accounts of what's doing with the local entry over WWSW and a regional network, he's also been tabbed for a quarter-hour every Sunday night over WJAS for the Morry Hoffman Insurance Agency. It's tabbed "Rosey Goes to Bat" and will feature sports figures as guest stars.

For last few months, Rowswell has likewise been doing a daily morning program for an hour, "Rosey Bits," over WJAS, but it still hasn't been determined whether he'll continue with this show when "Play Ball" sings out. In the trade, it's figured this might be too much even for Rowswell and that he will likely forget the a.m. show until fall.

## Students Read, Sleep Less in TV Homes, Ohio School Survey Shows

Columbus, April 4.

South High School here took a survey of 1,022 students on the effects of television on youth, and found that those whose families own sets stay home more but do less reading and get less sleep, while students don't study as much at home, or change study time to avoid conflict with television.

At South, 493 said they watched TV regularly (399 via sets in their own homes) and 529 said they did not. Nearly 50% of the 399 stay home more; one-third of them do less reading and a few more than that see films less frequently. Ninety-three had cut down their outdoor activities and 436 reported no change, but 126 students said they attended sports events less than before the advent of TV in their lives.

An additional survey on time spent and programs watched revealed the largest number of students, 163, averaging 1 1/2 hours viewing a day; 126 estimated two hours; 109, half-hour or less; 80, three hours; 80, one hour and a few as high as five to seven hours.

Rating the programs, they liked good musical and variety shows best, sports and wrestling next and then dramatic programs, news, youth and talent search shows in third place. Those who put wrestling last considered it "the most boring." The students didn't like puppet shows and thought there were too many cooking programs.

C. L. Dumaree, South High principal, after allowing "a margin for error," found the survey significant. He thought TV is definitely affecting classwork, especially in the "borderline" student who once got a C or D, but now, with less time for homework, gets a D or an E. "Our good students don't show the effects so much," he said, "because they still do their lessons first."

"Television is a wonderful thing," he continued, "and has fascinating possibilities for use in schools. Every time we see a good program we sit down and write a letter to the network, but, for our purposes they have to come in school time. (South has a giant-size TV set for in-school use.) We can make a recording of a good radio program, but we can't do that with TV."

## WFAA 'EARLY BIRDS' 20-YEAR MILESTONE

Dallas, April 4.

"The Early Birds," radio's oldest continuous early morning show, has passed the 20-year mark.

The show, heard six mornings a week, Monday through Saturday, over WFAA, starting at 7:15 a. m., is a live talent show, and has a cast of more than 25.

Program currently features Billy Mayo and his orch.; vocalists Terry Lea and Johnny Mack; the happenings at Hack Berry Hotel with a cast including Hack Berry, played by Elmer Baughman and his helper, Little Willie, played by Ben McCleskey. Norvell Slater and Bob Shelton are other regulars on the airings.

## Inside Television

N. Y. Daily News' WPIX hit its peak monthly billings to date during March, inking 47 advertisers for programs, participations and spots. Total tops the February mark, largest previous month, by 13. Among the new program bankrollers are Howard Clothes, taking the Jimmy Powers show Monday through Friday; Friendly Frost Stores, picking up the tab on a two-hour pickup of the Easter Parade (9); Eureka Williams, for Telenews Weekly on Sundays; Colonial Candy, for one-half of "Six Gun Playhouse" on Fridays; Shop By Television, for one-half of "Little Old New York," and Studebaker Dealers for the Stanley Cup Hockey playoffs.

WPIX execs attribute part of the new business to the station's new rate card, which reduces charges to sponsors buying time on a long-term basis. Basic rates remain the same, starting with \$1,200 for an hour of Class A time, but the card includes a new scale of frequency discounts; time classifications and weekly strip rates. Frequency discounts, for example, include 2 1/2% for 13 times, 5% for 26 times, 10% for 52 times, 12 1/2% for 104 times and 20% for 260 times.

New device to convert the image from a standard small-screen television set to a 3x4-foot projected picture has been developed by North American Philips Co. and goes on the market this week. Labeled the Duo-Vue, the unit utilizes the firm's Protegram optical system, and is placed underneath the standard set. It's designed to sell for about \$200 and, according to the manufacturer, approximately 99% of present 10, 12 1/2 and 16-inch direct view-table models have chassis with sufficient power to operate the system.

Setowner can change from direct-view to projection with a throw of a switch, focusing by adjusting the distance from the wall as the picture is projected from the back of the unit. Philips is offering the system as the "practical solution" to group viewing in churches, schools, bars, etc., and also suggests it may be the dealer's solution to the trade-in problem when customers tire of their small picture sets.

Teleprecancies, manufacturers of a rear-screen film system for television, has developed a new short-throw lens which will reportedly make it possible to move the film projector within a few feet of the backdoor screen. Manufacturers claim this can solve the problem of rear-screen projection in small studios, which heretofore could not employ the system since the wide-angle lenses in use created distortion if moved in too close.

New lens was developed by Lars Moen, chief optical engineer at the Univ. of Southern California. Teleprecancies bought the original molds from USC and have exclusive rights to the process. System is now being used by a number of locally-produced TV shows on the Coast and the Kudner and Young & Rubicam agencies are dickering with Teleprecancies reps in N. Y. for a 13-week trial in their house-produced programs.

DuMont web, after talks with the Radio-Television Directors Guild, has decided to call for a National Labor Relations Board election to determine whether its directors and associate directors will be represented by the RTDG or the International Alliance of Theatrical Stage Employees. However, since RTDG and IATSE are both in the American Federation of Labor, talks between the two unions may settle the matter. RTDG has the AFL's jurisdiction in the tele directors field, and has contracts with ABC-TV, NBC-TV and CBS-TV. Local 794 of IATSE represents technical workers at DuMont.

NBC-TV's "Leave It to the Girls" added four eastern network outlets, which will carry the Sunday night show under sponsorship of Regent cigarettes. New markets now getting the show in addition to N.Y. are Syracuse, Philadelphia, Baltimore and Wilmington.

Program, featuring a panel of femme lookers moderated by Maggi McNellis, is packaged by Martha Rountree. Other stations on NBC's eastern web either carry the program via kinescope recording or are prevented from airing it through conflicts with local shows.

Don Feddersen, of Los Angeles' KLAC-TV and A&S Lyons agency have called off their negotiations for the cinematographing of 26 Coast television programs. Lyons agency had planned to use the Cinemascope process in place of filming the programs because it was felt that end result would be comparable to film and yet could be wrapped up on a much cheaper budget. Pix were to be rolled at Motion Picture Center. Deal fell through when KLAC and the agency couldn't get together on terms.

## NBC-TV Gets 'Studs'

Chicago, April 4.

"Studs Place," WNBQ weekly 15-minute sustainer, is slated for a move to the NBC-TV net April 13.

Web sustainer, featuring Studs Terkel, will originate from Chi on an expanded half-hour weekly format, Thursdays, 7-7:30 p.m. (CST), according to present plans.

## KIMBROUGH TO SCRIPT NEW INDIE 'PENNY' PGM.

Emily Kimbrough, author of "Our Hearts Were Young and Gay" and other books, has been signed by Charles Adams Productions, indie package firm, to script "Penny," new series of television dramatic shows based on the teenage cartoon character created by Harry Haenigsen. Program is currently being peddled to agencies and prospective bankrollers.

Adams, who formerly staged legions for the Detroit Drama Guild, also directed for the U. of Michigan's annual drama festival at Ann Arbor. He's dickering with Alex North, who composed the incidental music for the "Death of a Salesman" production on Broadway, to cleff the score for "Penny."

St. Louis—C. W. Doebler, who was sales promotion and retail advertising manager of KMOX from 1945 to 1946 and resigned to start his own advertising agency, has returned to his old stint. Doebler's radio career began at KTBS about 25 years ago. . . . KXOK has copped a certificate of commendation from the National Guard of the United States. Award was given "In Recognition of Patriotic Service to the National Guard of the United States during 1949."

## EMERSON BUYS 'CLOCK' IN NBC TIME SWITCH

Emerson Radio this week pacted to sponsor NBC-TV's "The Clock," less than a week after the half-hour mystery series was dropped by Lever Bros. Show is to be moved from its current Wednesday night slotting into the Friday night at 9:30 period, starting April 21, where it will alternate each week with Pall Mall's "Big Story." Both will run through the summer.

"Clock" is the first video show to be bankrolled by Emerson since it bowed off CBS-TV's "Toast of the Town" and the buy is seen consistent with the current emphasis on video dramatic shows as against variety programs. Friday night slot to be taken over is currently occupied by various NBC sustainers, with no replacement set yet for the Wednesday night period being vacated. Foote, Cone & Belding handles the Emerson account.

## TV Servicing Outfit

Lou Dahlman, teevee producer, has formed a new type organization devoted to servicing television producers, with the accent on consultation and ready availability of all their needs under one roof.

Dahlman, whose offices are in N. Y., offers such production services as makeup, costumes, films, etc. Even specific animals will be supplied, all on 24-hour notice.

Associated with Dahlman are Stanley Phillips, Arthur Cooper, Edward J. Berson and Howard Martin.



# . . . f o r g r e a t e r S E R V I C E

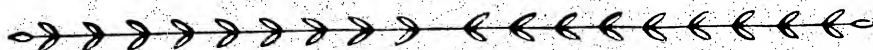


General Artists Corporation and Famous Artists Corporation announce the combining of their man power and resources to further the interests of their respective clients. ★ In the future the facilities of General Artists will be available to the clients of Famous Artists in the fields of personal appearances, radio and TV; and the facilities of Famous Artists will be available to the clients of General Artists in the motion picture field.

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NEW YORK ★ BEVERLY HILLS ★ CHICAGO ★ CINCINNATI ★ LONDON



# Radio Reviews

Continued from page 30

reau chief of the Christian Science Monitor, with Childs airing on Mondays, Wednesdays and Fridays and Harsch on the alternate evenings.

Both commentators give sober, generally objective views of political affairs, preferring to deal with only one or two subjects on each stanza. This approach allows for an extended essay type of report, rather than the high-pressure, inside stuff kind of gab which scatters its fire over many fields. On show caught Thursday (30) Harsch discussed the possibilities of Gen. Eisenhower or Sen. Taft getting the Republican nomination in '52, with an analysis of their positions on domestic and foreign issues. Following day, Friday (31), Childs' talk covered the incipient movement within the GOP for a "Republicans for Progressive Action," similar to the Americans for Democratic Action which is more or less linked to the administration party. He went on to a critique of ADA on the eve of its convention in D.C.

Avoiding sensationalism, Childs and Harsch offer a mature view of the capital scene. Their recorded stints are happily not interrupted by middle commercials. Pitches for the Kaiser-Frazer line are neatly put across by Cy Harrice. **Bril.**

**TOMORROW FOR TWO**  
With Herbert Marshall, narrator;  
John Drainie, Dianne Foster  
Producer: Gerald Kean  
Director: Maynor Moore  
Writer: Allan Sloane  
30 Mins., Wed. (29); 8:30 p.m.  
Sustaining  
WNYC, N. Y.

Another ailer spotlighting United Nations activities, this half-hour transcribed spot concerned itself with the work of the International Refugee Organization. Role played by IRO in finding homes for Displaced Persons was effectively brought to the fore via a compassionate dramatization describing the rehabilitation of a refugee couple brought into Canada to start life anew.

Program, following a flashback technique, was sincere and understanding in relating the various reactions of the couple to their new-found freedom. Herbert Marshall, in the role of an IRO official, gave the drama added force via his first-rate narration. John Drainie and Dianne Foster as the refugee couple turned in a capable assist.

Show finished off with an inoffensive reminder to the public that they as individuals could help IRO in finding new homes for Europe's thousands of displaced persons.

**LOVE THOSE LADIES**  
With Ken Heady, Jim Lantz, Ann Hayes  
Producer: Heady  
30 Mins.; 3:30 p. m., Mon.-Wed.-Fri.  
**STOKELY'S FOODS**  
KCMO, Kansas City  
(Gardner)

Audience participation and giveaways are the ingredients by which this half-hour attracts the ladies. It originates from the tearoom of the new Macy store, and provides both a place to drop in and rest and entertainment to the downtown shoppers in mid-afternoon.

Show combines quizzes, contests and interviews, all with prizes, with other regular features. All are aimed at femme and home-making interests, some for the show participants, some for listeners. With the Stokely sponsorship these also veer into food lines, one feature being an interview with the best cook of the week, and another being a weekly recipe contest with winners announced on the Friday show.

Ken Heady and Jim Lantz team up to carry off the quizzes and contests, with Heady as m. c. and Lantz handling commercials in addition. Ann Hayes, station's director of women's activities, is on for the interviews and recipe contests. Bob Jones at the tea room organ furnishes music for backgrounds and incidental breaks.

Shapes up as a major entry among local audience participation shows, and is well spotted as the only show of its type here all afternoon. Formula is one which Stokely's has tried out in other markets, and entry here is on the basis of a 52-week contract. Show actually is aired daily, and Macy's comes in for sponsorship on Tuesdays and Thursdays. Store also contributes prizes given on the show.

Like most a.p. shows, this one is better to watch than to hear, but nevertheless has plenty for the dialer, and likely will improve in this department as promotions on "best cook" and recipe of the week take hold. In the production and airing show is well handled, and gets across both fun and interest for both audiences. That there is a spot for a show like this one on the afternoon schedule is evident from the nearly 300 femmes who dropped in to catch this one in only its third session. **Quin.**

**LITTLE BAND, WHAT NOW?**  
With R. D. Wilber orch; announcers, John Bradford, Paul Sherman  
Writer: Irwin Lewis  
Producer: Ed Bender  
15 Mins.; Tues.-thru-Fri., 6:15 p. m.  
**BEN TUCKER FURS**  
WINS, N. Y.

Format of "Little Band, What Now?" is best described by the show's own intro phrase—"a little bit of this and that but all adding up to a lot of music." Latter is supplied by R. D. Wilber and the WINS, N. Y. Little Band. With an instrumentation of four rhythm, two reed and two brass, the outfit has a style that's more spirited than most house combos.

While the copy prefacing each number tries hard to be different, it nevertheless is a bit too strained to be effective. Tune "Deep Purple," for example, was preceded by a self-answered query from announcer John Bradford. A hic-

cough, he said, is always a "deep purple"—the cue for the song. Messages for Ben Tucker Furs are more than ample. **Gill.**

## Radio Followup

Those a.m. disk jockey shows, like the post-midnight programs, are starting to sound alike, especially around the metropolitan N. Y. belt. Gene Rayburn & Dee Finch set a pattern for kidding the commercials, excerpting lyric lines or song titles as cues for the plugs, and now the others are dittoing. Likewise the nocturnal deejays seemingly book the same people—or vice versa—on virtually every program. At the Copa, certain "guests" virtually play stock engagements with Jack Eigen.

## Chi Sales

Continued from page 31

with new formulas and formats. And to peddle the frequently rather high-budgeted local shows, they are being pitched strongly to advertisers on a participation basis.

### Busy in Production

WGN, which earlier launched a cross-the-board a.m. stint featuring Tom Moore, with a generous musical budget and a weekly half-hour live evening music program, last week announced the scheduling of four Ziv productions totaling 2.45 hours weekly. Ziv transcriptions will be offered on either a period or participation deal.

WLS is busy promoting its "Beat Our Band" half-hour, cross-the-board afternoon spread using National Barn Dance stars. WBBM-CBS is showcasing staff music and acting talent on its weekly experimental 30-minute evening show, "Cloud Nine." Plans are also underway to offer a weekly local documentary series during "Lux Theatre" hiatus. WMAQ, NBC o. and o., debuted a weekly local news roundup last week. "National Home Institute," quarter-hour live chatter stint, offered for participation and aired 12 times weekly, bowed April 13 with heavy promotion.

WCFL, 50,000-watt indie owned by the Chi Federation of Labor, is using a promotional campaign to "sell" the outlet to its 500,000 union member "owners." A speakers' bureau has been set up to tell the station's story to members, with special emphasis on broadcasts of Vic Barnes, local commentator, and Frank Edwards' national newscast picked up from Mutual.

## Joe Moran

Continued from page 29

—simplicity. "Simplicity is still the key to a payoff on commercials," Moran declared.

Discussing whether TV commercials should be on film or live, Moran said that question was determined by the product. One advantage of film, he cited, is that "mistakes are left on the cutting room floor—not in the living room." However, he added, "where elaborate demonstration is not a factor carefully rehearsed, live commercials are just as effective as film."

James Jefferies, of Brown & Williamson, reported on Raleigh cigarettes' experiencing with resumption of couponing after the war. He said that consumers have a generally favorable attitude to couponing, but their attitudes depend on worries about the effect of couponing on product quality. When coupons were resumed for Raleighs Feb. 22, '49, the brand picked up 1,000,000 new customers.

## Ted Cott

Continued from page 29

bative measures in the TV era lies in low-cost programs with a showmanly flair, particularly on a local level—a sphere in which Cott played a dominant role among indie operations. As such he'll also be "on loan" to the web's other o & o operations in formulating local programming. That NBC regards the move as important is attested by the \$30,000-a-year-deal, making Cott top coin man on the o & o bandwagon.

Bernice Judis, general manager of WNEW, is currently on a prowl for a successor to Cott.

## 'Talent War'

Continued from page 31

WERE. Andorn declared he is not engaged in any talent war; nor is he raiding. He said that Mayer, who had worked with sportscaster Neal, desired to keep up his sportscasting work and effect a change. WERE will now handle both the Cleveland Indians and the Browns, with Neal slated to do the gridiron broadcast.

### 'Lightning' Hassle

The WGAR-WERE blowup also brought to light the recent WERE refusal to join with the other AM stations in promoting "Lightning That Talks."

Members of the city's AM radio fraternity maintain that WERE's action is a typical Ray T. Miller operation of "either you play ball with me or else we don't play in the same league." Miller is democratic political boss, and top man at WERE.

Andorn pointed out that the only reason WERE did not enter into the promotion was that planning was well under way before his station bowed into the talks. WERE at the time was undergoing drastic reorganization. Andorn said it was felt that certain WERE ideas could not have been effected in planning for the film, so station decided not to enter.

However, other AM spokesmen indicate that WERE should have entered into the "spirit of the occasion," and they point out that WDOK, which is scheduled to go on the air this month, entered into cost-sharing of the film presentation even though the station would not realize any immediate gain from the promotional venture.

WERE's failure to enter into venture, they add, marred AM from having a 100% enrollment in showing of the film.

## ABC Pot Simmers

Continued from page 31

ing of the network TV sales setup. In the radio sales department William H. Ensign, previously eastern sales manager for Transit Radio, Inc., and before that with CBS and the old Blue Network, has been added as an account exec. Ensign will work under Charles T. Ayres, eastern radio sales manager.

Clarence L. Doty, sales manager of WJZ, the web's N.Y. flagship, has been upped to manager of WJZ and WJZ-TV, a post which has been vacant since Murray Grabhorn became v.p. and manager of owned and operated stations. Doty's promotion points up a hypoed campaign in local and spot sales at the network keys. Staff reshuffle also included the shift of Leonard (Buzz) Blair, director of "Greatest Story Ever Told" and "Buddy Rogers Show," to Chicago, where he will be program manager of the net's central division. He'll head up all AM programming in the midwest and for WENR, ABC's o-and-o outlet in Chi, succeeding Harold Stokes, who resigned.

ABC's Chi sales department also added A. J. (Tony) Koelker as an account executive. He had previously served a stint with the net as manager of central division program sales development.

## WINS

Continued from page 28

12 to 10, WMGM from 15 to 13 and WMCA from 12 to nine.

Reason for the staff cuts, a union spokesman explained, was the fact that the AFM permitted WINS to reduce its orch from 10 to eight men last year—on WINS' claim that it was losing heavily and in the process of selling. However, the union charged, WINS was not sold and instead "was demanding special privileges" not granted to stations with less power and less airtime.

WINS' answer is that most stations in the U. S. "have already elected not to avail themselves of live music." Union retort is that stations outside the big production centers lack the big market, as well as the musical talent, available to Gotham's broadcasters.

For several hours on Monday (3), engineers in the International Brotherhood of Electrical Workers, Local 1212, refused to cross the AFM picket lines. However, they later returned to work. Operations were normal.

## WNBC, WNBT IN FLURRY OF SPRING BILLINGS

Underlining the fact that radio and television outlets, operated side by side, can both do good business, NBC's key N. Y. stations, WNBC and WNBT, this week latched onto a number of program and spot advertisers in a flurry of spring billings. AM station came up with three renewals and five new accounts, while WNBT tied down five renewals and seven new accounts.

Topping the WNBC sales are Italian Swiss Colony, which repacked for 13 weeks on the 6 p. m. "News with Kenneth Banghart" for Tuesdays and Thursdays, and Manufacturers Trust Co., which renewed for 52 weeks as sponsor of the 8:05 to 8:15 a. m. portion Tuesdays and Thursdays of the Bob Smith Show. Other billings include Planters Peanut Oil and General Foods, signing for 52 weeks of participations in the Mary Margaret McBride show across-the-board, and Borden's and Whitehall Pharmaceutical, both of which signed for spots on the Bob Smith show Monday through Friday. In addition, Philip Morris and Crosley both signed for a series of station breaks.

New WNBT billings are all for station breaks. Bankrollers signing on for the first time include Campana Sales Co., Eversharp, Duffy Mott, Hoffman Beverage and Borden's. Renewals include Chiclets, Lamont Corliss, Castro Decorators, Saks Fifth Avenue and Bulova.

## Thesaurus

Continued from page 31

subscribe to the service on a fee basis determined by the size of each station.

Under the previous NBC regime, the Thesaurus was more or less brushed off because it was competitive with the packages supplied by the networks to its affiliates. Currently the unit is stepping out on its own both program and talentwise. Many of the names recently inked are outside the RCA Victor repertory of recording artists.

Sales staff was recently augmented with the addition of three field reps to cover the major geographical sectors. Henry A. Gillegie will handle the southwest region, David B. Rogers, the north central, and William Davis, the southwest. Donald J. Mercer heads the Thesaurus with Jim Davis directly managing the operation.



**ARNOLD STANG**

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Authentic Western Stories and Songs

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In 1887 Heinrich Hertz first proved that electromagnetic waves could be sent through space.

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| Richmond       | WTVR    |
| Salt Lake City | KOYL-TV |
| Seattle        | KING-TV |



## Inside Stuff—Radio

One World Award Committee is offering \$1,580 in prizes for 30-minute radio scripts promoting the one world objective. Contest, which closes June 15, is open to professionals, students and the general public. Prizes consist of trips to Europe and the One World Meeting, which will be held in San Remo next August. Purpose of the contest is for further utilization of radio to advance the cause of world peace. Winning scripts will get extensive airing here and abroad.

Members of the judging board include: Ted Cott, new general manager of WNBC; Norman Corwin, United Nations Radio; Arthur Feldman, MBS special events director; Leon Goldstein, WMCA v.p.; Sig Mickelson, CBS public affairs director; Gerald Kean, UN Radio; John Neal, WINS program manager; Frank Papp, NBC; Morris Novik; Victor Diehm, WAZL; Jo Ranson, WMGM; George Rosen, radio editor, VARIETY; Seymour Siegel, WNYC; Lisa Sergio; William L. Shirer; Dr. Henry Singer, Cornell U.; and Sam J. Slate, British Broadcasting Corp. One World Committee is at 12 East 46th street, New York City.

The American Cancer Society's 1950 Campaign, which kicked off Monday (3) with a star-studded Hollywood and N. Y. hour-long NBC show, will include airers on all four webs. ABC will carry an adaptation of John Gunther's best-seller, "Death Be Not Proud," on April 17 as a half-hour documentary. Mutual will air a variety show on April 28 and CBS will beam on April 30 a news report by Edward R. Murrow on the status of cancer control.

Indie stations will get a 30-minute waxer with Dick Haymes, Jackie Gleason, Steve Allen, the Andrews Sisters and the Les Brown orch.

ACS radio kit this year is an impressive book that includes tailor made scripts and announcements for a variety of shows, including homemaker, sports, gossip reporter, farm, news, afternoon music and longhair concert programs. Announcements in nine foreign languages are included. In addition, five-minute musical programs, 15-minute dramas, one-minute "name" appeals, station breaks and open-interviews are available on disks.

Almost the entire ABC top echelon including board vice-chairman Mark Woods and prexy Bob Kintner turned out for the Radio Registry masque costume ball at the Waldorf-Astoria, N. Y., Friday night (31) for benefit of the Runyon Cancer Fund. Walter Winchell got back from his annual winter in Miami Beach just in time for the event and a special ABC broadcast, honoring the columnist for his efforts in connection with cancer research.

Incidentally, Winchell again is under ABC and Hudnut pressure for simulcast television with his aircasts. The columnist's chief concern is the winter schedule since TV might anchor him to New York more than he personally favors.

Effect of some sponsors' move into network shows, and away from spot radio, is showing up in Colgate's recent shift. With the soap outfit starting to bankroll "Strike It Rich" on CBS this week, Colgate pulled four daily spots out of "This Is New York" on WCBS, the web's Gotham outlet. Complaint of station reps and some affiliates has been that when the networks offer limited hookups and other enticements to advertisers, local stations' biz suffers. Trend hurts, it's pointed out, because stations make more on local and spot billings than they do on network shows.

Seattle network stations have been trying to sell a newscast strip to a big oil company and the oil company asked for a well-known news name for the show. Three biggest network stations, feeling they did not have newscasters that were well enough known to carry the show, called in a w.k. freelance newscaster to audition for the program. Snapper on the story is that each of the three stations, unknown to the others, called in the same guy.

WQXR, New York Times-owned indie, will move to its new studios and offices in the Times Building on West 43d street April 15. First broadcast from the new site will be at 8 a.m. Sunday, April 16. Station is at present headquartered at 730 Fifth avenue.

Philadelphia—Cris Harwood and Jerry Warren, with KYW and WJMJ, have also been signed to do a special production record show for WHAT. Their "The Night Watch" will be heard from 9:05 p.m. to 11 p.m. nightly.

### TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS

ONE MINUTE FILM  
WITH VOICE

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Call the publicity agency that promotes and merchandises its clients.

SAUL KRIEG ASSOCIATES

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## FCC Color

Continued from page 34

whether the owners of these sets would prefer to spend \$50 to \$75 for converters to get CBS color rather than to merely receive RCA color transmissions in monochrome. Sarnoff was rather vague about the use of the tube to convert sets for RCA color. He said only that RCA would now give attention to that problem.

In deciding on compatibility of RCA versus convertibility of CBS, the Commission will have a tough nut to crack. From a pure dollars and cents question it will have to consider whether it would be better for the 5,000,000 or 10,000,000 set owners to invest in converters now or pay more for new color sets later but not be required in the interim to buy attachments to receive the color programs in monochrome.

If the FCC should license the CBS system, the transition to color would be both through purchase of new sets and conversion of existing sets (through use of the rotating disk). But in order to receive CBS color in black and white, existing set owners would have to purchase adapters costing about \$20 (providing compatibility).

Although there has been much bickering between the rival color developers about systems, with Sarnoff claiming that CBS efforts to make its system more acceptable is a departure from its original concept, it isn't likely that such arguments will have much weight with the FCC. The agency is primarily interested in getting color television, if the time is ripe and the public wants it, and doesn't care who gets the glory. Commissioner Frieda Hennock has asked industry witnesses to work together toward developing a system that meets all the needs. As far as she is concerned, it could be called the Sarnoff-Paley system.

## Better Biz Bureau

Continued from page 34

dio repair racket" was exposed in the press. At that time the insurance plan, which allows the repair company to work with a known annual income, was offered as one solution. Present problem, however, indicates that the insurance setup may not be enough. Another outgrowth of the previous rash of complaints was the establishment in New York of Associated Radio Servicemen, a group which set up its own standards and polices its members. However, this group has only a relatively small percentage of all metropolitan repairmen.

Repairmen claim that there are only a few gyms in their field, and no more than in any other trade. Some also charge that blame can be laid at the feet of some manufacturers, who are turning out shoddy sets, both AM and TV. When these "dogs" go bad, they say, the servicemen gets the blame. One repairman suggested that the Radio Manufacturers Assn. and the Television Broadcasters Assn. take up the question of low-quality sets.

## WNBT

Continued from page 34

through the summer in order to have the new shows ready for submission by September.

Since WNBT is limited by the network as to the amount of local time it can have, the new stress on creative programming is believed to presage a wide expansion into daytime TV. Station launches its revised daytime format early next month with a series of shows running Monday through Friday from 10 a.m. till about 2 p.m. Addition of the new shows by next fall is expected to carry the station through the afternoon.

## NBC Discount

Continued from page 34

TV Theatre," Gulf Oil with its "We, the People" simulcast and three top-spending cigaret outfits. Web declined to identify the ciggie companies for the time being, but it is believed they are Camels, for the cross-the-board "News Caravan"; Old Gold, with the "Original Amateur Hour," and Pall Mall, for "Big Story," aired alternate Friday nights. American Tobacco, sponsoring Robert Montgomery's "Lucky Strike Theatre," is believed definitely to be taking an eight-week vacation.

With indications now pointing to more top-budgeted programs remaining on the air this summer than ever before in TV's short history, web execs are looking forward to the coming months to prove exactly how large an audience TV can muster during the traditional dog days. Advertisers heretofore have bypassed summer video on the assumption that, with no portable receivers and none in cars, the available audience is cut too thin to make summer programming worth while.

## Doubleday

Continued from page 34

which the commercials are related to the program itself. An example of the kind of alrer. Hoge feels television should create is a decorating show, on which Doubleday's books on decoration could be merchandised.

In its hunt for talent, Doubleday has found good material in the lecture bureau and demonstration circuits. "People who have talked to large groups, who have made the rounds of the women's clubs, who know their subjects and can demonstrate them, are what we're looking for," Hoge said. The radio type of femme commentator, who cultivated the neighborly personality, is not enough for video, he believes. Besides having the friendly approach, Sherman added, the video gabber must be an expert in a particular field and able to teach with a showmanship flair.

Doubleday has been testing programs in both AM and TV at various times and on different networks and local outlets. Its testing will probably be accelerated on TV and the Warren Hull and Ben Grauer shows now on may be maintained during the summer.

## Circling the Kilocycles

Columbus—WOSU, Ohio State University station, has come up with a sock program idea based squarely on the public's appetite and curiosity about the atom bomb, and has put the program in charge of one of the men who was at Bikini for the big blasts. The new program, a part of the new Spring quarter schedule, uses a CBS title "You and the A-Bomb" and features Dr. William G. Myers, Julius Stone research professor of biophysics at the university, who has won fame for his development of radioactive cobalt and other radio isotopes for cancer therapy. Dr. Myers served as monitor for the Radiological Safety Section at Bikini in 1946, and is also member of a group appointed by Gov. Frank J. Lausche assigned with the responsibility of instructing Ohioans in treatment of injuries and illnesses resulting in event of an atom attack.

Program is heard on Mondays at 7:15 p. m. through June 5.

Chicago—William G. Rambeau, head of station rep. outfit of same name and currently manager of Chi office, is reported to be planning to make his headquarters in company's New York office in near future. Increased activity out of eastern office is said to be reason for the move.

Pittsburgh—Success of KDKA's telephone quiz show, Tello-Test, which goes on for 15 minutes six evenings a week at 6:15, has prompted local Westinghouse station to put on a daytime duplicate as well. It's starting this week daily at 12:45, following the popular "Brunch" program, and will be handled by Bob Powell, newcomer to the announcing staff. Evening Tello-Test is in charge of Jim Westover.

Minneapolis—Charles H. Smith has joined WCCO sales department, moving from BBD&O, for whose western offices he had been radio and television counsel.

Pittsburgh—Harriet Lingo, formerly promotion manager of KMA in Shenandoah, Ia., has joined the Wasser, Kay & Phillips agency as account exec. . . . Ralph Fallert, chief announcer at WCAE, and Betty Jane Leister, fabric fashion-

ist at Gimbels, have announced their engagement. . . Elaine Beverly, featured singer on "Brunch" and "Memory Time" programs on KDKA, and her husband, Joe Mann, former announcer at KQV, are making their debut as a night club act at Jackie Heller's Carousel.

Seattle—Phil Reilly, vet radio performer and salesman here, has left KIRO, where he was an account exec to go into business for himself.

Boston—Irving E. Rogers, prez and treasurer of WLAW in nearby Lawrence, has been named president of newly-formed Greater Lawrence Industrial Corp., an organization set up to aid Greater Lawrence Chamber of Commerce in promotion of economic, financial and industrial welfare of citizens in the community.

## Bob Hope

Continued from page 2

ance by the Hutton combo at Holmok's terp joint, the Auditorium.

When Hope played Montreal last summer on a one-nighter, he was hit with a summons because he was employing the Hutton organization. Holmok's lawyer used this employer-employee angle to place a seizure on any money owing to her by Hope and ordered him to appear and declare if actually he had any such funds. He defaulted and judgment was rendered against him.

Case has now resolved itself into what exactly is the interpretation of the Quebec code of procedure. Isidore Poliger, who represents Holmok, claims he will not be satisfied with any statement his confrere will make as pinch-hitter for Hope. He intends to take full advantage of the law and insist that Hope come to Montreal for cross-examination in connection with any statement his lawyer will make. Baker remains firm with his interpretation of the law, which states that Hope need not make a personal appearance but that his evidence may be taken by a commission.



# CHARLES SANFORD

Musical Director

"YOUR SHOW OF SHOWS"

NBC-TV, Saturdays, 9 to 10:30 P.M.

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FRIGIDAIRE'S

"STAR SPANGLED REVUE"

Starring BOB HOPE

Sunday, April 9th, Over NBC-TV, 5:30-7 P.M.

Both Television Shows

Produced by MAX LIEBMAN

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## Tele Chatter

### New York

Robert Montgomery has signed Ella Raines to repeat the starring role she had in the Universal film, "Phantom Lady," for NBC-TV's "Lucky Strike Theatre" April 24. Burgess Meredith and Jean Gillespie have the leads in "Our Town," slated as the next show in the series next Monday (10). CBS sports chief Red Barber guests on "Arthur Godfrey & Friends" next Wednesday night (12) to trailerize the new baseball season. Hal Leroy, Maurice Rocco and the Jack Cole Dancers have been added to Bob Hope's Easter Sunday show (9), being sponsored by Frigidaire on NBC. Dinah Shore and Beatrice Lillie had previously been set for the holiday one-shot. Harry Milholland named technical operations engineer for DuMont's WABD, replacing Henry Fraser, who's taken a leave of absence because of illness. Milholland will continue to supervise the teletranscription engineering department. Dean Martin and Jerry Lewis scheduled to launch a series of guest shots on various NBC-TV shows via the "Jack Carter Show" from Chicago April 15. Three CBS-TV strip shows have been given new time slots. "Life with Snarky Parker" is now aired from 6:15 to 6:30 p. m.; "Chuck Wagon," from 5:15 to 6:15, and the "Ted Steele Show" from 5 to 5:15. Kyle MacDonnell set for four successive guest spots on DuMont's Saturday night "Cavalcade of Stars," starting this week (8). Ethel Gilchrist, until now advertising-sales promotion chief for KNBC, NBC's San Francisco station, named a writer in the web's homeoffice TV ad-promotion department.

Charles Singer and N. F. Smith, of WOR's engineering staff, to speak April 25 at American Institute of Electrical Engineers in N.Y.

Dennis James pacted to play himself as a wrestling announcer in the new Jack Carson film, "Mr. Universe," now being shot in N.Y. by Laurel Films. Baritone Johnny Thompson prepping a show for WOR-TV.

NBC-TV producer Caroline Burke and Jerry Danzig, associate CBS-TV program director, speaking before the "Woman Pays" club next Tuesday (11). Three radio soap opera mothers appearing on Sydney Smith's afternoon DuMont show Friday (7), including Florence Freeman (Young Widdie Brown), Katherine Raht (Henry Aldrich's mother) and Marion Barney (Pepper Young's mother). Life magazine planning a picture layout on TV's controversial plunging neckline problem. To be included are Maggi McNellis, Peggen Fitzgerald, Roberta Quinlan and others. Bill Warwick assigned to direct the upcoming WNET daytime participation show from the Tavern on the Green in Manhattan's Central Park, which is being produced by Martin Stone Associates. Ed Evans, WPIX film programs chief, resigned to rejoin RKO Pathe.

### Hollywood

Hal Hudson, manager of CBS television department in Hollywood, has made several staff changes to meet the needs of increased programming. Ralph Norman moves up as associate director of the Alan Young show; Leo Pepin gets the new post of show manager; Kenneth MacClelland will supervise all set construction and design the scenes for the Young and Ed Wynn shows; and Leonard Auerbach is stage manager for both network productions. Wendell Niles, long time announcer for Bob Hope, will be back with the comedian in that capacity on the Frigidaire Easter TV special. "The Adventures of Otis Beagle" will be kinned at KNBH April 19. Bill Williams and Fred Clark will handle lead roles. William F. Sheehan will produce the program. Hoot Gibson has been set to do a three times weekly show over KLAC-TV. Gibson will be encased in a 30-minute program each Tuesday, Wednesday and Thursday. Cowpoke will handle first 10 minutes of show with remaining 20 minutes being devoted to a serialized version of his old chase westerns. KLAC-TV has picked up the options on Jim Hawthorne and Joe Graydon. Hawthorne show is sold out.

### Chicago

E. Jonny Graff, newly appointed veepee in charge of radio and TV at Kaufman & Associates, will supervise telecast of "Festival of Freedom," story of Passover, on WBNQ April 5. Script for show

is being written by Ben Aronin. Phil Shuken, producer of "Pardon My Pinky," Coast video show, in town last week. Frank "Bud" Palmer, up from WGN-TV facilities staff, is new tele director at same station. Harry Alter, chairman of Third Annual National Television and Electrical Living Show to be held here Sept. 30 thru Oct. 8, reports space sales to exhibitors has already passed last year's total. Scott Keck, Henri Hurst & McDonald, Chi radio and TV director, in New York this week winding up details of Weatherbird Shoes' entry into ABC's "Super Circus" April 23. "Miss Tavern Beauty Contest," W. B. Doner ad agency production, expands from quarter-hour to half-hour on WGN-TV April 6. Bob Zelens, radio and teevee director of John W. Shaw Adv. Inc., is supervising production of WBKB's "Five Star Final." Norman Ross is being tested for teevee on a week-to-week 15-minute stint on WBNQ. Lois Fischer bows with a new show on WENR-TV April 15. Jules Herbeuau, Chi NBC TV chief, is vacationing in Phoenix. Jim Ameche will emcee "Follow the Show," half-hour variety show debuting on WBKB April 12.

### London

Gracie Fields will launch the new "Lucky Dip" series which features Duggie Wakefield and the Nat. Allen orch. She will be guest star on the initial program April 12 and subsequently the show will be on the air fortnightly. Ronnie Waldman, who introduced "Puzzle Corner" to video, from radio, is producing a new "Kaleidoscope" series beginning April 14, with MacDonald Hobley again emceeing. John Masefield's verse play, "Good Friday," will be shown April 7. It was first aired over TV two years back, and producer Douglas Allen has reassembled most of the original cast, including Margaretta Scott and Clement McCallin. Jack Hulbert and Bobbie Howes will be in the ex-West End musical, "Here Come the Boys," April 8 and 11. Last night (4) Gordon Harker starred in "The Poltergeist." Terry Thomas begins a new "How Do You View" series tonight (5).

## Script Shortage

Continued from page 35

Mayer, Robert Tallman, Charles Robinson, Thomas Sugrue and Maurice Valency as among the legit or film writers who have done work for CBS recently.

### Concessions Made

Webs are doing whatever possible to attract more writers into TV. CBS, of course, is currently conducting a contest in association with World Video, indie package agency, for the best original scripts submitted by college students. NBC story editor Maeve Southgate pointed out that, as far as scripts for the NBC house-produced dramatic shows go, the author regains full rights eight weeks after the show is produced live. Eight-week period was established to provide for the time lag on stations carrying the show via kinescope. Question of rights is important to the author, Miss Southgate pointed out, since many video shows can be restaged after several months.

Miss Southgate also stressed the importance of acquainting authors with the medium, declaring NBC now grants permission for writers to attend rehearsals and, wherever possible, to follow a script through the various stages of production to its final airing. She recently instituted the practice of gathering a group of writers together once a month to have them read a script from a current "Chevrolet Theatre" show and then watch its production from the studio control room. Then Garry Simpson, one of the directors for the show, meets with them to answer questions. In addition, NBC gives out sample scripts for writers to study TV formats.

Both Heineman and Miss Southgate declared they're interested in helping writers whenever possible and will huddle with anyone who has a story—not an idea—to submit.

## Response to Balto's Test Scavenger Hunt May Precipitate Craze

Baltimore, April 4. Ruthrauff & Ryan arranged a trial balloon sport last week which may provide TV a new craze. It was a scavenger hunt which had results a bit more than astonishing.

During the Gunter (brewery) Sports Show at WAAM-TV, at which gabber Nick Campofreda does a Ted Husing, prizes were offered for anybody who could turn up the next morning with a 1921 silver dollar, a 1940 Maryland license plate, the front page of a local newspaper more than a year old and a suds bottle with the original label of the brewery.

Instead of half a dozen scavenger hunters turning up next day, which was cold and rainy, there came a mob which had to be housed in the lobby of the plant, which is in suburban Baltimore. All the things asked for turned up. There were 20 guys with 1921 silver cartwheels, about 40 front pages from old newspapers, a dozen license plates.

Object of the Ruthrauff & Ryan stunt was to test the pull of daylight TV. Now the public response has diverted the experimenters' attention to the potential appeal of scavenger hunts. They have news and picture possibilities, and bring all kinds of characters to the TV studios.

Agency was very surprised at the bulk of reaction. Odds in the R&R office were that less than 20 people would respond. About 82 showed up, and everybody got prizes, which meant the WAAM boys had to go out and dig up the extra radio sets, clothing and other items offered.

## WFIL-TV

Continued from page 35

serving WFIL-TV, ABC and DuMont, to consider adopting the code for all web programs. Owners of nets and all stations were urged to set up some self-imposed regulation to obviate threat of Federal censorship.

"As a publisher I am firmly opposed to any form of censorship that might be imposed on a medium of information," said Annenberg. "It is obvious, however, that unless the television industry exercises self-control there will soon be a demand for censorship by the Federal government. Self-imposed control as practiced by the motion picture industry, is preferable to government censorship.

"Since television employs the same basic principles as the films—light and sound—and since the motion picture code has proved successful during the past 20 years, it is reasonable that the same code should apply to both mediums."

## Ballcasts

Continued from page 35

of CBS to carry all night games because of network contractual commitments, this week named Ralph Giffen to supervise its baseball pickups. Giffen worked the Boston Braves and Red Sox games last year via WBZ-TV, Boston, and plans to survey Ebbets Field thoroughly before deciding on his camera positions.

Jack Murphy, WPIX remote director, also wants to case the Polo Grounds more thoroughly before changing any of the camera sites he used last year. Murphy, recently returned from the Giants' training camp at Phoenix, Ariz., said he would endeavor to jockey his camera positions to provide for more color in the coverage. He'll use two cameras behind the plate, another on the first base line and probably a fourth for commercials exclusively. WPIX also plans to repeat with its extensive use of the Zoomar lens.

Yankee games are to be sponsored by Ballantine's, with Dizzy Dean, Mel Allen and Curt Gowdy handling the narration. Dean will also do a 10-minute pre-game and post-game interview show with players and guest celebs, which will be bankrolled by Philip Morris. Schaefer's Beer sponsors the Dodgers, with Red Barber, Connie Desmond and Vince Scully calling the plays. Ernie Harwell and Russ Hodges will double on the Giant games, to be bankrolled by Ches-terfields.

## Richards

Continued from page 28

September. At that time, defense witnesses will be called.

Final FCC witness John Dehner, a former news editor and newscaster, occupied the chair all day Saturday to wind up the current phase of the hearings, which lasted 16 days.

Dehner, now a long-sideburned screen and radio thesp, calmly identified a score of articles from the Los Angeles Examiner, the local Hearst morning paper, which he said Richards had instructed him to read over the air at various times. Dehner worked at KMPC from April, 1942, to November, 1943.

Robert Fulton, Richards' attorney, attempted to develop the idea that, at the time Dehner was at the station, KMPC had only the wire facilities of AP and UP, and since most Examiner material was INS, it was natural that the station pick up news material from another service to augment its own sources.

Dehner opined that the pickups, and Richards' frequent injunctions to "slant" copy against Henry Wallace, Helen Gahagan Douglas, the administrations and Jews, were simply to "further his own attitude and that in my opinion is incompatible with the principles of journalism."

Dehner also testified that Richards frequently called him on the telephone to deliver orders on how newscasts should be handled, some of the telephone conversations running as long as 100 minutes.

### 'For Good of Industry'

Preceding Dehner to the stand, as the hearing neared its final phase for the time being, Eddie Lyon, another former KMPC news director and announcer, provided fireworks when he interrupted Fulton's scorching cross-examination to exclaim:

"I want to make one thing clear. I am not here to hurt anyone. I am not here out of friendship for anybody. KMPC is but one tiny segment of a vast industry to which I have devoted 21 years. I am here for the good of that industry."

There were frequent clashes between Fulton and Ford, with Ford charging attempted intimidation of witnesses.

At one point, Fulton pressed Lyon to specify KMPC scripts which were "false and deceitful." Lyon snapped:

"There are none that were false. But when you go on the air and say, 'Here is the latest news,' and then read an item from the Reader's Digest or from a newspaper that is two or three days old, when you call that the latest news, I would say it was deceitful."

George Lewin, another in the parade of former newsmen on the stand, testified for a surprisingly short time. He had been expected to be second only to Cleve Roberts in the Government's heavy artillery section. Roberts spent eight days on the stand during the early part of the hearing. Lewin, however, merely told of orders from Richards concerning treatment of news.

After being queried about accusations of "editorial policy" on the part of Richards, Lewin interrupted the cross-examination to declare his belief that "newspapers have a perfect right to editorialize any way they see fit. But, radio stations and radio networks do not have that right; they're supposed to play it right down the middle."

## Letter Writing

Continued from page 31

the "your name has been suggested to us" device, organization's literature asks entrants to tell in 50 words or less why they would like to appear on show, with the stipulation they send along \$2 as entry fee.

Postal inspectors are said to be trying to locate the quiz show and its sponsor. The situation was brought to the attention of the post office department by Chi radio stations who, having no knowledge of the agency, began receiving letters from listeners asking about the "contest." The outfit, using a Loop address, has no telephone listing.

Boston — Joseph F. Dinneen, author of "Purple Shamrock," has joined WBMS as news commentator. The Boston Globe columnist will be sponsored six days weekly by a Hub brokerage firm.

## Brewers Pact Stars In 'M'w'kee Arena Sendoff

Milwaukee, April 4. Milwaukee brewing companies are bringing in a bevy of radio stars for a series of shows April 9-15 for the opening week of the recently completed Arena. The shows will be telecast on WTMJ-TV, including a simulcast April 14 of Pabst's NBC "Life of Riley," featuring William Bendix, which will be his first appearance on video.

A "Salute to Milwaukee" presented by Schlitz Brewing Co. April 10 will include such headlines as Dick Haymes, Georgia Gibbs, Tony and Sally DeMarco, Don Graig Glee Club, Paul Whiteman and 42-piece orch, and Art Linkletter as emcee.

On April 12 the "High Life Review" with Lawrence Welk and band, sponsored by Miller Brewing Co. on ABC, will be aired from the Arena and simulcast on WMTJ-TV. Organist Ethel Smith is scheduled to appear at the Arena the entire opening week.

## Sindlinger

Continued from page 28

ages under the Sherman Anti-Trust Act.

Sindlinger's company is licensed by Electronic Radox to use Radox, an electronic device attached to radio and TV sets in a group of sample homes, connected by special telephone lines to a local exchange and thence to a central monitoring agency.

According to the bill of complaint, Sindlinger ran into interference from the patent office, when he attempted to increase the financial structure of his firm. One of the defendants, Henry A. Rahmel, v.p. of the A. C. Nielsen Co., was said to have filed 10 applications for patents covering much the same ground as Radox, the patent application for which had been filed by Reiss.

Sindlinger charged the patent litigation was a deliberate attempt to force him and Radox out of business. Neilsen and Hooper, the complaint states, handle 75% of money spent on radio research surveys. A. C. Nielsen, another of the defendants and president of the Nielsen Co., after agreeing to permit the Sindlinger Co. to continue operations, regardless of pending litigation, revoked that decision in a letter two weeks later. As result of the Nielsen letter, Sindlinger said his company has discontinued its services to customers and is operating on a stand-by basis only.

The plaintiffs also contend the defendants circulated false and damaging rumors about them and their business was adversely affected. They asked the court to enjoin the defendants from continuing such actions and to declare invalid contracts between the defendant firms and their customers since January, 1946.

## MBS Study

Continued from page 31

phone survey will be used to determine ratings, share of audience and sets-in-use figures for all programs and time periods. Reports will be issued weekly, for the four-week stretch. In addition to the national study, Crossley field workers will also prepare local reports analyzing audience habits. Breakdown of the ratings will be by two-hour periods, Monday through Friday, plus afternoon and evening ratings for Saturday and Sunday.

MBS hopes to get valuable ammunition from the study to back up its claim as the "grass roots web." In addition, the report is expected to prove helpful in providing affiliated stations with evidence to use in garnering local and national spot business. Indications are, MBS researchers feel, that Hooper ratings failed to give the chain the full measure of its pulling power, particularly where it was the only station in town. Crossley data may also be used as an answer to Broadcast Measurement Bureau, whose Study No. 2 Mutual failed to back, because BMB tended, in the MBS view, to overemphasize webs with popular programs and high-priced stars.



## Need to Develop New Bands Stressed To Help Agencies Sell Others

A few more newly developed bands are needed to trim percentage expenses, according to talent agency reps. The 20% increase in one-nighter business over last year hasn't contributed materially in lowering selling costs. Agencies feel that a few more growing maestri are needed if they're to shell costs to any degree.

Alternative to the grooming of new crews, according to agency men, is the dropping of guarantees to the point where neither the maestro nor the promoter can be hurt badly if there's a floppola. There's a greater tendency among some offices, Associated Booking Corp. particularly, to trim guarantees and upped percentages so that both promoter and bandleader will gamble on the ultimate return.

A new band can provide the agencies with a selling point which will help unload less-desirable properties. This is a return to the type of selling whereby a ballroom operator had to buy several outfits in order to get a band that can up the gross.

The one-nighter departments are now using bands with currently hot records as wedges to move bands which have been static. Any operator calling for a particular orch is told that the agency's regular customers have first call. If the orch is sufficiently desirable, promoter buys a few other crews to get a crack at the orch most likely to bring in a healthy return.

Thus a few hot bands will lower overhead for the percenters. Unfortunately for them, there aren't enough new bands or outfits in demand because of best-selling disks to put the agencies in the driver's seat. Consequently, selling expenses remain almost as high this year as they were last season.

## RCA Steps Up Releases on 33

RCA Victor is stepping up its 33 rpm releases, with 25 more numbers slated to be added to its present catalog within two weeks. New numbers will include new pressings as well as several transfers from the old 78 catalog. In addition, Victor is preparing a special repertory of long-playing disks which will be released simultaneously with the start of Arturo Toscanini's concert tour at the end of this month.

Victor distributes, at the same time, have completed stocking retailers with the initial slate of 25 long-play disks. Unexpectedly heavy demand caused shortages in many areas and delayed the start of Victor's promotional campaign. Last week, however, Victor began plugging its 33's via radio, video and daily newspaper ads.

## PEARL BAILEY'S SCHIZO COMPETITION ON DISKS

Decca's recent release of an album of tunes from the current Broadway musical, "Arms and the Girl," has put Pearl Bailey into almost direct competition with herself. Songstress who as a member of show's cast recorded two sides for the Decca album, has also put out the same two numbers for Columbia. She's contracted to latter. "Tunes are 'Nothin' For Nothin'" and "There Must Be Something Better Than Love." Latter number in the Decca album is included in a medley of songs.

## Sues 2 Bandleaders For Lifts from Levenson Tome

Citadel Press, publishers of a book written by comedian Sam Levenson, filed an infringement suit in N. Y. Federal court last week against bandleaders Jack Ramon and Bert Wayne.

According to the complaint, the defendants infringed by publishing a pamphlet which contained material allegedly lifted from Levenson's "Meet the Folks." An injunction and accounting are sought.

## Francis Is Sorry

Robert Music's "If I Knew You Were Comin' I'd Have Baked a Cake" is getting a cuff publicity ride via Francis, the "talking" mule in the Universal film, "Francis."

In view of the tune's current popularity, pic draws one of its biggest yocks when the loquacious mule, unexpectedly visited by some notables, brays, "If I'd have known you were coming I'd have baked a cake."

## Big Campaign On Exploitation For Col. Records

In its second major push since its introduction of the long-playing disks over two years ago, Columbia Records is slated to launch a large-scale promotional drive at the end of this month. Scope of the campaign and the budget outlay for it are likely to par the offensive staged by RCA Victor on behalf of its 45 rpm platters, estimated at over \$2,000,000.

Largest single chunk of Columbia coin, around \$500,000, will be used to bankroll the CBS video show, "The Show Goes On," on a nine-station hookup. While the record company is a subsidiary of CBS, payment for the video show, especially to the affiliate stations, will be made in hard cash which will show up in the record company's annual profit-and-loss statement. Disk company was inked to bankroll the show starting April 20, and will again pick up the tab next fall after the summer hiatus. Understood, however, that if CBS can line up another sponsor, the record subsid will bow out.

Campaign will also cover the national mags, newspapers, radio, display and point-of-sale promotional material. Almost \$100,000 will be shelled out for double-page spreads in three mags, Life, Look and the Saturday Evening Post, to be run during May. Full-page ads in the same mags will be run subsequently. Co-op ads with dealers will be run in local dailies throughout the country.

Target of the drive, which was outlined to the company's district managers at a special meeting in Bridgeport last Friday (28), will be to give added impetus to the sales of the company 33 1/3 disks, in both the pop and longhair fields. Special attention will be given to the seven-inch disks, which have lagged behind sales in the 12-inch pop and Masterworks division. It's also hoped that the campaign's momentum will help counter the onset of the summer slump felt generally by the disk industry since the end of the war.

## Sister Tharpe in 1st N.Y. Date in 5 Years

Sister Rosetta Tharpe, gospel singer inked to a new four-year recording pact by Decca last week, has been booked for the Golden Gate Ballroom in Harlem May 14 for her first date in New York in over five years. "She will get 60% of the gate. Dickers are also on for the singer to appear at Bop City on Broadway.

Sister Tharpe, who has been piling up heavy grosses in churches, auditoriums and ball fields through the south, will appear at the Philharmonic hall, Hollywood, July 17 on a flat \$2,000 guarantee. Joe Glaser made the booking.

## Reg Connelly En Route

British music publisher Reg Connelly and his wife are en route from London aboard the Caronia. His American visit is in connection with his Campbell Connelly company. Pub arrives April 10.

## Tony Martin's RCA Waxings Pre-London

Tony Martin, who is booked for a London Palladium date starting April 24, will stop in New York en route from Hollywood for two RCA Victor recording sessions April 19-20.

Martin has been scheduled for eight sides in addition to several numbers dueted with Fran Warren.

## Spike Jones Boff On Midwest Tour

Minneapolis, April 4.

As far as Spike Jones was concerned at any rate, Minneapolis proved a great two-week stand, his "Depreciation Revue" pulling a hefty \$43,000 for the fortnight and an additional Sunday with two more performances at \$3 top in the 1,900-seat Lyceum. Attraction started slowly, but built, and the second week, hitting \$21,000, was better than the first. Total performances were 18.

Two-week booking had been looked upon with astonishment in local theatrical circles with wisecracks predicting theatre and show would take a big beating. The results not only demonstrated Jones' pulling power, but also what big league exploitation can accomplish. A record sum for the theatre, \$3,000, was spent on advertising, and Jones himself, appearing on every disk jockey show at all hours of the day and night and pulling all sorts of other stunts, garnered an amazing amount of newspaper and other publicity.

Following his Lyceum date, Jones racked up \$4,200 in a one-night stand in Duluth March 27 despite the worst blizzard in 40 years, with streetcars and taxis at a virtual standstill. In Rochester, Minn., the night after, Jones played to a capacity house in the local auditorium with a gross of \$7,200. In Eau Claire and Racine, both in Wisconsin, Jones grossed \$4,500 and \$4,100 over the weekend (29-30).

## CARLE TO KEEP DATES DESPITE FALSE RUMORS

Chicago, April 4.

Frankie Carle will definitely fulfill all commitments for his one-nighter tour in the Midwest during April and May, General Artists Corp. spokesmen announced here last week. Tour starts April 8 at Club 36, Marysville, Kans.

Reports that Carle would be out seven or eight months loosed a flood of calls from midwestern operators to GAC here.

## Polly Bergen's RCA Pact Hinges on No. of Sides

Polly Bergen, Coast singer under contract to Columbia Pictures, may close a disk pact with RCA Victor following her cut of "Honky-Tonkin" for the Kem label.

Inking of the pact has been stalled by insistence of Miss Bergen's agents, Marty Melcher and Dick Dorso, for 12 sides. RCA Victor's Manie Sacks wants to give the singer four sides initially.

## Heller Cuts 4 Sides, Markets 'Em Himself

Pittsburgh, April 4.

Eager to cash in on his local popularity with town's disk jocks and jukebox operators and unwilling to wait for an offer from an established firm, Jackie Heller, local cafe entertainer and owner, climbed on the bandwagon himself last week and cut four sides which he'll put on the market with his own coin. Platters were waxed in KDKA studios under supervision of Bill Brant, station's platter spinner.

Heller was backed by Herman Middleman's band, which plays at singer's downtown nitery, the Carousell, as well as three Kinder Sisters and Buzz Aston, all Pittsburgh radio personalities.

Abart Music Inc. chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

## Col. Snares Kirsten, Bill Lawrence From RCA to Hypo Talent Rivalry

### ASCAP Decree

While they last, VARIETY will distribute gratis a digest reprint of salient ASCAP stories, attendant to the recent Consent Decree, including the full text of the Decree itself, with interpretive paragraph by paragraph analysis of same. Send self-addressed envelope—long size preferably. There will be no other charge.

## ASCAP Board Mulls Problems Posed by Decree

American Society of Composers, Authors and Publishers board of directors met yesterday (Tues.) afternoon to preliminarily discuss some of the Society's new problems as posed by the recent consent decree. Prominent among the questions mullied was the internal reconstruction of ASCAP, with particular reference to the decree's stipulation that an entire board be elected for a two-year term, in place of the present system of annual elections of eight members of the 24-man board for a three-year period.

Also under discussion at yesterday's confab were ways and means for working out a new writers' classification system, plus necessary changes in the Society's by-laws to conform with the provisions of the consent decree. These changes will be an important part of the agenda at the annual ASCAP membership meeting, to be held in New York the end of this month, with each change calling for ratification by ballot vote.

Board met yesterday also covered the subject of the continuation as Society proxy of Fred E. Ahlert, now ending his second one-year term in office. If Ahlert is elected for a third year, it would necessitate the rescinding of a rule established four years ago to the effect that a president cannot succeed himself more than once. Rule was set up during Deems Taylor's tenure as headman, and was not put to any test when Ahlert succeeded him after his second term.

## J.D.'s N.Y. Residence Key to Ruling vs. M-G-M

Jimmy Dorsey is a resident of New York state, Supreme Court Justice Morris Eder agreed last week. The jurist's ruling automatically freed the bandleader from a warrant of attachment by which Loew's, Inc., as parent company of M-G-M Records, had tied up his salary at the Hotel Statler, N. Y.

In vacating the warrant, Justice Eder held that "it is clear from the cases on the subject that the test of residence is whether the defendant had a place of abode in this state, temporary or permanent, at the time of the issuance of the attachment." The record, the court added, shows that Dorsey had met that requirement.

Loew's unavailingly argued that mere temporary physical presence in the state is not of itself sufficient ground for denial of the attachment. Legal skirmishing grew out of M-G-M Records' claim that Dorsey owes it \$15,000 under agreements inked in 1946 and '47.

### Wallerstein to Europe

Ted Wallerstein, Columbia Records proxy, leaves for Europe April 7 on a combined business-vacation trip.

He'll o.o. company's talent activities in England and on the Continent.

### OLSEN SET FOR CAP, N.Y.

Bandleader George Olsen and theatre will play their first N. Y. date in many years, in May, at the Capitol theatre.

Charlie Yates of Associated Booking Corp. set the deal.

After slugging it out last year in the "battle of the speeds," RCA Victor and Columbia are intensifying their talent war. Cross-bidding for artists has already produced an unprecedented number of shifts between the two labels, with additional switches expected in the near future.

Columbia scored the latest coup with the snaring of Met opera star Dorothy Kirsten from Victor's lineup this week along with pop singer Bill Lawrence. Previously, Sir Thomas Beecham, Pablo Casals and Leonard Bernstein went in the same direction. In the same period, however, Victor pulled from Columbia such names as Frankie Carle, Gene Krupa, Helen Traubel and Gregor Piatigorsky.

A major tiff over talent between the two leading diskeries is slated to take place in about five months when Dinah Shore's pact with Columbia runs out. The top name in the latter's pop division, Miss Shore is reportedly divided in allegiance between the two companies. While Columbia has done right by her in giving her first crack at hit material, the singer has close friendship ties with Manie Sacks, Victor director of artists relations, who helped develop Miss Shore when he served in the same post at Columbia.

Current outbreak of talent rivalry in the disk field is generally ascribed as the reflection of the jockeying for top names by CBS and NBC in radio and television. Disk company execs, however, declare that the talent bidding is an outgrowth of the highly competitive state of the industry and the need for an aggressive talent and repertory policy.

## BMI Preps 10th Anni Celebration

Broadcast Music, Inc., executives this week are putting the finishing touches to preparations for the celebration on BMI's 10th anniversary at the 28th annual National Assn. of Broadcasters convention which starts April 12 in Chicago.

Whereas in past years BMI has brought to NAB conventions a variety of exhibits calling attention to the programming services offered its broadcast licensees, the emphasis at next week's confab will be on the BMI product itself. Organization will accent the music repertoire, which started in 1940 with very few items and has grown in the past decade to a catalog covering several hundred thousand copyrights, representing the combined publishing efforts of BMI itself and 1,362 affiliated publishing firms.

A number of BMI publishers are expected to trek to Chicago for the convention, which will cover a full week. Among BMI's plans for its own celebration is the hosting of these pubs at a special luncheon on April 18.

## CAP FINDS IT TOUGH WITH KID BREAKABLES

Capitol Records is having a tough job finding buyers for its kiddie shellac albums. Outfit is currently offering record dealers two juve 78 rpm sets for the price of one. Situation, however, does not reflect a slide in the kiddie market, but rather a shying away on the part of the consumer from the breakable shellac.

Company, which has all its children albums available on non-breakable 45 rpm, is finding sales in this category still favorable. Dealers note that parents don't particularly care to shell out dough for the 78's in view of the short life it could have in the hands of the kids. Though the standard speed albums are cheaper, the difference is so comparatively slight, that the buyers would rather pay a little more for the non-breakable sets.

Before the introduction of the slower speed, Capitol did phenomenal business with a number of the albums currently included in the list of poor shellac sellers.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. Pos. No.

wk. wk. in log

| Pos. | Pos. No. | Artist                 | Label                  | Song                         | Pub.                         | N.Y.                | Chi. | L.A. | D.C. | Det. | S.F. | San. | Port. | Phil. | K.C. | Phoe. | Nor. | Ind. | Dallas | Omaha | Den. | Man. | Cincy | San. | Sp. | Al. | Miami |
|------|----------|------------------------|------------------------|------------------------------|------------------------------|---------------------|------|------|------|------|------|------|-------|-------|------|-------|------|------|--------|-------|------|------|-------|------|-----|-----|-------|
| 1    | 2        | 5                      | Eileen Barton          | Mercury                      | If I Knew You Were Coming    | ASCAP               | 1    | 3    | 1    | 8    | 3    | 2    | 2     | 3     | 9    | 8     | 6    | 1    | 4      | 4     | 4    | 2    | 3     | 6    | 5   | 3   | 108   |
| 2    | 1        | 10                     | Sammy Kaye             | Victor                       | It Isn't Fair                | Words-Music ASCAP   |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     |       |
| 3    | 5        | 10                     | Teresa Brewer          | London                       | Music, Music, Music          | Grove-Music ASCAP   | 5    |      | 8    |      | 5    |      |       |       | 6    | 1     | 2    | 7    | 1      | 2     |      | 5    | 1     |      |     |     |       |
| 4    | 3        | 9                      | Frankie Laine          | Mercury                      | Cry of the Wild Goose        | American BMI        |      |      |      |      | 4    | 1    | 6     | 8     |      | 10    |      |      | 4      | 6     | 6    |      | 5     | 10   | 2   | 8   | 65    |
| 5    | 11       | 8                      | Bing Crosby            | Decca                        | Chatanoogaogie Shoeshine Boy | ASCAP               | 8    |      | 9    | 2    | 2    | 1    | 7     | 1     | 3    |       |      |      | 3      | 5     |      |      |       | 4    |     |     | 63    |
| 6    | 4        | 13                     | Ames Bros.             | Coral                        | Rag Mop                      | Hill-Range BMI      |      |      |      |      | 1    |      |       |       | 4    |       |      |      | 3      |       |      | 3    |       |      |     |     | 60    |
| 7A   | 14       | 8                      | Johnny Desmond         | M-G-M                        | C'est Si Bon                 | ASCAP               | 1    | 3    | 2    | 2    | 1    |      |       |       |      |       | 8    |      |        |       |      |      |       |      |     |     | 53    |
| 7B   | 7        | 23                     | Tony Martin            | Victor                       | There's No Tomorrow          | Paxton ASCAP        |      |      |      |      | 5    |      |       |       | 2    |       |      |      |        | 7     | 5    | 10   |       | 7    | 1   | 6   | 49    |
| 9    | 19       | 13                     | Patti Page             | Mercury                      | With My Eyes Wide Open       | Crawford ASCAP      |      |      | 1    | 5    | 5    | 6    | 2     |       |      |       | 9    |      | 10     |       |      |      |       | 6    | 5   | 4   | 41    |
| 10   | 18       | 3                      | Anton Karas            | London                       | Third Man Theme              | ASCAP               | 4    |      |      |      |      |      |       | 9     |      | 2     |      |      |        | 3     |      |      | 5     |      |     |     | 41    |
| 11   | 8        | 10                     | Ames Bros.             | Coral                        | Sentimental Me               | Knickerbocker ASCAP |      |      | 3    |      |      |      |       | 1     |      |       |      |      |        |       |      |      |       |      |     |     | 32    |
| 12   | 6        | 10                     | T. Martin & F. Warren  | Victor                       | I Said My Pajamas            | ASCAP               |      |      | 7    |      | 8    |      |       |       |      |       |      |      | 4      |       |      |      |       |      |     |     | 29    |
| 13   | 26       | 5                      | Guy Lombardo           | Decca                        | Third Man Theme              | Chappell ASCAP      |      |      |      |      |      |      |       |       |      |       | 1    |      | 9      | 6     | 7    |      |       | 9    | 10  | 3   | 27    |
| 14   | 46       | 3                      | Freddy Martin          | Victor                       | Music, Music, Music          | Grove-Music ASCAP   |      |      |      |      | 3    |      |       |       |      |       |      |      |        | 1     |      |      |       |      |     |     | 25    |
| 15A  | 9        | 9                      | Vaughn Monroe          | Victor                       | Bamboo                       | Shapiro-B ASCAP     |      |      |      |      |      | 5    | 5     |       |      |       |      |      |        |       |      |      |       |      |     |     | 21    |
| 15B  | 14       | 4                      | Carmen Cavallaro       | Decca                        | Music, Music, Music          | Cromwell ASCAP      |      |      |      |      |      |      | 2     |       |      |       |      |      |        |       |      |      |       |      |     |     | 21    |
| 17   | 40       | 3                      | Mervin Shiner          | Decca                        | Peter Cottontail             | Hill-Range BMI      |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 21    |
| 18A  | 9        | 4                      | Billy Eckstine         | M-G-M                        | My Foolish Heart             | ASCAP               |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 20    |
| 18B  | 2        | Jimmy Wakely           | Capitol                | Peter Cottontail             | Hill-Range BMI               |                     |      | 10   | 2    |      |      |      |       | 2     |      |       |      |      |        |       |      |      |       |      |     |     | 19    |
| 20A  | 26       | 8                      | E. Merman & R. Bolger  | Decca                        | Dearie                       | Laurel ASCAP        | 6    |      |      | 6    |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 19    |
| 20B  | 30       | 2                      | Gene Autry             | Columbia                     | Peter Cottontail             | Hill-Range BMI      |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 17    |
| 22A  | 9        | 6                      | Dinah Shore            | Columbia                     | It's So Nice to Have a Man   | ASCAP               | 9    |      | 3    |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 17    |
| 22B  | 22       | 4                      | Fran Warren            | Victor                       | Almost Lost My Mind          | Hill-Range BMI      |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 16    |
| 24A  | 22       | 7                      | Mills Bros.            | Decca                        | Daddy's Little Girl          | Beacon BMI          | 10   |      |      | 4    |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 16    |
| 24B  | 1        | Bill Snyder            | Tower                  | Bewitched                    | Chappell ASCAP               |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 15    |
| 24C  | 12       | Red Foley              | Decca                  | Chatanoogaogie Shoeshine Boy | ASCAP                        |                     |      |      | 10   |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 15    |
| 27   | 5        | Blue Barron            | M-G-M                  | Big Movie Show in the Sky    | ASCAP                        |                     |      |      |      |      | 9    |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 15    |
| 28A  | 15       | 3                      | M. Martin & A. Godfrey | Columbia                     | Go to Sleep, Go to Sleep     | ASCAP               |      |      |      |      |      |      | 1     | 7     |      |       |      |      |        |       |      |      |       |      |     |     | 14    |
| 28B  | 40       | 9                      | Guy Lombardo           | Decca                        | Enjoy Yourself               | Morris ASCAP        |      |      | 10   |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 12    |
| 28C  | 21       | 8                      | Mindy Carson           | Victor                       | Candy and Cake               | Oxford ASCAP        |      |      |      |      | 10   |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 12    |
| 28D  | 2        | Skitch Henderson       | Capitol                | Daddy's Little Girl          | Beacon BMI                   |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 12    |
| 28E  | 1        | Bennie Strong          | Capitol                | If I Knew You Were Coming    | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 12    |
| 28F  | 46       | 2                      | Sammy Kaye             | Victor                       | Wanderin'                    | Republic BMI        | 4    |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 12    |
| 34A  | 1        | Freddy Martin          | Victor                 | Wilhemina                    | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 12    |
| 34B  | 35       | 14                     | Dick Todd              | Rainbow                      | Daddy's Little Girl          | Beacon BMI          |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 11    |
| 36A  | 30       | 3                      | Al Trace               | Columbia                     | If I Knew You Were Coming    | ASCAP               |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 11    |
| 36B  | 4        | Ted Herbert            | London                 | Dancer At the Fair           | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 10    |
| 38A  | 4        | Phil Harris            | Victor                 | Chatanoogaogie Shoeshine Boy | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 10    |
| 38B  | 1        | Honey Dreamers         | Victor                 | Silver Dollar                | Rialto ASCAP                 |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 9     |
| 40A  | 1        | Arthur Godfrey         | Columbia               | Candy and Cake               | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 9     |
| 40B  | 48       | 2                      | Georgia Gibbs          | Coral                        | If I Knew You Were Coming    | ASCAP               |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 8     |
| 40C  | 40       | 2                      | Blue Barron            | M-G-M                        | Are You Lonesome Tonight     | Bourne ASCAP        |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 8     |
| 40D  | 2        | Bill Lawrence          | Victor                 | Monday, Tuesday, Wednesday   | Leeds ASCAP                  |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 8     |
| 44   | 1        | Doris Day              | Columbia               | I Said My Pajamas            | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 8     |
| 45A  | 1        | Ray Anthony            | Capitol                | Spaghetti Rag                | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 7     |
| 45B  | 1        | King Cole              | Capitol                | Almost Lost My Mind          | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 6     |
| 45C  | 15       | 6                      | Doris Day              | Columbia                     | Quicksilver                  | Morris ASCAP        |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 6     |
| 45D  | 1        | J. Stafford & G. McRae | Capitol                | Beyond the Sunset            | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 6     |
| 49A  | 30       | 3                      | Frank Sinatra          | Columbia                     | Sunshine Cake                | Burke-VH ASCAP      |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 6     |
| 49B  | 2        | Ray Anthony            | Capitol                | Sentimental Me               | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 5     |
| 51   | 1        | Ames Bros.             | Coral                  | Daddy's Little Girl          | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 5     |
| 52   | 1        | Jubilaires             | Capitol                | That Old Piano Roll Blues    | ASCAP                        |                     |      |      |      |      |      |      |       |       |      |       |      |      |        |       |      |      |       |      |     |     | 3     |



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Teresa Brewer:** "Choo'n Gum"- "Honky Tonkin" (London). Miss Brewer is figured to do for "Gum" what she did for "Music, Music, Music" and it could happen in the present state of the disk market where virtually any novelty has the potential of becoming an epidemic. "Gum," which is taken from an old sidewalk-folk tune, lacks some cleverness in its lyric and melody, but Miss Brewer dresses it up brightly with a juvenile vocal and a solid Dixie background by Jimmy Lytell's comb. Dean Martin's cut for Capitol is okay, but the number sounds even sillier than it is with his male and mature pipes. Martin does much better with the reverse, "I Don't Care if the Sun Don't Shine," with Paul Weston's Dixieland Eight accompanying. "Honky Tonkin" is rapid, rhythmic and raucously rendered in Miss Brewer's tricky style.

**Dinah Shore-Dusty Walker:** "Ask Me No Questions"- "You've Been Playing Checkers" (Columbia). "Questions" is getting plenty of play and this duet by Miss Shore and Walker should multiply the number of spins. Number has a good beat and cute lyric that's salably done on this side with some playful detuning in the vocal. Flipover has equally strong chances for a jock and juke ride. A fresh pop, "Checkers" gets the benefit of a highly appealing work-out by this nicely balanced duo.

**Gordon Jenkins Orch:** "Bewitched"- "Where In the World" (Decca). Two fine standards with lovely melodic patterns woven simply and tastefully by the Jenkins orch and chorus. Revival of "Bewitched" will be abetted by this side's excellent arrangement, opening with that haunting, one-fingered keyboard strain, and featuring Bonnie Lou Williams' warm vocal. Jenkins is launching the comeback of "World" with another first-rate choral and instrumental interpretation. Don Burke neatly handles the solo chores on this side.

**Spike Jones:** "Chinese Mule Train"- "Riders in the Sky" (Victor). Both of these numbers, which were topping the hit lists several months ago, are no wetting that murderous Spike Jones burlesque treatment. Jones has to be appreciated as more than an orchestrated comic; he's also a devastating critic who cuts up his pop musical victims with the sharp edge of his parodies. No wonder these sides were held in check until both numbers drooped and died. The original versions might have withered under these hashed-up takeoffs. Now these tunes could come back for a laugh.

**Lorry Raine:** "Music, Maestro, Please"- "Where Can I Go?" (Universal). Miss Raine, who stirred up some excitement with "It's Too Late Now" last year, has a strong chance with this material. "Music" is a solid torch piece handled feelingly by Miss Raine and followed up with a straight recitation by an unbilled male voice. Solid for jocks and jukes. "Where Can I Go?" is a worthwhile, but extremely melancholy number with a refugee theme that Miss Raine vocals with appropriate restraint. Vic Damone also sliced this unusual item for Mercury in topflight style. Whether it can buck the usual you-gotta-be-happy customer taste is doubtful.

**Doris Day:** "Marriage Ties"- "Hoop-Dee-Do" (Columbia). Two cute sides that could catch on. Miss Day, with an assist from the Mel-lomen, gets a lot out of "Marriage Ties," with a light, bouncy novelty with a "Don't Fence Me In" idea. Vocal is done with a bright and natural rhythm that sells. Flip-over, in the polka vein, also has a solid potential with Miss Day giving out in a freewheeling, infectious style. George Wyllie's orch backs up cleanly.

**Salty Holmes:** "I Found My Mama"- "Don't Shed Your Tears After I'm Gone" (London). "Mama" is a novelty that's pegged onto a talking harmonica. That's all but it could be enough to make a dent. Holmes, a hillbilly mouth organ virtuoso, gets the script across expertly, but the lines could have been much better. Bottom deck is straight, undistinctive hillbilly stuff.

**Jimmy Dorsey Orch:** "Kiss Me"- "Sweet Georgia Brown" (Columbia). "Kiss Me" is a first-rate side by the rejuvenated Dorsey orch and vocalist Claire Hogan. Latter works over the cute lyric with neat rhythmic stops against a growl-trumpet obligato that could push this number high in juke and jock preferences. Turnover is a drive-

ing instrumental workout of the fine-olde.

**Marie Knight:** "Seal of Heaven"- "Live The Life" (Decca). These sides by Marie Knight are among the best examples of a class of superb vocals which, for some reason, are ignored except for specialized audiences. Jocks with a taste for the unusual will find this disk suitable for a big play. Miss Knight, who is in the Sister Rosetta Tharpe genre, has a powerful oldtime blues style which, for its dramatic, moving quality, would be difficult to match in the pop field. Themes of both numbers are gospel revivalist, but Miss Knight handles them with a terrific low-down rhythm. The contrast is striking. Sam Price Trio dishes out a solid jazz beat in the background.

## Platter Pointers

Capitol is reissuing a flock of Stan Kenton disks, including such standard jock items as "Peanut Vendor" and "How High the Moon," with June Christy vocalizing. Mercury has waxed an unusual album with the top bop saxophonist, Charlie Parker, hewing to the melodic line against a string and woodwind background. "Charlie Parker with Strings" is a solid three-disk set that'll provide good material for jock programming. Tiny Brown goes way off grounds with her "Slow-Motion Baby" (Capitol) although it's not rougher than some of the Bessie Smith numbers reissued by Columbia several years ago. But the bluesones are tougher today and it could produce a reaction.

Jan Garber has come up with a neat version of "Old Piano Roll Blues" (Columbia). Eddy Howard does another first-rate job on "Wilhelmina" (Mercury).

April Stevens is late with "Black Lace" but her rendition on the Castle label is standout. In the rhythm instrumental field, Dave Brubeck Trio shows great form on two disks issued by Fantasy.

Kay Armen has a good jock and juke item on "Sure Thing" (London). Nat "King" Cole gives a solid beat to "Calypso Blues" (Capitol). Alan Holmes has a cute number in the bang-tail novelty, "Citation" (Columbia). Ditto for Peter Donald's version of "A Paper Full of Fish and Chips" (Columbia) which Danny Kaye did originally for Decca. London has waxed a fine tribute to Bill Robinson in Anita O'Day's "Blues for Bojangles" (London).

## Best British Sheet Sellers

(Week ending March 25)  
London, March 28.

Music, Music.....Leeds  
Jealous Heart.....New World  
Dear Hearts.....Morris  
Harry Lime Theme.....Chappell  
Down in the Glen.....Wright  
Bunch of Coconuts Box & Cox  
Garden of Weeds Box & Cox  
Is It True About Dixie Wood  
Hop Scotch Polka.....Leeds  
Can-Can Polka.....Connelly  
Chatanooga Boy.....Pic Music  
Song In Our Heart.....20th-Cent.

## Second 12

Best of All.....Connelly  
I'll String Along.....Feldman  
Clear Blue Sky.....Dreyer  
Breaking My Heart.....Sterling  
When World Forgotten Carolin  
My Thanks To You Noel Gay  
Why Is It.....Cinephonic  
Our Love Story.....Carolin  
Mule Train.....Chappell  
Someday My Heart Chappell  
Forever and Ever F.D. & H.  
Now I Need You.....Victoria

## Unknown Singer Used

### By National on 'Gum'

National Records, currently hitting the best seller lists with its Eileen Barton recording of "Baked a Cake," is trying its luck with an unknown. Company has pitched Lynne Howard against Teresa Brewer and other w.k. platter artists in the "Choo'n Gum" race. Waxing, according to a National rep, marks Miss Howard's professional debut, except for some appearances at army camps during the recent war.

Miss Howard has backed "Gum" with a rendition of "Cry, Cry, Cry."

## Hal Davis' Freak Injury

Pittsburgh, April 4.

Hal Davis, recently re-elected president of Local 60 of the Musicians Union for second straight year, was painfully injured in a freak accident last week. At local's headquarters, a fellow-musician at his table was telling a story with all the gestures when he accidentally knocked a cup of burning coffee out of a waitress' hands, and the scalding java went down Davis' back.

He was removed to the hospital suffering second degree burns.

Echo Recording chartered in New York; capital stock 200 shares, no par value.

# As Long as This Nursery Stuff Doesn't Put the Music Biz to Sleep

## JACQUET SQUABBLES ON TUNE AUTHORSHIP

Illinois Jacquet is currently squabbling with Advance Music over outfit's publication of the Jimmy Mundy-Al Stillman tune, "Doncha Go Away Mad." Jacquet's beef is that the number is nothing more than a lyrical version of the instrumental "Black Velvet," which he claims he wrote in collaboration with Mundy. "Velvet" was also published by Advance.

Jacquet, who recorded the number for RCA Victor, was listed as co-writer on the initial platters released. However, his name has since been removed from the label as collaborator. According to an Advance spokesman, the writer status only pertained to the Victor disk and was probably the result of a special personal deal between Mundy and Jacquet. Number is registered in the files of the American Society of Composers, Authors and Publishers as being a Mundy creation.

## Iturbi Gets Gold Disk For RCA Chopin Sales

Concert pianist-conductor Jose Iturbi will get gold disk today (Wed.) from RCA Victor prexy Frank M. Folsom in ceremonies marking the record-breaking long-hair sales of Iturbi's Chopin "Polonaise," which has topped the 1,300,000 mark since its release in 1945. Iturbi, who just completed a concert tour of the British Isles and the Continent with the Valencia orch, planned to New York yesterday (Tues.) to receive the award. It will be the first time a gold-plated 45 rpm master has been presented to a Red Seal artist.

Following the presentation, Iturbi will leave for Cincinnati to begin a three-week tour of the U.S. He will be soloist with the Cincinnati symph orch on April 9, after which he will appear in 13 cities, in solo and in joint recitals with his sister, Amparo Iturbi. While abroad, Iturbi made a number of recordings with the Valencia orch which will be released shortly by Victor's Red Seal division.

The pop music business may be heading for the grave, according to the most pessimistic of its observers, but the current output of tunes would seem to indicate just the reverse—that it's going back to the cradle. Since "Rudolph the Red-Nosed Reindeer" captivated not only the small fry but enough of the adult population to make it a front-running click last Christmas, there has been an increasing procession of ditties with a juvenile angle in one direction or another.

Gene Autry's, Mervin Shiner's and Frank Luther's diskings of "Peter Cottontail" are hurdling the moppet barrier and heading for general hitdom. "Floppy," Luther's kiddie-slanted backing on his "Cottontail" platter is also starting to attract adult jukebox and disk-jockey attention. Then there is the upcoming Teresa Brewer London waxing of "Choo'n Gum" with its elementary "my mama gave me a nickel to buy some, etc." wordage and tune jingle.

Mills Music has an item called "I Found My Mama," cut by Floyd "Salty" Holmes for London, with a definite slant toward the short-pants set via the lyrics and the simulation on harmonica of a child's voice. Number is being waxed by other labels, with various "talking" instruments.

While the lyric is not particularly kiddie stuff, the melody of "If I Knew You Were Coming, I'd've Baked a Cake" stems from a familiar nursery-rhyme tune, and the mouth-watering titular appeal to the youngsters of "Candy and Cake" is undeniable.

Pickwick Music, newly activated Leeds Music subsid, is reviving a 20-year-old song, "Stars Are the Windows of Heaven," title being one child's answer to another's query about the stars. Another current lyric with the accent on youth is "Scarlet Ribbons," while "Daddy's Little Girl" is the 1950 distaff answer for the small fry to "Sonny Boy."

It's possible to make out a case for "Rag Mop" as a ditty with considerably more appeal to youngsters than the average because of its jingly alphabet wordage, and a good deal of the success of "Bibbidi-Bobbidi-Boo" has been due to the juvenile attraction of its lilting tune-and-lyric welding.

## 'LA VIE' TO GET NEW PUSH FROM HARMS

Attempt to revive "You're Too Dangerous, Cherie" with a new American lyric and under its original French title of "La Vie en Rose" will be made by Harms, Inc., as a result of unexpected reaction on the number after it had quietly been interred last year.

Song, the "Stardust" of France since its publication in 1947 by Editions Arpege, Paris, had been incorporated in a Warner film as "Dangerous, Cherie," with an American set of words by Mack David. Despite plugging, the tune refused to step out at the time, but months after Harms had given up on it several records—Victor Young on Decca, Paul Weston on Capitol, Macklin Morrow on M-G-M and Harry James on Columbia—began to create a demand for the number. With the exception of the James platter, which boasts the French lyric, waxings were all instrumental.

Calls for the song have now led Harms to reissue it as a forthcoming plug tune for the second time. New lyric was written by David to fit in with use of the original French title, a colloquialism which approximates the American expression "a rosy world."

Also partly responsible for renewed interest in the ditty is its wax interpretation by Edith Piaf, French chanteuse who wrote the Gallic lyric and whose French platter of it has gotten around following her repeated plugging of the number in several engagements at the Versailles, smart East Side N. Y. nitery.

Music of the number is by Louiguy, with no American revision in that department.

Stargen, Music, chartered to conduct a music and theatrical business in New York, with capital stock of 200 shares, no par value.

VARIETY

## 10 Best Sellers on Coin-Machines

Week of April 1

|  |                           |
|--|---------------------------|
| 1. MUSIC, MUSIC, MUSIC (10) (Cromwell)         | Teresa Brewer.....London  |
| 2. CHATTANOOGIE SHOESHINE BOY (8) (Acuff-Rose) | Eddie Miller.....Rainbow  |
| 3. IF I KNEW YOU WERE COMING (3) (Robert)      | Red Foley.....Decca       |
| 4. ENJOY YOURSELF (4) (Morris)                 | Bing Crosby.....Decca     |
| 5. RAG MOP (10) (Hill & Range)                 | Eileen Barton.....Mercury |
| 6. DEARIE (4) (Laurel)                         | Georgia Gibbs.....Coral   |
| 7. IT ISN'T FAIR (2) (Words-Music)             | Guy Lombardo.....Decca    |
| 8. I SAID MY PAJAMAS (11) (Leeds)              | Doris Day.....Columbia    |
| 9. CRY OF THE WILD GOOSE (5) (American)        | Ames Bros.....Coral       |
| 10. THIRD MAN THEME (1) (Chappell)             | Ralph Flanagan.....Victor |

## Second Group

|  |                             |
|--|-----------------------------|
| SENTIMENTAL ME (Knickerbocker)           | Merman-Bolger.....Decca     |
| DADDY'S LITTLE GIRL (Beacon)             | Stafford-MacRae.....Capitol |
| MY FOOLISH HEART (Santly-Joy)            | Sammy Kaye.....Victor       |
| THERE'S NO TOMORROW (18) (Paxton)        | Martin-Warren.....Victor    |
| C'EST SI BON (Leeds)                     | Frankie Laine.....Mercury   |
| CRAZY HE CALLS ME (6) (Massey)           | Tennessee Ernie.....Capitol |
| BIBBIDI BOBBIDI BOO (Disney)             | Anton Karas.....London      |
| QUICKSILVER (Morris)                     | Guy Lombardo.....Decca      |
| SITTING BY THE WINDOW (Shapiro-B)        | Ames Bros.....Coral         |
| DEAR HEARTS, GENTLE PEOPLE (15) (Morris) | Russ Morgan.....Decca       |
| OLD MASTER PAINTER (16) (Robbins)        | Mills Bros.....Decca        |
| MAN AROUND THE HOUSE (Morris)            | Phil Regan.....Victor       |
| WE'LL BUILD A BUNGALOW (Algonquin)       | Gordon Jenkins.....Decca    |
| CANDY AND CAKE (Oxford)                  | Tony Martin.....Victor      |
| PETER COTTONTAIL (Hill-Range)            | Alan Dale.....Harmony       |

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

**MILLS MUSIC, INC.**  
619 Broadway, New York 19



This week's

# New Releases

... on RCA Victor

RELEASE 50-14

## POPULAR

**PERRY COMO**

Hoop-Dee-Do  
On the Outgoing Tide 20-3747—(47-3747)\*

## HERE COME THE DANCE BANDS AGAIN

**FREDDY MARTIN**

Knees Up, Mother Brown  
Did a Tear Fall 20-3748—(47-3748)\*

**IRVING FIELDS' TRIO**

The Scottish Samba  
Take Her to Jamaica  
(Where the Rum Come From)  
20-3746—(47-3746)\*

**DON CORNELL**

Stay with the Happy People  
(From the musical production "Michael Todd's Peep Show")  
Are You Lonesome Tonight?  
20-3749—(47-3749)\*

**MILTON BERLE**

I Found My Mama  
I'll Kiwl You A Miwl-Yun Times  
20-3750—(47-3750)\*

**EDDIE CANTOR, LISA KIRK AND THE SAMMY KAYE ORCHESTRA**

The Old Piano Roll Blues  
Juke Box Annie (Doodle-OOdle-OO)  
20-3751—(47-3751)\*

## COUNTRY

**HOMER AND JETHRO**

You Tell Her, I Stutter  
Does the Spearmint Lose Its Flavor  
(On the Bedpost Over Night)  
21-0308—(48-0308)\*

## WESTERN

## HERE COME THE DANCE BANDS AGAIN

**SPADE COOLEY**

Pretty Please Love Me  
Texas Star 21-0309—(48-0309)\*

## BLUES

**ARTHUR "BIG BOY" CRUDUP**

Dust My Broom  
You Know That I Love You  
22-0074—(50-0074)\*

## POP SPECIALTY

**LAWRENCE DUCHOW**

The Hayride Waltz  
Hm Hm A-Ha-Polka  
25-1155—(51-0063)\*

## NEW ALBUM

"ANDRE PREVIN BY REQUEST"

P-262—(WP-262)\*

\*48 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong...

**\$** ... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

**7** designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

- \$ Candy and Cake**  
Mindy Carson ..... 20-3681—(47-3204)\* **7**
- \$ Chattanooga Shoe Shine Boy**  
Phil Harris ..... 20-3685—(47-3208)\* **7**
- \$ Dearie**  
Fran Warren and Lisa Kirk ..... 20-3680—(47-3204)\*
- \$ I Said My Pajamas**  
Tony Martin-Fran Warren ..... 20-3613—(47-3119)\* **7**
- \$ It Isn't Fair**  
Sammy Kaye ..... 20-3609—(47-3115)\* **7**
- \$ Music, Music, Music**  
Freddy Martin ..... 20-3693—(47-3217)\* **7**
- \$ Quicksilver**  
Elton Britt & Rosalie Allen ..... 20-0157—(48-0168)\*
- \$ Rag Mop**  
Ralph Flanagan ..... 30-0025—(54-0020)\*
- \$ There's No Tomorrow**  
Tony Martin ..... 20-3582—(47-3078)\* **7**
- \$ Wanderin'**  
Sammy Kaye ..... 20-3680—(47-3203)\* **7**

Coming Up...

**★** ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ Count Every Star**  
Hugo Winterhalter  
Victor 20-3697—(47-3221)\*  
(Winterhalter's first dishing for Victor is showing winner's symptoms. It's a lovely ork setting of a beautiful ballad with a choral vocal.) Billboard Possibility April 1.
- ★ Go to Sleep**  
Don Cornell and Mindy Carson  
20-3718—(47-3718)\*  
(Number one, The Disk Jockey's Pick The Billboard, April 1.)
- ★ Headin' Home**  
Ernie Lee ..... 21-0170—(48-0170)\*  
(Number seven, Country and Western Disk Jockey's Pick, Billboard, April 1.)
- ★ The Horse Told Me**  
Dennis Day ..... 20-3707—(47-3240)\*  
(Number five, The Disk Jockey's Pick, The Billboard, April 1.)
- ★ Little Angel with the Dirty Face**  
Eddy Arnold ..... 21-0300—(48-0300)\*  
(Number eight, Country and Western Disk Jockey's Pick, Billboard, April 1.)
- ★ Peter Cottontail**  
Roy Rogers ..... 21-0173—(48-0207)\*  
(Number nine, Country and Western Disk Jockey's Pick Billboard, April 1.)
- ★ Walking Blues**  
Johnny Moore's Three Blazers  
22-0042—(50-0026)\*  
(Number seven, Best Selling Rhythm and Blues Records, Billboard, April 1.)
- ★ Why Should I Cry Over You**  
Eddy Arnold ..... 21-0300—(48-0300)\*  
(Number three, Folk and Western Disk Jockey's Pick, The Billboard, April 1.)

The stars who make the hits  
are on

# RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

The Swings to "45"

## Inside Orchestras—Music

First warm breezes of spring have started to thaw the chill that existed between Decca Coast director Sonny Burke and personal manager Carlos Gastel. It started over a tune, "El Mumbo," which Burke heard while touring Mexico. He decided to have it plattered for Decca and sent it back north of the border with Gastel's wife, Joan, who was also vacationing in old Mexico at the time. Gastel heard it before it was turned over to a Decca arranger, got it to one of his clients, Dave Barbour, and the latter, via his Capitol platter, beat Burke into release with it.

General Artists Corp. lost out on its bid to rep Jerry Gray orch because agency is already handling Ralph Flanagan crew. Berle Adams nixed the offer because he felt GAC would, if it handled Gray, be in the position of booking two stiffly-competing bands. Both use the old Glenn Miller arrangements. Music Corp. of America, Willard Alexander and the Joe Glaser office also are dickering with Adams for handling of Gray's band dates, and the William Morris office, which has dropped its band department, has pitched to handle Gray for theatre dates.

Mills Music has just brought out a new series of Dixieland orchestration designed to be played by any band, regardless of instrumentation. Two-beat arrangements were authored by Zep Meissner, former reedman with Charlie Barnet and Bob Crosby. His method employs tricks of doubling whereby almost any combination of instruments can be tailored to Dixieland style. For example, when a band lacks a tenor, a second trumpet takes the part.

## VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1950)

Compiled for VARIETY

By JULIUS MATTFELD

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Prentice-Hall, Inc., will publish the complete VARIETY Musical-Historical Song Cavalcade later this year at around \$4 a copy (price will be determined later). Orders may be placed now with VARIETY, New York City (19).

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(1947—Continued)

Feudin' and Fightin', w., Al Dubin and Burton Lane, m., Burton Lane. Chappell & Co., Inc., cop. 1947.

The Gentleman Is a Dope (Allegro), w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williamson Music, Inc., cop. 1947.

I'll Dance at Your Wedding, w., Herb Magidson, m., Ben Oakland. George Simon, Inc., cop. 1947.

I Wish I Didn't Love You So (film: The Perils of Pauline), w., m., Frank Loesser. Susan Publications, Inc., cop. 1947. (Successor Pub., Paramount Music Corp.).

Ivy, w., m., Hoagy Carmichael, Burke & Van Heusen, Inc., cop. 1947.

Mam'selle (film: The Razor's Edge), w., Mack Gordon, m., Edward Goulding. Leo Feist, Inc., cop. 1947.

Open the Door, Richard, w., "Dusty" Fletcher and John Mason.

### Cavalcade Into Book

There have been so many inquiries about VARIETY'S Musical-Historical Cavalcade being published in book form that such a volume will be brought out this fall by Prentice-Hall at \$4.

It can be ordered in advance through VARIETY.

m., Jack McVea and Dan Howell. Dummies Music Corp., cop. 1947.

Papa, Won't You Dance With Me? (High Button Shoes), w., Sammy Cahn, m., Jule Styne. Edwin H. Morris & Co., Inc., cop. 1947.

So Far (Allegro), w., Oscar Hammerstein, 2d. m., Richard Rodgers. Williamson Music, Inc., cop. 1947.

The Stanley Steamer (film: Summer Holiday), w., Ralph Blane, m., Harry Warren. Harry Warren Music, Inc., cop. 1947.

There But For You Go I (Brigadoon), w., Alan Jay Lerner, m., Frederick Loewe. Sam Fox Pub. Co., cop. 1947 by Alan Jay Lerner and Frederick Loewe.

There! I've Said It Again, w., m., Redd Evans and Dave Mann. Radio Tunes, Inc., cop. 1941. (Successor Pub., Valiant Music Co., popularized in 1947).

Too Fat Polka, w., m., Ross MacLean and Arthur Richardson. Shapiro, Bernstein & Co., Inc., cop. 1947.

Woody Woodpecker, w., m., George Tibbles and Ramey Idriss. Leeds Music Corp., cop., 1947.

Members of the first Republican-controlled Congress in 14 years organized for the opening of the 80th session.

The Court of Appeals in Washington affirmed, 2-1, the conviction of James M. Curley, Mayor of Boston, of mail fraud charges and sentenced him to 6-18 months in prison.

Grace Moore, American opera, radio and screen star, and Prince Gustaf Adolf, second in line of succession to the throne of Sweden, were among 22 killed when a KLM Royal Dutch airliner, crashed and exploded outside Copenhagen, Denmark.

Rocky Graziano, middleweight prizefighter, told a N. Y. County grand jury that he had been offered \$100,000 to "throw" a fight.

Dr. A. S. W. Rosenbach, rare book dealer, paid \$151,000 for a copy of the "Bay Psalm Book," first book printed in the English colonies in America.

Newspapers, radio and magazine correspondents in Washington protested to Secretary of State George Marshall that the Soviet's proposal to admit only 20 American newsmen to the Moscow Peace Conference was "shockingly inadequate."

Rear Admiral Richard Byrd, making his second flight over the South Pole, dropped the flags of all the United Nations. (He made his first flight in 1929).

The \$25,000,000 Longchamps Restaurant chain in New York lost its right to serve liquor because of

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending April 1

This Last wk. wk.

Title and Publisher

|     |    |                                  | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | Detroit, Grinnell Bros. | San Francisco, Pacific Coast Music | Philadelphia, Charles Dumont | Omaha, A. Hospe Co. | Seattle, Capitol Music | Rochester, Neisner Bros. | Kansas City, Jenkins Music Co. | Minneapolis, Schmidt Music Co. | TOTAL POINTS |
|-----|----|----------------------------------|---------------|-----------------------|-------------------------------|-----------------------|-------------------------|------------------------------------|------------------------------|---------------------|------------------------|--------------------------|--------------------------------|--------------------------------|--------------|
| 1   | 2  | "Music, Music, Music" (Cromwell) | 3             | 3                     | 2                             | 5                     | 4                       | 3                                  | 2                            | 5                   | 3                      | 3                        | 2                              | 1                              | 96           |
| 2   | 3  | "Knew You Coming" (Robert)       | 2             | 1                     | 3                             | 7                     | 1                       | 4                                  | 7                            | 1                   | 2                      | 5                        | 2                              | 86                             |              |
| 3   | 1  | "Chattanooga Boy" (Acuff-Rose)   | 8             | 2                     | 9                             | 2                     | 1                       | 2                                  | 7                            | 4                   | 7                      | 1                        | 3                              | 79                             |              |
| 4   | 4  | "Dearie" (Laurel)                | 5             | 5                     | 4                             | 1                     | 7                       | 3                                  | 2                            | 4                   | 8                      | 4                        | 67                             |                                |              |
| 5   | 5  | "I Said My Pajamas" (Leeds)      | 10            | 4                     | 3                             | 2                     | 4                       | 10                                 | 1                            | 4                   | 10                     | 3                        | 59                             |                                |              |
| 6   | 6  | "Daddy's Little Girl" (Beacon)   | 4             | 8                     | 8                             | 10                    | 1                       | 9                                  | 5                            | 7                   | 5                      | 42                       |                                |                                |              |
| 7   | 8  | "My Foolish Heart" (Santly-Joy)  | 7             | 6                     | 1                             | 6                     | 8                       | 6                                  | 8                            | 6                   | 8                      | 32                       |                                |                                |              |
| 8   | 10 | "There's No Tomorrow" (Paxton)   | 7             | 10                    | 6                             | 3                     | 6                       | 4                                  | 30                           |                     |                        |                          |                                |                                |              |
| 9   | 11 | "Peter Cottontail" (Hill-Range)  | 1             | 10                    | 9                             | 5                     | 1                       | 29                                 |                              |                     |                        |                          |                                |                                |              |
| 10  | 10 | "Candy and Cake" (Oxford)        | 10            | 6                     | 6                             | 8                     | 2                       | 23                                 |                              |                     |                        |                          |                                |                                |              |
| 11A | 9  | "It Isn't Fair" (Words-Music)    | 9             | 4                     | 3                             | 9                     | 10                      | 20                                 |                              |                     |                        |                          |                                |                                |              |
| 11B | 7  | "Dear Hearts, People" (Morris)   | 5             | 5                     | 5                             | 9                     | 6                       | 15                                 |                              |                     |                        |                          |                                |                                |              |
| 12  |    | "Third Man Theme" (Chappell)     |               |                       |                               | 9                     | 8                       | 6                                  | 8                            |                     |                        |                          |                                |                                |              |
| 13  | 12 | "Enjoy Yourself" (Morris)        |               |                       | 9                             | 6                     | 10                      | 8                                  |                              |                     |                        |                          |                                |                                |              |
| 14  |    | "Nice to Have a Man" (Morris)    |               |                       | 5                             |                       |                         | 6                                  |                              |                     |                        |                          |                                |                                |              |

its conviction of evading \$6,000,000 in Federal income taxes.

Members of Local 180, United Automobile Workers, C.I.O., voted to end their 440-day strike against the J. I. Case Co., of Racine, Wisc., terminating one of the longest walkouts in American labor history. J. Edgar Hoover, director of the FBI, reported that crime had reached a 10-year peak, owing, ap-

parently, to "old gangs regrouping."

Margaret Truman, daughter of the President, made her professional singing debut with the Detroit Symphony Orchestra.

Charles ("Lucky") Luciano, former New York racketeer, was deported from Cuba to his native Italy.

William C. Bullitt, former U. S.

Ambassador to Moscow, stated before the House Committee on Un-American Activities that "if Russia had the atomic bomb, it would already have been dropped on the United States."

More than 300,000 telephone workers in 39 states walked out in the first country-wide strike in the industry's history. Long distance service was cut 80%, but local service was almost normal on dial phones.

Henry Ford left his fortune—estimated between 500 and 700 millions—to his widow, Mrs. Clara Bryant Ford, his four grandchildren, and the Ford Foundation.

In New York City, more than 58,000 fans roared a tribute to Babe Ruth, retired "Sultan of Swat," at Yankee Stadium in ceremonies attended by Francis Cardinal Spellman and Baseball Commissioner A. B. ("Happy") Chandler.

President Truman signed a bill changing the name of Boulder Dam to Hoover Dam, in honor of ex-President Herbert Hoover.

(Continued Next Week)

## 'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of March 24 to March 30, 1950

### First Group

| Songs   | Publishers    |
|---|---------------|
| A Dream Is a Wish Your Heart Makes—"Cinderella" | Disney        |
| As We Are Today—"Daughter of Rosie O'Grady"     | Remick        |
| Bye Bye Baby—"Gentlemen Prefer Blondes"         | J. J. Robbins |
| Candy and Cake                                  | Oxford        |
| Chattanooga Shoe Shine Boy                      | Acuff-Rose    |
| Cross Your Heart                                | Harms         |
| Daddy's Little Girl                             | Beacon        |
| Dearie  | Laurel        |
| Enjoy Yourself                                  | Morris        |
| If I Knew You Were Coming I'd've Baked a Cake   | Robert        |
| I Gotta Have My Baby Back                       | Peer          |
| I Said My Pajamas                               | Leeds         |
| It Isn't Fair                                   | Words & Music |
| It's So Nice To Have a Man Around the House     | Morris        |
| Monday, Tuesday, Wednesday                      | Leeds         |
| Music, Music, Music                             | Cromwell      |
| My Foolish Heart—"My Foolish Heart"             | Santly        |
| Peter Cottontail                                | Hill & Range  |
| Rag Mop   | Hill & Range  |
| Rain  | Miller        |
| Rain Or Shine                                   | Lombardo      |
| Sitting By The Window                           | Shapiro-B     |
| Sunshine Cake—"Riding High"                     | Burke-VH      |
| There's An X in the Middle of Texas             | Simon House   |
| There's No Tomorrow                             | Paxton        |
| Third Man Theme—"Third Man"                     | Chappell      |
| We'll Build a Bungalow                          | Mellin        |
| Wilhelmina—"Wabash Avenue"                      | Feist         |
| With My Eyes Wide Open I'm Dreaming             | Crawford      |
| You're Wonderful—"Paid In Full"                 | Paramount     |

### Second Group

|   |               |
|---|---------------|
| Baby, Won't You Say You Love Me—"Wabash Avenue"     | Feist         |
| Bewitched   | Chappell      |
| But Me, I Love You                                  | Campbell      |
| Charley My Boy                                      | Bourne        |
| Copper Canyon—"Copper Canyon"                       | Famous        |
| Did Anyone Ever Tell You Mrs. Murphy                | Johnstone-M   |
| Don'tcha Go Way Mad                                 | Advanced      |
| Don't Do Something To Someone Else                  | Fisher        |
| Girl That I Marry—"Annie Get Your Gun"              | Berlin        |
| Have I Told You Lately That I Love You?             | Duchess       |
| I Don't Know Whether To Laugh Or Cry Over You       | Porgie        |
| I'm Gonna Paper All My Walls With Your Love Letters | Goday         |
| Johnson Rag   | Miller        |
| Marta   | Marks         |
| Quicksilver   | Morris        |
| Save a Little Sunbeam                               | Capitol       |
| Sentimental Me                                      | Knickerbocker |
| They Say It's Wonderful—"Annie Get Your Gun"        | Berlin        |
| Wedding Samba                                       | Duchess       |
| Why Remind Me                                       | Sinatra       |

† Filmmusical. \* Legit Musical.

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OF THE  
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On the Upbeat  
New York

Nat "King" Cole and his Trio into Bop City May 4... Pat Connors is the new Jimmy Dorsey thrush, replacing Claire Hogan... Howard S. Richmond, whose Cromwell Music pubs "Music, Music, Music," left last week for a swing around Coast cities... Lou Levy, Leeds Music head, in N.Y. from the Coast for several weeks.

Juanita Hall signed by Langworth Transcriptions; first sides to be cut in May... Herb Jeffries to do a short for Universal in a couple of weeks... Gene Williams orch plays a New York U. dance at the Hotel Astor, N. Y., April 21... Orioles, vocal quintet, making N. Y. debut April 7 at Birdland... Ray Anthony into Meadowbrook, Cedar Grove, N. J., for three weeks starting June 1... Illinois Jacquet slated for a Paramount, N. Y., date this summer with a new 15-piece band... Sarah Vaughan back to N. Y. from the Coast for an April 12 opening at Bop City... Jimmy Dorsey begins name band policy at Steel Pier, Atlantic City, Easter weekend, April 8-9... New one by Terry Gilkyson, "Cry of the Wild Goose" composer, is "The Bachelor's Life." Burl Ives waxed it for Columbia.

Chicago

Tiny Hill set for one-nighter tour starting April 8 in Coloma, Mich., that will have him playing 40 dates in 44 days, with four Mondays off... E.A.R. theatre, south side film house, will begin weekly series of recorded one-hour jazz concerts, with disk jockey Ernie Simon emceeing... Al Morgan set for matinee and evening concert at Memorial Hall, Columbus, O., April 30... Jimmy Dorsey to play Iowa State U. annual spring dance May 11-13 at Ames, Ia... George Towne and vocalist Patti Page combining for series of one-nighters for service camps... Jimmy Palmer to Casino, Quincy, Ill., for two weeks starting April 5, and then to Claridge hotel, Memphis, for two more stanzas April 21... Mills Bros. to Trocadero, Henderson, Ky., April 15 for two weeks... Lawrence

Tops of the Tops

Retail Disk Best Seller  
"Third Man Theme"  
Retail Sheet Music Seller  
"Music, Music, Music"  
"Most Requested" Disk  
"If I Knew You Were Coming"  
Seller on Coin Machines  
"Music, Music, Music"  
Best British Seller  
"Music, Music, Music"

Wellk will play the auto show at Rock Island, Ill., from April 25-30... Ray Robbins to Casa Loma ballroom, St. Louis, April 7 for a week... Indiana U. School of Music instituting danceband lab course. School asked to borrow some Frankie Masters arrangements for course, which will teach arrangements, performance and direction

Kansas City

Muehlebach hotel beginning its new twin-band policy with the Gardner Benedict and Pancho orchs taking turns in the Terrace Grill; they're in for a four-week stand... Leo Pieper orch playing weekend dates in the Pla-Mor ballroom for first time in three years... Joe Oliver orch, with Carmen Velez, wound up a three-month stand at Eddy's restaurant here and moves to the Washington-Urie hotel, Shreveport, La... Pierson Thal orch into Eddy's currently on a return engagement... Red Welch orch, with Kenny Field vocalling, has the Crown Room assignment in the La Salle hotel currently.

Cleveland

Frankie Yankovic orch due back from tour May 5 for one-month run at Skyway Club, following which they head for West Coast... Red Ingle's Band also moving into Skyway April 14 for four-week stay, after Henry George crew closes... Hank Broze's polkateers cut four sides for Columbia... Woody Chapek, trumpeter, promoted to leadership of Alpine Village's orchestra, succeeding Frankie Strasek... Hal Morgan, WGAR deejay, did dramatic recitations to back two numbers waxed by the Mal Fitch-Jackie Lynn combo at the new Mood Record Studio organized here.

Compromise Offer By  
Marks on Infringement  
Of Old Italian Song

Edward B. Marks Music Co. is currently awaiting word from two Pittsburgh songsmiths as to whether they will accept an offer made them by the music pub following discovery of an infringement of a Marks copyright by the writing duo.

Pirating of an old Italian song titled "Tik-a-tee, Tik-a-tay," copyrighted originally by the Italian Book Co. in 1920, and transferred to Marks in 1939, came to light when Dana Records waxed and published a number by S. Guski and R. J. Martino called "Tic-Tock Polka." Ditty was picked up from the Dana disk by Columbia and Victor, former recording it with Frankie Yankovic and his Yanks, latter with Ernie Benedict's Polka-Teers. Dana platter had been cut by Gene Wisniewski.

Identical melody line of the Marks tune, published in a folio titled "Memories of Italy," and the Guski-Martino composition was called to Marks' attention by Victor. Subsequent checking revealed that Dana had accepted the song for recording and pubbing under the assumption that it was public domain. When Marks pointed out the note-for-note similarity between the tunes ("Tic-Tock" lyric is different, however), Dana stopped publication and is now paying Marks regulation disk royalties on the song, as are Victor and Columbia.

Although realizing that an infringement suit could be launched against Guski and Martino, Marks decided it would be only fair to cut them in on the number for having brought it to light.

Original "Tik-a-tee" melody was penned by Gaetano Lama, with Italian words by F. Feala and English text by Olga Paul. Ironie twist to the whole thing is that Marks now finds itself with several disks on, and increasing interest in, a number that for years had been hidden in a standard song folio and that emerged only via the infringement route.

Bands at Hotel B.O.'s

| Band         | Hotel                        | Weeks Played | Covers Past Week | Total Covers On Date |
|--------------|------------------------------|--------------|------------------|----------------------|
| Eddy Duchin* | Waldorf (400; \$2)           | 4            | 2,520            | 9,665                |
| Guy Lombardo | Roosevelt (450; \$1.50-\$2)  | 27           | 2,150            | 70,700               |
| Jimmy Dorsey | Statler (450; \$1.50-\$2)    | 8            | 1,620            | 12,950               |
| Tony Pastor* | New Yorker (400; \$1-\$1.50) | 4            | 1,000            | 4,000                |

\* New Yorker has Connie Haines; Waldorf, Dorothy Shay.

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; \$2 min.-80c. cover). Holy week denting Noble & King drawing power; slow 1,000 tabs.

Dick LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min.-\$1 cover). Andy Williams opened Friday (31), picking traffic up to fair 1,500 covers.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Ice show still in doldrums; waterish 2,740 comers.

George Olsen (Marine Room, Edgewater, 700; \$1.20). Biz down to crawl; 1,000 customers.

Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min.-\$1 cover). Victor Borge show pulling fair 3,051 patrons.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). Biz moderate; 1,400 napkins.

Los Angeles

Jan Garber (Ambassador, 900; \$1.50). With Evelyn Knight, fourth and final week; slumped to 1,900. Phil Spitalny and All-Girl orch open tonight (4).

Paul Neighbors (Biltmore, 900; \$1.50). So-so 2,000 covers.

Phil Ohman (Beverly Hills, 300; \$4 min.). Up to 2,100 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 560; \$3.50 min.-\$1 cover). Tony Martin show okay 4,000 covers.

Jimmy Featherstone (Trianon; \$1-\$1.15 adm.). Droopy 3,500 dancers.

Sherman Hayes (Blackhawk, 500; \$2.50 min.-80c. cover). Biz poor; 1,000 diners.

Teddy Phillips (Aragon; \$1-\$1.15 adm.). Dreary 4,000 dancers.

(Los Angeles)

Harry Owens-Nick Stuart (Aragon, Santa Monica). Good 8,000 admissions.

Claude Thornhill (Palladium B., Hollywood). Pallid 9,000 admissions.

Robbins Goes Plugging

For Old Autry Billy No.

In line with the continued hot interest in hillbilly songs and singers, J. J. Robbins & Sons is starting to work on the 10-year-old Gene Autry number, "Be Honest With Me." Robbins acquired the song last November from Western

Music, Autry's pubbery, on a term deal that became operative last week.

With the exception of a Bing Crosby waxing, tune was recorded and sung only by western artists like Autry, Roy Acuff, etc., a decade ago, that having been a time when pop music was pop music and hillbillies were hillbillies, and never the twain, it was thought, would meet.

1950's Sensational New Hit

WALTER WINCHELL SAYS "IT'S CLICKING"

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# AGVA's Benefit Ban Slices Melon Thin for Other Actors' Charities

The anti-benefit campaign by the American Guild of Variety Artists is expected to make a strong dent in revenue of welfare and relief funds of affiliates of the Associated Actors and Artists of America, as well as the various theatrical guilds. All such organizations are expected to feel the pinch in curtailment of cuff shows. Under present setup, Theatre Authority gets 15% of the gross on all benefits. Since the number of gratis displays has diminished this year, TA take will be smaller. Consequently, the welfare funds of the various unions will get a small slice of the TA melon.

Just what will be done to bolster the loss hasn't been decided by the 4A's. Henry Dunn, AGVA national administrative secretary, has proposed an annual benefit at Madison Square Garden, N. Y., for the benefit of the various relief funds. It's figured since TA's dividends are about \$70,000 annually and divided among 14 organizations, such an affair could make up for the TA loss. However, it's doubtful that the 4A's will go for this idea.

For the past year, AGVA has been campaigning for the elimination of the benefits, claiming the free shows militate against club-date employment for many acts and that performers are the only ones not paid at such affairs. It's pointed out that musicians, stagehands, caterers, hall, promoters, etc., are paid and it's been union's feeling that talent should also be paid. Under AGVA proposals, benefits would be limited to organizations such as the American and New York Heart Assn., Cancer Funds, etc.

Under present TA distribution, charitable theatrical guilds such as Jewish Theatrical Guild, Negro Actors Guild, Episcopal Actors Guild and others get the first 25% of the TA take, after expenses, divided among them. AGVA gets 25% of the remainder and the other 4A units split the rest.

Lolita & Ardo, dance team, currently at the Early Birds Club, Spokane, were mistakenly identified as Melita & Arnov in a recent issue of VARIETY when reviewed at the Palomar, Seattle.

## Bar Maids Fight to Retain Jobs in A.C. Saloons

Atlantic City, April 4. Femme bartenders here are set to again storm city hall Thursday (6) to battle an ordinance which, if adopted, would prohibit them from working as bar maids.

The proposed law is being backed by the local bartenders' union, which claims that many jobs being held by women should be filled by men. Both sides have kicked up so much controversy that the ordinance, scheduled for a public hearing two weeks ago, was tabled by City Commissioners so that controversy might settle down a bit.

A number of small spots use women bartenders, who it's claimed, work for less than the union scale.

## Zaccini Suing Circus For 100G in 'Human Cannonball' Mishap

Buffalo, April 4. Roberto Zaccini, the "Human Cannonball" who was injured while being shot from a cannon during the Shrine Circus here in March, 1948, has filed suit against the Hamid-Morton Circus for \$100,000 damages at Tampa, Florida. Zaccini claims that while catapulting from the cannon he saw a wire in his path and in order to avoid it he was forced to twist in such a manner that in landing in the net he was permanently disabled. He contends the Circus is responsible for failing to maintain a clear trajectory path.

At the time both Zaccini and his sister Sylvia were in the act. At the time of the accident the sister made a successful landing but Zaccini was rushed to the Deaconess hospital here, where he was found to be suffering from a "fractured dislocation of the neck."

## Scot Vaude Audiences Going Strong for U.S. Acts

Glasgow, April 4. Scot audiences are going for U. S. performers. Highlight of Derek Roy show at Glasgow Empire recently was appearance of John and Rene Arnaut in their w.k. whistling bit.

Next Americans due are the Mack Triplets, who've been scoring in London theatres. They play Glasgow, April 17.

The miming Bernard Bros., held over from panto to support Danny Thomas in opening variety week at London Palladium, make another return to the Glasgow Empire, May 8.

Val Parnell has promised more Americans for Scots vaude houses.

## Name Vaude Unit Set For B&K Chi Nabes

Chicago, April 4. Balaban & Katz will bring in a top name package for its Paradise and Norshore theatres for Easter week, with Ginny Powell, Gil Lamb, and Boyd Raeburn orch. Unit will play a week at the Paradise and three days at the Norshore. Both houses have not played vaude in the last decade.

This is a continuation of test policy of Nate Platt, B&K booker, of spotting occasional vaude units. Circuit had three name shows working the nabe houses during the Xmas holidays.

## Renee & Root's Foreign Dance Dates in Between Operating Own Studios

Paralleling the more extensive business done by such retired or semi-retired professional dancers as Yeloz & Yolanda and Fred Astaire, with elaborate teaching studios on the order of Arthur Murray, more dance teams have gone into this phase of late. Renee & Root have had their own studios at the Martinique and New Surf hotels in Miami Beach, and this winter at the Sea Isle and Surfside in the Florida resort. Gomez & Beatrice have had the President Madison hotel, MB, the past two years; and this year Tony & Sally DeMarco have had the Boca Raton, Roney-Plaza and San Souci hotels in Florida.

There is a long list of lesser teams who, similarly, segued into the tutoring phase of the dance business. Many of them, like Addison (Jack) Fowler and his late partner-wife, Florenz Tamara, had headed Arthur Murray studios all over the country. Fowler still retaining his own spot in Providence. Many ballroomologists follow the seasons, with summer and winter resort studios, such as Renee & Root returning July 1 to the Mayflower Hotel, Plymouth, Mass. (Cape Cod).

R&R had a variation on the idea by doing their act at the Sea Isle Hotel, with supplementary private lessons following. It was because of this combination professional and amateur routine that some British VIPs, visiting Sea Isle, interested London manager-booker Jack Hylton in Renee & Root, with result he has booked them to open at the Baccara, Paris, May 12; the Baur-au-Lac Hotel, Zurich, June 1-15, with dates in Italy and on the Riviera to follow. This means that the R&R studio at their annual Plymouth hotel stand will reopen without them personally, although they'll return later in the summer. Act sails April 17 on the Volendam. This is the team's first booking abroad but Eddie Root's fourth, having made three European tours when of Minor & Root.

## Saranac Lake

By Happy Benway  
Saranac Lake, N.Y., April 4. Victor (IATSE) Gamba, elated over latest clinic report, which ups him for mild exercise and picture privileges twice weekly. His frau, Esther Morrisette, is a daily visitor.

Dr. William Stern, Variety Clubs hospital medico, off to Miami for a month's holiday.

Forrest (Slim) Glenn, former patient and now on hospital's personnel, to N.Y.C. on a vacation.

Birthday greetings are in order to Helen Pelechowicz and Ted (Akron) Hooper, both at the hilltop hospital and on the improved list.

John N. Garwood, sports announcer of local station WNBZ and Joyce Kains daughter of Louis Kains, musical director of Deerwood Musical Center were married recently and will reside in the downtown colony upon return from their honeymoon.

Mary Lou Weaver (Warners), received a top report, which means nice progress.

Edwin (IATSE) Gaiser recuping from thoracoplasty operation and doing okay.

Morris Dworski, analyst of Variety Clubs hospital research laboratory, elected president of the Jewish Community Center.

Virginia Godwin, who cured here, in for a vacation in the downtown colony. Ditto for Bryce Lavigne, former orch leader.

Spring is surely here! Ben Schaffer went downtown and got his fishing license.

Write to those who are ill.

Lillian Cavell cancelled out at the Colonial theatre, Albany, last week, with Elaine Bradley replacing.

# With Gambling Lid Off (They Hope) Saratoga Cafes Gird for Boff Season

## Dean Murphy Tagged By Agent in 25G Breach Suit

Chicago, April 4. Phil Tyrrell, Chi agent, last week filed \$25,000 suit against Dean Murphy in the municipal court. Booker claims he had a 10-year contract with the impressionist, which still has a year to go. He also alleges, that under the contract, he was to receive commission on all bookings during tenure of contract, and that Murphy has failed to remit.

Action was filed the last day of Murphy's engagement at the Chicago theatre, Thursday (30).

## Police Raids Put Stop To Femme Impersonators In Worcester (Mass.) Spots

Worcester, Mass., April 4. The influx of female impersonator shows in Massachusetts nightclubs was halted when state police raided Lunt's in suburban Sterling, and arrested the owner and five performers.

In District court, W. Joseph Lunt was fined \$250 for promoting an immoral entertainment. He appealed. The five entertainers, fined \$50 each with the provision that they stay out of the town in the future, were Joseph McGrath, alias Jay Sunday; Richard Vigeant (Dickie Starr); Iran Riggs (Dale Leslie); John E. Harrison (Jackie Hays) and Ernest DiStefano (Bunny Day).

Sterling officials then revoked food and liquor licenses of the club.

Simultaneously, Shrewsbury police ordered a similar type of show at the Frolics closed. The club booked Phil Allen and an all-girl revue. The Northboro Manor, which has been using these type shows, is up for auction.

## Nelson's Musical Tab May Preem in Village Cafe

Herbert Nelson, who produced small theatre-cafe revues on the Continent some years ago, will attempt to bring this idea into a Greenwich Village, N. Y., cafe late summer or early fall. Format was tried out for three days, last week at Adelphi College, Garden City, N. Y.

Same show, "Nuts and Peanuts" which played the college will probably be repeated in the Village. Program will have a cast of eight with two pianos showbacking. There will be one performance nightly. Staging will be by Hedley Gordon Graham and cast will include Sylvia Grayson, June Grunwell, Billy Beckham and Bert Remsin.

Nelson, early this season, queried American Guild of Variety Artists and Actors Equity anent jurisdiction and wage scale for performers. Since the query came at the time AGVA was battling Equity on the jurisdiction over the Brandt legit showings in vaude houses, Nelson added fuel to a controversy which caused AGVA, at one point, to accuse Equity of encroaching on the niterly field. It was Equity's contention that they have jurisdiction over legit shows no matter where shown, while AGVA claimed control over niterly shows.

Whether Nelson will play under Equity or AGVA isn't known as yet.

Saratoga is expected to have a better season this year than in previous annus. Major problem of gaming isn't expected to crop up this year. Businessmen of resort expect a green light on gaming without any difficulties, also all-out heavier exploitation for the racing meet and generally lower prices in hotels and cafes to give the necessary impetus to what's hoped will be a big season.

As a result, cafemen are already starting work on heavy-budgeted shows for the season, starting July 31. Lou Walters, of the Latin Quarter, N. Y., will produce the shows at the Piping Rock for second consecutive year. He's already dickering for either Jimmy Durante or Tony Martin for a two-week stand to open the season, and expects to pact Joe E. Lewis for the remaining fortnight.

Riley's also is expected to expand budget for its shows. It's probable that the Harold Minsky cafe unit, which did well at that spot last season, will play a repeat there. In addition, it's likely that a headliner such as Gypsy Rose Lee will also be pacted.

Other cafe expected to open for the bangtail season is the Brook club, formerly Outhwaite's. This cafe didn't do too well last year, in the face of heavy name competition from the other two clubs. As a result, it also may go in for top talent.

One major lesson that the bistros learned last year is the importance of gal lines. This year all will shell out heavily on productions. The Piping Rock, for example, started last season sans the cheesecake display, but had to add one hurriedly in midseason. Riley's is also expected to put in a large production unit.

## Rolls' European Tour

Rolly Rolls will make his first appearance in Paris in many years when he opens at the ABC theatre, there, for eight weeks on the bill with Edith Piaf, April 8. He follows with a stand at the Palladium, June 6.

It will be Rolls' first date as a comic in that city. His former appearance there was as a concert pianist.

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# Mpls. Nitery Habitués Chill on Cover Charges Unless Headliners Rate 'Em

Minneapolis, April 4. Club Carnival, one of the top local niteries, is eliminating its \$1 cover charge starting with the Peggy Lee engagement Thursday (6) and will drop big name floor show policy, too, after completion of present booking commitments, including a return Mel Tormé engagement, carrying into late May. Sharp decline in business since last mid-December is reason for abandonment of covert and for slash in talent budget.

Since cover charge went in more than a year ago, Carnival has been using top names. Among others, it has had Sophie Tucker and Martha Raye twice, Lena Horne, Frankie Laine, the Mills Bros., Cab Calloway, King Cole Trio, Carmen Miranda, Connee Boswell (twice), Dean Murphy, etc. Until early last December, nitery attracted consistently large crowds. In recent months, however, it's reportedly losing nearly \$150,000 a year. Ted Cook, its manager, blames cover charge in part for declining supper show trade.

For its current attraction, Harry Carroll and Polly Baker, who have played spot a half dozen or more times before without covert, the

Hotel Nicollet Minnesota Terrace, which also has been playing names also is dropping its \$1-\$1.50 cover charge, inaugurated last October after Club Carnival paved the way by a half-year. Management, however, intends reinstating it when, following Lent, more big names will be brought in. Trade here, too, has been in a sharp downturn in recent weeks.

Third of the "Big Three" of local supper clubs, the Hotel Radisson Flame Room, has never had a cover charge. It uses mostly personalities and medium names, but occasionally brings in a big name like Abe Burrows, Larry Adler, Burl Ives, Dorothy Shay and Carl Brisson.

## POP OPERA'S VAUDE VERSION OF 'TRAVIATA'

A one-hour version of Verdi's "La Traviata" by the New York Pop Opera Co., designed for vaudeurs, is being produced by George Lee Marks. He's a brother of Sherman Marks, who produced the composer salute series at the College Inn, Chi., and other spots.

Marks is condensing the opera by eliminating intermissions and the recitative. It has been booked for the Astor theatre, North Bergen, N. J., for two days, April 14-15.

Lenny Ditson of the Miles Ingrams office is agenting.

## Minors Bill Vetoed

Albany, April 4. Governor Dewey vetoed the Condon bill permitting employment of children under 16 as acrobatic dancers in New York with consent of local authorities.

American Humane Assn., Children's Aid Society and other organizations opposed.

Homer and Jethro set for the Roosevelt hotel, New Orleans, April 8.

## Henny's \$ Throwaways

Henny Youngman is sending out novel promotion pieces. Comic is enclosing a dollar bill in an envelope advising recipient to hold on to the certificate—"Some day, it might be worth a dollar. Use this buck to see me at the Paramount, N. Y., April 12."

Trade thinks he must have had a good season.

## Cops Crack Down On Chi Strip Joints

Chicago, April 4. Crackdown by police has several strip joints shuttering and others operating under wraps. Capt. Pat Crowley of the first district, which takes in lower end of the Loop, has clamped down, resulting in the closing of the Pink Poodle, the Kitten and the Trocadero. The 606 club has installed vaude acts. Mac's Burlesque club has matinee performances—but with more cover on gals.

However, on north Clark street shows are running wide open, even more so than the more well known locations on West Madison st. Heat, which was on in Calumet City, nearby Chi suburb, was lifted last week when a grand jury refused to indict the sheriff.

## Rinker Back to Wembley; Crabbe's 'Aqua' Also Set

London, April 4. "Skating Vanities" comes back to the Wembley Stadium May 26. Last year the skating show played the stadium for a nine weeks' season to capacity business.

Another American venture to play the Stadium in August and September will be Buster Crabbe's "Aqua Parade," which may become an annual event. As a Christmas attraction, there is to be a skating pantomime, "Dick Whittington On Ice," for an eight weeks' season, with which Tom Arnold is associated. This will also become an annual attraction.

# Kentucky Casinos Resume Operations With Ease of 'Heat' On Gaming

## Nightclub Performer Held In Fatal Knifing of Wife

Buffalo, April 4. Leonard Cabness, 26, nightclub entertainer, is being held at Niagara Falls on a charge that he fatally stabbed his 24-year-old estranged wife Lorraine. Following the death of Mrs. Cabness in Memorial hospital from 17 stab wounds.

Cabness appeared at the Falls police headquarters and confessed the stabbing. Cabness, who hails from California, is alleged to have a police record in half a dozen cities, according to local authorities.

## BARNUM FESTIVAL NOW AN ANNUAL EVENT

Bridgeport, April 4. Barnum Festival, which P. T. Barnum's home town successfully premed last year, will be annual event, with second edition slated for weekend of June 10.

Herman W. Steinkraus, president of U. S. Chamber of Commerce, and head of Bridgeport brass, who sparkplugged original festival, will be this year's chairman.

Street parade June 12 will climax three-day celebration dedicated to memory of showman who made Bridgeport his circus' winter quarters.

## Gale's D. J. Tieups

The Gale agency is hypoing its disk jockey relations via a special service to the platter-spinners. Outfit's flack department is sending a bi-monthly release to the jocks offering timely program suggestions in addition to the regular biographical material on records and artists.

Agency has approximately 800 jocks on its mailing list. Al Wilde, Gale publicist, dreamed up the idea.

Nitery operations in Covington and Newport, Ky., are expected to resume by the end of the week. Shutdown of nitery operations, last week, followed a raid on one of the cafes with a gaming casino. This raid indicated that the political pressure was on and nearly every cafe in the area curtailed operations.

Inasmuch as the niteries in this area cannot support big talent operations without aid from the green-felt tables, the bonifaces felt it would be best to close down before losses on cafes became heavy.

However, inside word has it that the situation is being eased and most will resume.

This area, across the river from Cincinnati, is one of the heaviest users of name talent in the country. In many respects, the clubs buy more headliners than New York.

Most spots, such as the Lookout House, Covington; Glen's Rendezvous, Newport; La. 1 Quarter, Covington, and Beverly Hills Country Club, Newport, have talent budgets exceeding \$5,000 weekly. Cafe operations, for the most part, are run at a loss with gaming activities depended upon for the profits.

## Singles Get \$100 As AGVA Signs Beatty Circus

Los Angeles, April 4. Clyde Beatty Circus performers were unionized by representatives of AGVA, the first time any tent show had ever been induced to join the organized labor ranks on the West Coast.

Minimum union scale is \$100 weekly for singles; \$175 for doubles; \$250 for trios; \$325 for four-somes, plus \$45 weekly for any added performer. Production clowns draw \$125, assistant clowns, \$85, and chorines \$50. All salaries include maintenance.

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## Blame 20% Nitery Tax for Dropping Shows at New Yorker; Femme Band Set

Public resistance to the Federal 20% amusement tax was blamed in the announced closing of the Terrace Room of the Hotel New Yorker, N. Y., to the floorshow type of entertainment. Frank L. Andrews, New Yorker president and chairman of the public relations committee of the National Hotel Assn., declared that the tax was too much of a handicap to hurdle in these times.

As a result, the Terrace Room will change its format to an all-girl band under direction of Ving Merlin starting April 13, day after Tony Pastor band and Connie Haines close current run. With that type of band entertainment format comes under the heading of "incidental entertainment" and no tax is required. With the change of policy, room's emphasis will be on dining. It will open for lunch, reopen at 6:30 p.m. for the dinner trade, and close at 10 p.m.

Terrace Room had been operating as an entertainment spot for about 20 years, during which time talent budget averaged \$5,000 weekly, according to inn's spokesman. For many years, a name band and ice show policy was in effect. Rink displays were dropped last year.

## DAVE MARTIN SKEDS HIS BIGGEST AUSSIE REVUE

Sydney, March 28. David N. Martin, head of the Tivoli loop, presents the Joan Davis revue, "Here From There," at the Tivoli, March 31. It's the biggest live show yet handled by Martin and will play nightly, with two weekly matinees.

Lineup includes: Max & Barry Nesbitt, Robert Lamouret & Dule, Gus Brox & Myrna, Nancy Brown, Eugene's Flying Ballet, Shirley, Sharon & Wanda, Alice Broenmann, George Nicholls, Ormonde Douglas, Helen Bobinina and Marcus & Family. Show is produced by Miss Davis.

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## 'Borscht' for Passover

Chicago, April 4.

"Borscht Capades," bi-lingual musical at the Blackstone, tried to shutter last Saturday and Sunday, not expecting much trade from the Yiddish playgoers, who make up the majority of the attendees, due to Passover holidays Saturday and Sunday.

Hal Zeiger, producer, got the okay from the stagehand and musician unions, but Shuberts insisted on playing the days. While there was practically no business at all Saturday night, Sunday evening was surprisingly good.

## Montreal Vaudeless With Closing of 2d Theatre For Sunday Show Violation

Montreal, April 4.

Roxy theatre, last vaudeur in Montreal, lost its license today for running midnight shows on Sunday. Cancellation is similar to action taken against Gayety theatre here last month.

Roxy owner, Paul Cardinal, has eight days to appeal to the city on the cancellation notice. Closing eliminates all vaude offerings here excepting occasional one-night attractions.

## ARENA MANAGERS ADD FOUR NEW STANDS

Arena Managers Assn. last week added four new members to the organization. Board approved the Sports Arena, Toledo; William Neal Reynolds Coliseum of the Univ. of North Carolina, Raleigh; Arena, San Bernardino, Calif.; and the Windsor Arena, Windsor, Can.

New admissions bring up AMA's total membership to 25 arenas throughout the country.

## Cantor Projects

Continued from page 2

are willing to pay fabulous fees for sporadic TV engagements on special Thanksgiving, Xmas and Easter programs, then certainly the theory of "continuity of performance" is mythical, since there is nothing continuous by these annual or semi-annual gala shows.

Cantor doesn't think any comedian can do justice to TV on a weekly basis and, for that reason, nixed Pabst's bid last year. NBC's Niles Trammell agrees with the comedian and will follow that pattern.

"Producers never die; it's the actor who gets killed off by wearing out his welcome," says Cantor. "And for that reason I feel that it is smart not to kill off your value by appearing too often in so eye-absorbing a medium as television. What's worse, if you appear often and don't click that's gotta be professional suicide. So if a star is of any value to his sponsor, isn't it smarter to preserve it for as long as possible? I certainly feel that way, and now the sponsors and the networks are coming around to see it my way also."

Cantor is breaking his jump back to Beverly Hills with these college concerts and charity dates. He returns to the Coast April 20 and will continue tape-recording the "\$64 question" program until his contract expires, having refused to renew with the Biow agency.

## Steel Pier Again Will Try Summer Legit

Atlantic City, April 4.

Steel Pier again will try legit this summer. The Surf Playhouse, which will occupy the same theatre as was used last year, will open about the middle of June under the direction of Gail Hillson.

Plan is to bring names, including Tallulah Bankhead, Uta Hagen, Faye Emerson, Sylvia Sidney, Sarah Churchill, Burgess Meredith and Melvyn Douglas to the resort.

## N.O. Nitery Op, Party Girl Held On Murder Charges In 'Mickey Finn' Probe

New Orleans, April 4.

Carlo Quartararo, owner of the Latin Quarter, and Lucille Caroline Cotta, 23-year-old brunet party girl at the club, were indicted Saturday (1) for the "Mickey Finn" murder of Robert Dunn. The indictments were returned by the Orleans Parish grand jury after an all-night session before Judge George Platt of criminal district court. Platt ordered Quartararo and the woman to be held without bail. Indictment alleges Dunn's death was caused by knockout drops given him in the nitery last New Year's eve.

In the meantime, a committee appointed by city officials to investigate conditions in the Vieux Carre district at its first meeting Saturday (1) urged mandatory jail sentences for B-girls and taxi drivers who solicit for prostitution. The committee heard Thomas C. Schneideau, member of the Louisiana ABC Board, who promised that his investigators would confiscate lewd displays in front of Bourbon St. honky tonks.

## TEXAS STATE FAIR LOSES SECOND TOP EXEC

Dallas, April 4.

The State Fair of Texas will suffer its second loss of a key official. Charles R. Meeker, Jr., manager of the Casino musical shows and the State Fair Auditorium will leave on Nov. 1 to become director of the Toledo Civic Light Opera Co.

W. H. Hitzelberger, v.p. and general manager of the State Fair, also announced his resignation recently.

Meeker will manage the coming summer season at the Casino and will remain on duty through the next State Fair. He was formerly with the Interstate Theatres circuit as theatre manager and publicity man.

## Kay Starr's 2G 1-Niter

Hollywood, April 4.

Kay Starr, songstress, played a one-niter at Balboa Beach ballroom Saturday (1) giving spot year's best biz, and exiting with \$1,917 as her share. In at \$1,250 against percentage, she drew 3,967 paid admissions.

Ballroom paid Dick Pierce band a flat \$400 to back the chirp.

## Levenson's Hub Date

Sam Levenson will play his first Boston cafe date at the Latin Quarter starting May 14. He's reportedly getting \$4,000 weekly.

## Cafes' Alibi Blues

Cafe operators are still to come up with adequate excuses for offish biz every month of the year. So far, they're stymied in explaining away two months—October and November. Otherwise, they're covered.

In January, it's too soon after New Year's. In February and March, the income tax and Lenten season interferes with grosses. In April and May, the weather is too nice for indoor recreation. In June, people start thinking of vacations. July and August, the customers are at the mountains or the shore, and besides it's too hot for nightclubbing. In September, the customers aren't back yet. Christmas shopping explains the December decline. There's still no alibi for Oct.-Nov.

## Midwest Vaude Dates

Chicago, April 4.

Lou Holtz and Pierre & Angelo set for the Nicollet Hotel, Mpls., April 20. Professor Backwards opens tonight (4) at the Shamrock Hotel, Houston. Harold Boyd, Leon Miller, Princess Chio added to Bonnie Baker Revue for Royal American Shows, which opens at the Cotton Carnival, Memphis, May 8; also Claude Mathias, Les Sechrist and Isabella, and a 16 girl line. Gus Van packed for the Senator theatre, Pitt, April 21.

Trocadero, Evansville, Ind., is expanding budget and featuring name acts and bands. The Dells, nearby nitery, also bringing in top acts. Dick Drake into the Fox theatre, St. Louis, May 6. The Waltons and Ruth Day inked for the Club Hollywood, April 11. Isbell's dropping acts and will concentrate on bands. Silver Frolics brings in the Selma Marlowe chorus, April 8, along with Dick Hyde as production vocalist. Jimmy Ames clowns at Eddy's, K. C., April 8. Turin Inn, Sioux City, has inked Neal Strader for April 7 and Billy Grant the following week. David Street & Mary Beth Hughes headline at the Racine theatre, Racine, Wisc., April 7.

## Milwaukee Festival Gets Big Advance Sale In Top Name Shows

Milwaukee, April 4.

Plethora of names will be featured at the new Milwaukee Arena in the week starting Sunday (9). Dicks Haymes, Frances Langford, Ethel Smith and Dennis Morgan, a native son, will show. Arena has a 11,000 capacity and some 52,000 seats already have been sold for the week-long festival.

Committee is receiving fine cooperation from local brewers. Pabst Beer is bringing in its "Life of Riley" radio show as is Miller High Life Beer with Lawrence Welk's band. Producer Cy Howard, another local boy, is slated to present his CBS show, "Life With Luigi." Miss Smith, incidentally, is the only performer booked for the entire week. Others are only one-night appearances.

## Benny's Variety Club Date Burns Cincy Promoter

Cincinnati, April 4.

Cincy's Variety Club Tent has Jack Benny show booked for May 28, and now is negotiating for the 12,000-seat Cincinnati Garden in which to spot it. To close the deal Chief Barker Vance Schwartz and his committee must soothe Edward Schott, Garden manager, who is burned because he claims he was the first to dicker for the Benny radio troupe's appearance here. Also that he was figuring on the Music Corp. of America asking \$10,000 guarantee against 60% of the gate.

If Schott refuses to rent the Garden, the Benny Show may be staged by the Variety Club in the Xavier University's 5,000-seat fieldhouse, Schwartz said.

## Vaude, Cafe Dates

Vic Damone slated for the Click club, Philadelphia, starting April 10.

Edith Fellowes and Tommy Dix will make their N. Y. cafe bow as a team at the Latin Quarter, July 2.

Tommy Henrichs, first-sacker of the N. Y. Yanks, signed by agent Jack Davies. Latter will rep him for personal appearances and on endorsement tieups.

Mildred Jocelyn and Larry Douglas, both singing singles, have paired into a new act.

Myron Cohen, who recently returned from Florida, is slated to open at the Vine Gardens, Chicago, April 21.

Agent Leon Newman leaving this week for a talent hunt that will take him to Hollywood and San Francisco.

## AGVA Rules Out Blanket Pacts

American Guild of Variety Artists is clamping down on blanket contracts now in effect in some booking offices. Union last week forced revision of such methods on performer contracts in the Al & Belle Dow Agency, N. Y., and the Irving Grossman agency, Des Moines.

Henry Dunn, union's administrative secretary, has informed the Dow office that henceforth no blanket contracts covering several theatres are to be issued. All talent pacts must be issued individually. Thus in the Schine route of seven houses covering about 18 days, seven contracts must be given performers and each house is to pay off. Under the former method, acts got paid at stipulated theatres. Union has also ordered the contractors to stipulate performers as employees instead of independent contractors.

In the Grossman office, guild ordered the booker who sets talent for International Harvester Shows playing rural areas in connection with exhibits of farm machinery, to pay acts salaries weekly. It was Grossman's custom to pay the performers \$75 weekly and hold the remainder until the end of the tour.

## AGVA, Music Hall To

### Confab on Union Pact

American Guild of Variety Artists is slated to start talks with the Radio City Music Hall, N. Y., today (Wed.) on a union agreement for that house. Music Hall is the sole N. Y. variety house that does not have an AGVA contract.

Music Hall is AGVA's latest target in its unionization drive.

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### Blue Angel, N. Y.

Charles Trenet, Nancy Andrews, Portia Nelson, Eddie & Rack, Stuart Ross, Herman Chittison Trio; minimums, \$3.50, \$4.50.

The Blue Angel has a set of headlines which will overcome the lethargy of the Lenten season. The display is significant because of the N.Y. intimerie bow by chanteur Charles Trenet and the addition of Nancy Andrews, late of "Touch and Go," recently folded Broadway musical.

Trenet increases his potency to a considerable degree by working in this small-seater. He has a more relaxed mien in this spot and doesn't have to call on his vocal reserve even after a 20-minute stint. He is shown to better advantage in this spot than at the defunct Embassy, where he appeared on two previous occasions. Gallic singer and clefter has brought with him a charming song catalog. Of the new numbers, the "Royal Polka" and "Je Chante" impress as worthy additions to his portfolio. Of course, "La Mere" remains one of his best and it gives him a worthy closer. He's apparently drawing in a large part of the town's French colony as well as bringing back many who have previously seen him in New York.

Miss Andrews brings a good assortment of risaigeties into the spot. Material, although unsubtle, gets across with ease. Department and delivery are on the plus side, and projection of "I Can Always Go Back to the Shuberts" is the high spot of her turn. She does an encore here in which she does her own piano accomps. This western number is not on par with the rest of her material, and it's the weakest and broadest of all her tunes.

Portia Nelson (New Acts) does well in her singing spot, as does Eddie and Rack (also New Acts). Latter accomps Trenet and gives added dimension to his tunes.

The Herman Chittison Trio adds color to the lulls, and Stuart Ross does the intros. *Jose.*

### Gay Haven, Detroit

Jackie Kannon, Les Oman, Tauch & Maria, Audrey Nelson & Jane Stewart Girls (5), Artie Fields Orch; cover \$1; minimum \$1.25.

Showmanship of the highest quality—in the person of comic-emcee Jackie Kannon—is keeping the Club Gay Haven out of the doldrums into which other local niteries have fallen.

Kannon's act was caught on a Thursday, an especially bad night for cafe biz. Yet, the 650-capacity Gay Haven was three-quarters full and rocking from Kannon's antics. He sings in various dialects; he mimicks Nellie Lutcher, Billy Eckstine, Frankie Laine; he ad-libs glibly and wittily; and does a neat takeoff on "Mule Train."

Les Oman gets very good reception for his puppet manipulations, scoring especially heavy with a skater, a skeleton, and a little old lady who totters to ringside tables to pass-out gifts.

The Latin-American dancers, Tauch and Maria, do a Cuban Garacha and an Afro-Cuban prayer for good returns. They wind with an audience-participation number that would be better left undone.

Audrey Nelson fails to impress. All her songs are oldies and not suited to her voice. The Jane Stewart dancers are okay in production numbers. *Fred.*

### Club Carnival, Mpls.

Minneapolis, April 1. Mills Bros. (5), Ray English, Bob Locken Orch (12); \$1 cover.

The Mills Bros., whose preeminence as a harmony group has endured over the years, duplicate in their first local niterie engagement theatre triumphs here, the last of which was scored a year ago when they helped Frankie Carle to chalk up a huge Radio City week. No act within memory has topped such a Club Carnival ovation as that accorded these four superb singers and their guitar accompanist by a packed room at last Saturday night's supper show. After 10 numbers, including four encores, a wildly enthusiastic audience still clamored in vain for more.

If possible, this harmony improves and is even more pleasant to the ears with age. It's still perfection in smoothness, rhythm and listenability. Boff arrangements, various distinctive touches, performers' winning personalities and occasional light comedy dabs all add up to top-drawer showmanship. Old favorites comprise the bulk of the offerings and these easily bear repetition at this group's hands.

They lose no time in getting down to the singing business and,

wisely, they stick to it for the more than 45 minutes they're on. The "oldies" are announced as "request numbers" and that explanation's believable. With few verbal breaks they reel off "You Broke the Only Heart That Ever Loved You," "I Love You So Much It Hurts," "Daddy's Little Girl," "Paper Doll," "On a Chinese Honeymoon," "I'm Afraid to Love You," "Basin Street Blues," "Senorita," "It's Because I Love You Best of All" and "Lazy River." Every one is solid.

Ray English, dancing comedian, excels as a hooper, providing some exceptional and amusing acrobatic and other stepping routines. In between he sandwiches in some more-or-less funny patter and clowning, including falls. Better material would improve his comedic stature.

The band opens the show with "Ain't She Sweet?" featuring conductor-emcee Bob Locken's vocalizing. *Rees.*

### Folies Bergeres, Mont'l

Montreal, March 31. The Marvellos (3), Pierre Cartier, De Marlos, Jimmy Rae, Bob Dixon, Arden-Fletcher Lovelies (8), Johnny Laurendeau Orch; admission \$1.

Most lavish showcase to open this year in Montreal, the Folies Bergeres steps into the pre-Easter slump with a strong list of performers and is doing sock biz in spite of the location and cynics. Formerly the El Patio and featuring a hop combo and colored acts, room has been completely refurbished, a balcony added and floor has been raised giving patrons a good view of show from all angles. Addition of mezzanine has cut height of room but enables management to pack in 350 payees at capacity.

Shows are based on flash acts with the emphasis on vaude offerings and well-garbed show girls in the style of the Latin Quarter in New York and the Lido in Paris. Highlight of current production is the sleight-of-hand and quick-change work of the three Marvellos, who wham over their routines to an attentive house. Act is fast and slick but limited space and awkward backstage facilities spoil some of their illusions.

The ballrooming of the De Marlos, who do a hefty set of five numbers, picked up salvos on the night caught. Team has plenty of showmanship, mixing their interpretive bits with the usual spins and lifts for good returns. Magician Pierre Cartier handles stint with ease and continuous patter, laced with just enough indigo digs, for neat returns. Newcomer Jimmy Rae, who recently gave up job as pilot of a commercial airliner for show business, does a knockabout sesh that has fair visual attraction but needs better routining and if he must keep gabbing between acrobatics, he should pick up some slicker material.

Biggest draw for clientele is the Arden-Fletcher line of eight de-collete cuties whose terping is sharpened by the songs of Bob Dixon, a slight lad with a husky set of pipes. Dixon takes over a solo slot about midway through revue doing a good session with a group of three numbers. Johnny Laurendeau has gathered a new band together and handles his first big show in fair fashion.

Although club is doing business at the moment with the curious and transient visitor, management will have to maintain present show standard to compete with established boltes in the uptown locations. *Newt.*

### Ciro's, Hollywood

Hollywood, April 1. Mae Williams, Eddie Oliver Orch (10), Joey Stabile Orch (4); cover \$1.50, \$2.

Long a favorite at smaller clubs hereabouts, chirp Mae Williams moves into the plushier bistros with this date at the Sunset Strip swank spot. With her opening, she made the most of a long-awaited break.

Singer is show-wise and has hand-picked the material for this stint. As a result, she covers a lot of ground, including in her turn such numbers as "Foolish Heart," "If I Knew You Were Coming" and the oldie "Ace in the Hole." It's all socked across for solid returns, so much so that opening night ring-siders whistled her back for more. Miss Williams has a pleasant set of pipes, an easy delivery and a friendly style of salesmanship that gets her off on the right note immediately. Sum total is good.

Musical backing is provided by Eddie Oliver, virtually a fixture here now, who also alternates on dance chores with Joey Stabile and they keep the floor crowded. *Kap.*

### Havana-Madrid, N. Y.

Jose Curbelo Orch (12) with Bobby Escoto, Mechita, Chito Izar, Trini Reyes, Rene & Kuky, Kali Karlos Girls, Fausto Curbelo Orch (11); minimum, \$3-\$4.

Jose Curbelo brought his 12-man outfit into the Havana-Madrid Friday night (31) as the mainspring of another of Angel Lopez's fast-paced revues at his Broadway bistrot. Opening with Curbelo last week were Chito Izar, back for his sixth engagement here, and Rene and Kuky, holding over from the previous show are Trini Reyes, Fausto Curbelo's 11-piece crew, and the Kali Karlos girls.

Izar is one of the better Latin singers around, offering more than just straight south-of-the-border wordage. There's enough of that in his material to satisfy the rhumbadicts, but he breaks it up with pops like "My Foolish Heart," repartee with the ring-siders, and even an impression of Frankie Laine and "That's My Desire." Working with humor and a complete lack of Latin accent, singer seems more like a regulation American cafe entertainer than a Cuban counterpart.

Rene and Kuky give out with much exuberance but little imagination in their stock dance movements and routines. Team looks and dresses well and tries sincerely to achieve a flashing terp effect, but the basic choreography of the act is too ordinary to bring off the desired result.

Miss Reyes' foot-and-castanet work is expert on typical Spanish fandangos, even if the young lady is too cute and pert to look appropriately mean and sultry at the required moments in this kind of dance. Best of this terper's routines is a hand-clapping, toe-and-heel stamping bit without orchestral accompaniment. In general, although her choreography, like that of Rene and Kuky, is nothing extraordinary, Miss Reyes reveals a decided talent for this genre of la danse.

Fausto Curbelo orch handles the backing for the acts, as well as the dance music until 10 p.m., when nephew Jose takes over for the dandansation. Fausto, a Latin spot fave since prewar, plays a show with complete competence, and sprinkles pops, standards and Viennese waltzes among the rhumbas and sambas when the customers are on the floor. Jose hews more to the strict Latin line for the between-shows (three nightly) dancing, with Bobby Escoto and Mechita lending the proper aural and visual assist. Slightly incongruous, however, is the plaid smoking-jacket type of coat worn by this crew. Both Curbelos feature themselves on piano.

Kali Karlos, six-girl line is on for the opener in phosphorescent costumes, and the finale in a nicely dressed version of "Easter Parade." *Rich.*

### Larry Potter's, H'wood

Hollywood, March 29. Alice Tyrrell & Dick Winslow, Artie Wayne, Teddy & Phyllis Rodriguez, Antonio Russo Orch (6); no cover or minimum.

In the two years since they teamed up, Alice Tyrrell and Dick Winslow have played all around the country, but this is the first trip back to the old hometown. On the basis of opening night, it's a triumphant homecoming.

This comedy singing duo offers a range of okay material that clicks solidly. Stuff, churned out by Winslow, is carefully patterned to show off her voice and permits deft impressions of Ethel Merman, Judy Garland, Deanna Durbin and Lily Pons. She's got a good voice and knows how to handle it, and the Winslow 88ing provides the necessary backing. He's in for patter, too, and good, and they've worked out a top arrangement of "Baby It's Cold Outside" that is solidly sold.

Booking here is for a month, but Potter's is a spot that goes in for holdovers—and Tyrrell and Winslow shape up as performers who merit a long stay.

Holding over from the previous layout are the terp team of Teddy and Phyllis Rodriguez and singer Artie Wayne. Terpers specialize in the south-of-the-border routines, winding with a lightning pas double that earns applause. Wayne, on for half-a-dozen numbers, is okay when he keeps his voice low but needs to keep the volume down constantly for best results.

Antonio Russo crew handles the music chores with gal bassist Mildred Shirley doubling on vocals and show emceeing. *Kap.*

### Vine Gardens, Chi

Chicago, March 31. Jackie Heller, Larry Nixon, Carlos & Linda, Mel Cole Orch (4); minimum, \$2.50, cover, 50c.

Show is lifted out of ordinary by return to Chicago of little Jack-

ie Heller. Heller is a bouncing, energetic singer who knows how to sell a song. Larry Nixon is an affable comedian whose routine needs some punching up, Carlos and Linda are a Latin dance team with one slick routine. But its Heller who cops the show.

Heller's bubbling personality, his enthusiastic gesturing, and his neat phrasing combine to sell him well. He opens with a nostalgic "Chicago," interpolating recitation of his days and memories here. Then swings into "Peter Cottontail," "My Foolish Heart," "Waiting for the Robert E. Lee" and medley of "With My Eyes Wide Open, I'm Dreaming," "I Can Dream, Can't I" and "Dreaming of You." He sings a lively "There's Nothing Like a Dame," from "South Pacific," and a brace of old-timers, "Lonesome Old Town" and "I Wanna Go Back to My Little Grass Shack." Encores with "Seems Like Old Times" for a beg-off.

Nixon has one choice bit, an impression of frightened air traveller who tries to put up a courageous front, which, with some polishing, would be a classic. But he takes too long to lead into it. Starts off with patter, goes into overlong gags and patter. Closes with vocal of "Rock-a-Bye, My Baby." Song should be in middle of act to break up routine for smoothness and more potent effect.

Carlos & Linda have routine Latin dances, main feature of which is femme's hip work. Stand-out is Carlos' fast rhumba while balancing glass of water on head. Jitterbug impression is amusing and neatly done.

Mel Cole orch backs nicely, especially in accompanying Heller, and on smooth dance sets. *Chan.*

### Mayfair Room, Chi

(BLACKSTONE HOTEL) Chicago, March 31. Andy Williams, Dick LaSalle Orch (10); minimum \$3.50, cover \$1.

Although it has been less than a year since Andy Williams was here as a member of the Kay Thompson-Williams Bros. group young singer has reached the top-drawer ranks on vocal ability and presentation. What is lacking, at present, is the proper buildup, which will come in time. He has a natural ease and charm that fits this swank room.

He opens with "You" and follows with "Dear Hearts and Gentle People." He has an unusual routine to build up his next two songs, in which he relates an incident about Lorenz Hart, the composer, and then socks across "Lover" and "Spring is Here," backed by four violins. Most of his tunes are prefaced by patter, to form a frame for the number. He switches his beat to "C'est Si Bon" and then a sweet version of "Danny Boy."

Williams gets back on the upbeat with a medley of "Who Cares," "S Wonderful," and "That Certain Feeling." His "Mad Dogs and Englishmen" is perfect for the Blackstone regulars, but a bit overlong. Winds with "Toot, Toot, Tootsie" for hefty returns.

Dick LaSalle, with his unusual combo of five violins in a 10-piece band, does an excellent job of pacing the show and beating out the dance tempo, which jams the floor. *Zabe.*

### 'Sloppy' Radio

Continued from page 1

ference on the part of the top-price comic grows more apparent weekly.

### Benny the Exception

The beefs are directed at many of the top shows on the air today, with but few exceptions. Among the latter, they point out, is Jack Benny, who has nourished the credo, perhaps more than any comedian on the air, that "the show's the thing" and has maintained an almost impeccable standard of production.

In recent weeks, too, it's indicated, there's been a growing tendency on the part of major league air comics to bypass strictly entertainment formats to exploit themselves and their extra-curricular activities, such as personal appearances in theatres, other junketing ventures or capitalizing on a multiplicity of charitable activity at the expense of their program and sponsor.

The fact that, on a recent broadcast, Bob Hope devoted practically his entire half-hour Tuesday night NBC show in exploiting his p. a. at the Paramount theatre, N. Y., is cited as but one of many such "indiscretions" on the part of radio's top comedians.

### Latin Quarter, Boston

Boston, April 1. Denise Darcel, Helene & Howard, Slate Bros. (2), Arden-Fletcher Lovelies, Dave Lester Orch (9), Don Rico Quartet; \$3 minimum.

Denise Darcel, French pic player seen in "Battleground" (M-G), is currently making her nightclub debut here with satisfactory results. Gal has plenty of eye-appeal and a pleasing voice that's well suited to her light Parisian style songs, and with a few more niterie dates to bolster her she should wind up a solid draw around the circuit.

Teeing off with "If I Could Say to You in English, What I Think of You in French," stint includes several songs in her native lingo, "Embrasse Moi," "Pigalle" and a bit of table-hopping to "La Vie en Rose." Also does "I'm in the Mood for Love" in English with a provocative French accent for neat results. Gal looks nice spotlighted, and with a little stronger material to work on can be sock.

Surrounding lineup accents comedy with Helene & Howard in their usual knockabout zany sesh of terp antics, hoking adagio routines, serving as nifty opener. Slate Bros., follow with an assortment of gags and impreshees topped off with slick hoofing, and bowing off with a fast Charleston routine. Click neatly. The Arden-Fletcher Lovelies are on hand with several production numbers, the vocalizing spot taken over by newcomer, Jack Carroll, who baritones nicely. Dave Lester batons show in usual competent fashion with Don Rico on hand for in-between dansapation. Biz fair. *Elie.*

### La Rose Rouge, Paris

Paris, March 23. Jimmy Davis, Les Siccos (6), Raymond Delage Orch (4); no cover or minimum.

Located in the heart of the Latin Quarter, this niterie is the sepiadition of the Existentialist clubs. It gets a pop-price crowd with a good smattering of the smart set who go "Left Banking." Unimposing frontage leads into a narrow bar and then the club itself, a square, garish room, festooned with Afro-drawings and tables Champagne is not compulsory.

Show opens with Les Siccos, an African dance team, who give out with some exciting, folklore dancing and songs. They begin with an ear-splitting tom-tom crescendo that has the crowd stomping, and wind on a sombre note with folk-songs of love's disappointment.

Highlighting show is Jimmy "Lover Man" Davis presenting a completely entertaining routine. He sings and piano accomps his own songs. Davis, well known for his "Lover Man," immortalized by Billie Holiday, has just recently turned entertainer. He readily wins the crowd with some gay patter in good, stylized French and sweeps into his well balanced medley. He brings a forceful quality to his warbling that puts him in the top group. He puts over "You're So Delicious," "Donnez-moi Un Seul Baiser," "Blue Valley," "C'est Pour Moi," and "J'ai de La Veine" in slick style. Encores with two spirituals. All songs are delivered bilingually and the two Parisian numbers are catchy.

Raymond Delage and four-piece combo offer pleasing iterim music. Feral Benga, who electrified Paris at the Folies Bergere in the early

### 'Carrousel, Montreal'

(FOLLOWUP)

Montreal, April 1. Returning to Montreal after an absence of two years, Marion Bruce is currently wooing the patrons of this class room with her socko warbling. Teeing off with "Who Cares," she maintains an easy pace throughout, doing all her numbers straight but with a phrasing and style that holds attention.

Good grooming and statuesque appearance make songstress a cinch in the intimate cafe and voice sells best when doing such standards as "Body and Soul," "Happiness Is a Thing Called Joe" and "Back in Your Own Backyard." For present sessions Miss Bruce adds a French pop but audience participation routine lands gal way out of her depth. Act would show to better advantage if she had her own piano player rather than depending on the house orch for necessary accomps. *Newt.*

### 'Memory Lane' Unit

A vaude revue is being prepared for Broadway presentation by Ken Robey in association with Joe Franklin.

Tentatively entitled "Down Memory Lane," a May opening is planned.







**Paramount, N. Y.**

Mel Torme, Ella Fitzgerald, Sam Donahue Orch (14), Johnny Morgan, Rafael Mendez, Vic & Adio; "Captain Carey, U.S.A." (Par), reviewed in VARIETY Feb. 22, '50.

Paramount's current bill is a melange of assorted talent that adds up to generally commendable fare. Lineup is standard stuff for a presentation house, with the single exception of trumpet virtuoso Rafael Mendez, who produced the closest thing to a showstop at the performance caught.

Mendez (who as Ralph Mendez has recorded for Decca) is an outstanding instrumentalist whose horn technique and tone rate no less an adjective than superlative. His valve fingering on the intricate 32nd and 64th-note melodic lines of numbers like "Flight of the Bumble Bee" and "Tico Tico" impressed the pewholders to the point of audible gasps. Mendez's work is of class calibre with mass appeal, due to the sheer spectacularity of his brilliant musicianship.

Odd routing brings Ella Fitzgerald on third, after the band opener and Vic and Adio's act turn, with lesser marquee names Mendez and comic Johnny Morgan following. Miss Fitzgerald's rated spot would seem to be next to co-headliner Mel Torme. Par management apparently figuring, however, that two successive vocal artists would be unwise show pacing. Nevertheless, septa star could have been moved up at least one slot to give her a more deserved position on the bill.

Singer starts poorly with a weak rhythm tune, but hits her stride with "Man Around the House" and "Baked a Cake," among others. Overall selling, however, seems a bit perfunctory and listless, although a good imitation of Louis Armstrong tonsilling "Basin Street" gets her off to a strong hand.

Torme wisely refrains from trying to sell himself solely as a singer, for the valid reason that he can't really sing. Only ballad blanketed by the "velvet fog" at the show caught was "Blue Moon," rest of the Torme turn being taken up with a jump "Oh, You Beautiful Doll" opener; a ditty about Brooklyn, complete with accent and comedy patter; and a closing session at the drums, plenty good.

Johnny Morgan is a personable, good-looking young comedian who could register strongly if his material measured up to the way he delivers it. As it stands now, he needs a completely rewritten routine to bolster his natural comedic talent and personality. Vic and Adio, Brazilian act, do standard acro lifts with humor and suave-ness.

Except for the fast-tempoed opener which displays his trumpet and sax capabilities, Sam Donahue has little to do other than announce each turn and lend it adequate musical backing. Band has no vocalists of its own for this engagement. Rich.

**Orpheum, L. A.**

Los Angeles, March 29. Johnson & Diehl, Tyler & St. Clair, Archer & Gile, Amazing Mr. Ballentine, "Fun on Wheels" (27), Rene Williams House Orch (9), "The Palomino" (Col).

"Fun On Wheels," organization of paraplegics from Birmingham hospital, is playing its first commercial booking on the Orpheum stage this week. Revue, condensed from the version that has been very successful in special engagements locally, is aimed for auditorium and theatre dates across country if this booking goes over.

It is not ready for the road, if to be sold strictly on a commercial entertainment basis.

Catherine Nesbun originated and produced with Nick Castle, who also staged. They have not done right by the vets. Idea of wiggling, frocking and rousing the boys for most of the numbers suggests no originality or taste. Better that vets show off their wheelchair maneuverability wearing uniforms or civvies. Both entertainment and sympathy appeal would be stronger.

"Ballet to Wheeltime" and "The Regatta" and the finale, "Day On the Midway," gives the best idea of what the vets can do with muscular and wheel skill. Revue breaks up into 10 spots, using 16 vets and 11 femmes, who aid the boys in maneuvering on stage. At show caught, revue was ragged but re-routing helped at subsequent performances. Musical direction by Bob Keith and wheelchair-choreography by Patty Kinney are good and the vets are willing, so it's up to Miss Nesbun and Castle to come up with fresher ideas if revue is to click commercially.

Four standard vaude turns launch the bill. Climaxing the quartet of acts is the very funny Amazing Mr. Ballentine and his fresh kid-

ding of magicians. He hasn't played this house in several years and is earning a welcome. Archer & Gile, femme singers, effectively warble their way through four tunes. "Love Is Sweeping the Country," "Best Things in Life Are Free," "I'm in Love with a Wonderful Guy" and "Dry Bones."

Johnson & Diehl open the bill with a hat-juggling routine that sells nicely. Tyler & St. Clair follow with xylophone stint, using puppets' feet to hit the notes, a novelty twist that earns fair returns. Brog.

**Music Hall, N. Y.**

"Glory of Easter" & "Springtidings," produced by Leon Leonidoff; settings, Bruno Maine; costumes, James Stewart Morcom, executed by Florence Rogge; lighting, Eugene Braun; special lyrics, Albert Stillman; Corps de Ballet choreography, Florence Rogge; Rockettes choreography, Gene Snyder; choral ensemble direction, Kay Holly; principals include Alphonse Berge, Bettina Dearborn, Dean Crane, Lane Bros. (2), Helen Dodge, Ronnie Ronalde, "The Daughter of Rosie O'Grady" (WB) reviewed in VARIETY March 29, '50.

The Radio City Music Hall traditional Easter spectacle is probably one of the strongest show business lures in New York. In many households it's a show to which the vacationing youngsters must be taken, one that's a must for many adults as well. The reserved-seat section during this holiday season is sold out well in advance.

This colorful spectacle remains one of the more eloquent tributes to the Hall's staff. Leon Leonidoff's production and meticulous staging bring out the always reverent quality in this number, and the colorful proceedings provide an ample reason why there's tremendous repeat patronage for this spec. The choral work, with Margery Mayer in the solo spot, is excellent. The traditional music, Rubinstein's "Kamenol Ostrow," adds dignity to the occasion.

The rest of the show is light and colorful, in keeping with the spring season. The show achieves a good tempo and a strong novelty note. Opening of the regular portion of the display is in fashion show vein, with Alphonse Berge doing his usual coutouriering turn. His rapid draping loses much of the effect in this structure. He's given a workable and imaginative setting, which somewhat has the effect of dimming his contributions. One thing is certain always with Berge's turn. His bows are unique—this facet of his work comes across more strongly than the rest of his act.

The Corps de Ballet continues the colorful mien of this show with a well-staged demonstration in which the coryphees make excellent use of their costumes to transform the stage into a flower-bed. The novelty and dancing are pleasing.

The Lane Bros. (2) provide a good change of pace with their novelty acros. There's good comedy and speed to get them across.

Other outside turn in the show is by Ronnie Ronalde, an English import making his second visit to this stage. He gives an okay demonstration.

The Choral Ensemble, with Helen Dodge in the solo spot, provides some vocal dressing during this sequence for good results.

The Rockettes, as always, provide their brand of high-powered entertainment. This block of precision-milled cheesecake contributes a hearty curtain. Jose.

**Olympia, Miami**

Miami, April 2. Gloria Jean, Pat Rooney, Sr., Barney Grant, Betsy Ross & Hightower Bros., Frank Cole & Co., Les Rhode House Orch; "Chain Lightning" (WB).

There's a fair measure of entertainment in current lineup, though topliner, Gloria Jean, filmster, doesn't quite come up to expectations in her vocals.

White-haired vet Pat Rooney, via slick hoofery and sock impress of Joe Frisco, walked off with top applause.

Miss Jean, beautifully gowned and coiffed, couldn't seem to get her voice adjusted to the large confines of this house. She seems more suitable for intimate rooms. Arrangements and songs are okay. Barney Grant emcees glibly and expands his familiar and corn-filled routines in own spot for neat laugh returns.

Legerdemain of Frank Cole is okay. Uses three femmes as aides and for top trick to nice plaudits. Adagio-style terps of Betsy Ross and Hightower Bros. tee off show at nifty pace. Gal's backband to snag a kerchief is tops. Les Rhode and house orch are adequate on backgroundings. Lary.

**Roxy, N. Y.**

Gae Foster Roxettes, House Orch, Bill Callahan, Stag McMann Trio, Sonny Howard, Elsa & Waldo; "Cheaper by the Dozen" (20th), reviewed in VARIETY March 29, '50.

The Roxy show currently, with an Easter background and neatly staged by Gae Foster, meets all the entertainment demands. It has ample dashes of comedy, novelty, dancing and s.a.

Heading the layout is Fran Warren with her vocalistics, and the RCA Victor recording artist easily sells her pops. Miss Warren has neat production backgrounding, namely in the Roxettes, and she's an apt closer of the show with a varied repertoire that includes such numbers as "Envy You," "Take Me Out to the Ball Game" (neatly arranged), "Want Sunday Kind of Love" and "Over the Rainbow." Additionally, Miss Warren is tastefully gowned. The customers like her.

Bill Callahan, music-comedy singer-hooper (with the accent on the terps), gets over in the first slot with his looks and imaginative taps. Those twirls are still among his stocks in trade.

The Stag McMann Trio, harmonica turn, are three males who go over with the var-sized instruments. They're a neat pace-changer from the opener. They were replaced by the Harmonicats after the first few days, the latter originally being set for the date but couldn't get into town for the opening Friday (31).

Sonny Howard is plenty sock with his vocal imitations of name singers, and he has a good voice on his own. He opens legit, then into such warblers as Frankie Laine, Tony Martin, Rose Murphy, and even the operatic Jan Peerce, all to powerful results. He got top applause when caught.

Elsa and Waldo, the ludicrously costumed comedy pair, with their funny panto stuff, also click. But they're on a bit too long; otherwise they're as funny as ever.

The Roxettes are back to their standard balancing-on-rubberballs routine, with the laughs, as usual, coming from the single girl who constantly loses her balance (as if she weren't the most expert of the balancers!). Kahn.

**Fox, St. Louis**

St. Louis, April 1. George Givot, Keye Luke, Prof. Irving Spector, Alwhite & Blue, Ruth Nichols, Joe Schirmer, Frank Panus Orch; "Tarzan and the Slave Girl" (RKO).

Although George Givot and Keye Luke, Chinese filmster, share top billing in the current layout it is the latter who is copping the heavy yocks along with Prof. Irving Spector, socko with his trickery on violin stuff. Givot, who also emcees, is still sticking to the stuff he used in radio and some new gags that need a little spolio for vaude audiences. He redeems himself, however, on "Without a Song" and cops a swell hand.

In addition to mimicking of Barrymore, Colman, Charlie Chan, Lorré and himself in a murder mystery skit, Luke unleashes neat baritone pipes and jackpots with "Because" and Irish lullaby.

Spector, in misfit evening attire, wins the mob with recitation of "Mary Had a Little Lamb" on the violin, a musical burlesk of "The Old Gray Mare" and a swell interl of "Hungarian Rhapsody." Alwhite and Blue, mixed team of youngsters, offer unusual hand balancing act for solid returns.

Another who garners plenty palm-pounding is Ruth Nichols, brunet looker who socks over a medley of "I Want a Girl," "When You Were a Tulip," "Put On Your Old Gray Bonnet," "Man of Mine," "Old Man River" and "Some of These Days."

Paul Stanis, orch pianist scores with a Liszt classic in boogie beat. Joe Schirmer and a Dixieland jazz band made up of the house tooters also garner a fine mitt for "Jazz Blues." Sahu.

**Earle, Philly**

Philadelphia, April 1. Erskine Hawkins Orch, with Jimmy Mitchell, Madeline Green, Erroll Garner Trio, Savannah Churchill, Derby Wilson; "Side Street" (MG).

Stage shows are back at the Earle again and there's good rockin' with Erskine Hawkins and his orch blasting away on the brass, and the smooth Erroll Garner combo and lush Savannah Churchill in for a change of pace.

Judging by the turnout at the opening shows, there's a local market for bandshows. Hawkins, his trumpet and his showy music had them stomping, whistling and clapping out the beat.

Band numbers include "St. Louis Blues," "Tippin' Over," a solid ses-

sion called "Hawk's Boogie" and the more modulated "After Hours." The band's singers are spotlighted well—Jimmy Mitchell, with "Careless Love," and Madeline Green in "Now That I Need You," with the band backing up girl vocally.

More in the progressive jazz groove is the Garner Trio (piano, drum and bass), with the goateed Garner coaxing some unusual interesting chords and rhythms out of the keyboard, while keeping up a rapid patter of live talk. Both his "Fine and Dandy," and "Laura" get ovations. The Trio joins with Hawkins' orch for a smash finale.

Featured chirper is Savannah Churchill, no stranger to the clubs in this area and very well regarded here. Miss Churchill contris neat versions of "Don't Take Your Love from Me," "I Want to Be Loved" and "Time Out for Tears." A welcome and amusing dance interlude is set up by Derby Wilson, who makes with the soft shoe and is reminiscent of the late Bill Robinson, not only because he impersonates "Bojangles," but because he can also extract laughs with his deft hoofing. Gaghe.

**Palace, N. Y.**

Two Adams, Spic & Span, Willie West & McGinty, Martha King, Senator Murphy, Kurt Jons' Dancers (6), Rufe Davis, 4 Wallabies; "Cargo" Capetown" (Col), reviewed in this issue of VARIETY.

Current layout at the Palace is moderately good overall show with two standout turns as the main pillars for the 70-minute session. Aside from Willie West and McGinty and Rufe Davis, bill has a routine look.

Running through their standard bricklaying act, Willie West and McGinty punch across their construction mayhem with faultless timing. It's still a topflight laugh-winner after many years of being around the vaude circuit. The props and the pratfalls have been left intact.

Rufe Davis holds down the next-to-closing spot with an equally standard instrumental mimicry. Rugged with an unusual larynx, Davis does remarkable impressions of airplanes, motorboats, musical instruments, foghorns, badly tuned radios, etc. He also renders a cute hillbilly-type number, "Deep Freeze Dinah," for a strong audience payoff.

Other standards on the bill include Martha King, an attractive brunet soprano, and Senator Murphy, the political parodist. Miss King does nicely with a brace of oldies delivered in powerful operatic style. She runs through brief choruses on about a dozen numbers for a strong finale. Senator Murphy, a vet vauder, still scores fairly strong with his soapbox routine in which the lines have remained virtually the same through the changing years.

Newcomers include The Two Adams, Spic and Span, Kurt Jons and his troupe of dancers, and the Four Wallabies, all reviewed under New Acts. Herm.

**Circle, Indpls**

Indianapolis, April 2. Vaughn Monroe Orch, with Ziggy Talent, Jay Lawrence, Dick Hayman, Moonmaids, Moonmen, Earle Hummel, June Hiett, Joan Holloway; "Square Dance Katy" (Mono).

Vaughn Monroe, making first bid here since his rise to top ranks, is pleasing Circle customers this week in a balanced show that goes well with spring. It has lots of youth and talent. While emphasis is on music; especially the band's, Monroe features a nice change of pace and the supporting acts make their chances count.

Monroe does his singing leader stint to advantage, getting warmer response for himself and his gang in "Mule Train," "With My Eyes Wide Open I'm Dreaming," "Bamboo," "Cool Water" and other click tunes, while making light of his forthcoming movie debut in a musical western. His glee club effects add distinctive touch to pleasing arrangements. Ziggy Talent wins a hand for himself in his oldie, "Maharajah of Magador," and a couple of novelties and June Hiett of Moonmaids solos impressively in "My Foolish Heart" and "Chattanooga Shoe Shine Boy." Earle Hummel scores with his sharp fiddling of "Hora Staccato."

Dick Hayman adds to the musical varieties with some harmonica wizardry on light classics, followed by first rate imitation of Spike Jones band, complete with props.

Bill's main comedy punch is provided by Jay Lawrence, who puts across a series of clever imitations of show biz and political biggies with a good line of chatter. Shapely Joan Holloway displays plenty of class in several fast and tricky tap routines. Corb.

**Palladium, London**

London, March 27. Danny Thomas, George & Bert Bernard, Ross & La Pierre, 4 Hurricanes, Alan Clive, Cass, Owen & Topsy, Jimmy Wheeler, Sheridan Bros. (2), Palladium Tiller Girls, Skyrockets Orch.

The triumph of Danny Thomas is remarkable. Unlike other Palladium headliners from the U. S. who came here, he was virtually unknown to British audiences. There had been no disk sales of his songs, his film work was more or less negligible, but a well planned advance publicity campaign, including press and radio helped to make him a household name before opening night.

It did not take him more than a few minutes to establish himself as a comedian of depth and intelligence. As an intro to his act, he describes, how his Hollywood friends raved at the way the Palladium audiences responded, and went on: "I wouldn't be in your shoes tonight. You've really got to make good." From that point on there was no holding him. His manner and technique was something new and he appeared, in an effortless way to be following his own advice: be calm, be casual, relax.

The Palladiumites gave Thomas a sock ovation and kept him on for the best part of an hour, overplaying his skedded time by 20 minutes. As other artists know only too well, this generous welcome is not lightly given, but in this case it was a genuine tribute and appreciation to the work of a master raconteur, whose philosophy and sentiment are effectively balanced and whose songs are new, original and rich in comedy. His final number, "A Letter to My Mother" was a perfect ending to a sock act.

George & Bert Bernard, who are almost regulars at this house, are back with new material added to their repertoire. It's a split-second timing act which never fails to succeed. Their new numbers include "Anything You Can Do," "McDonald's Farm," a "Can-Can" tune and the "Hungarian Rhapsody," give the act a new note of freshness and makes it one of the hits of the bill.

Opening are the Palladium Tiller Girls with a brisk display of perfectly timed tapping. The Sheridan Bros. follow with a unique display of dancing on a tight-wire followed by ingenious balancing. Weakest spot is Jimmy Wheeler, who is handicapped by poor material. His gags might be okay for the Provinces, but lack the snap for sophisticated West End audiences.

Frank Ross & Anita La Pierre click in their stanza. Ross' impressions of Harry James and a Texas Cowboy go over big, partner provides the vocal stooging. It's a perfectly planned sketch and gets away to easy chuckles. Cass, Owen & Topsy comedy knock about turn with some new ideas, but act lacks form and cohesion.

Tiller Girls open second half with another brief giving way to Alan Clive, recently back from his Canadian and American tour with a wide range of impressions, including Bogart, Cooper, James Stewart and Abbott & Costello. Has a breezy, entertaining act and the impressions are authentic. The three male members of the Four Hurricanes throw their attractive femme partner from one end of the stage to another and perform acrobatic feats with her in a most casual, but effective manner.

This bill launches the Palladium 1950 vaude season and opening night reaction assures it will do successfully. Myro.

**Paramount, L.A.**

Los Angeles, March 30. Toni Harper, Tennessee Ernie, 5 Taylors, Don Cory, Fanchoettes (20), Rube Wolf Orch (14), "Sundowners" (EL).

Varied, well-paced layout distinguishes this week's downtown Paramount offering. Names of Toni Harper and Tennessee Ernie both count at the local boxoffice so grosses should pick up. Added ticket sale element is the Easter school holiday.

Tennessee Ernie has a strong following in radio, record and barn-dance circles in this area, largely on strength of his waxing of "Mule Train" and "Cry of the Wild Goose." In addition to knowing how to use a good baritone, whether straight on "Wild Goose" or corned up for "Train," he has a likable stage presence that is helping to put him over here.

He has a city-slicker appearance that belies his hillbilly dialect (a speech trick that he turns on and off professionally to suit the occasion, i.e., his early a.m. radio record stint fully cornfed, followed

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## Reps of Equity, Producers in Further Talks on Pay Cuts for Tryout Losses

Representatives of Actors Equity and the Committee of Theatrical Producers will meet this morning (Wed.) for further discussion of the managerial group's proposed setup of salary cuts for higher-bracket players during "losing pre-Broadway tryouts. The union has thus far not accepted the plan, first suggested by the CTP two months ago.

While endorsing the CTP aim to lower tryout costs, Equity council members have expressed reservations about the form of the proposed economies. As one union member expressed it, "We're tired of allowing Equity to be the stalking horse" for every move to get concessions from the various unions and guilds. He added that he believed the actor organization would enthusiastically support any comprehensive plan to put the theatre in a healthier condition, but that "piecemeal solutions" are impractical.

It's indicated that in reserving final decision on the CTP's proposal on tryouts, Equity recently asked the managerial outfit to bring forward an alternate suggestion. Apparently the union wasn't entirely satisfied about the proposed new bookkeeping setup, which would be a vital matter in determining when salary cuts would be due and when and if they might be repaid. Additional material is said to have been submitted by CTP on that subject.

Basically, however, Equity reportedly wants the CTP to offer some "incentive" for approval of the proposed tryout economies. Specifically, it asks some assurance that, in return for approving a formula for tryout salary slices, there will be a corresponding increase in the number of productions.

More important, certain council members want the CTP to come up with some broader-scale, long-term plans for expanding legit. Their attitude is that mere economies are of isolated, temporary value at best. They'd like to have the CTP make at least a start toward some sort of system for insuring a growth of production and, above all, an expansion of the road. They hope the CTP will work out a plan for organizing audiences, possibly on a subscription basis, both in New York and on the road. The union would be eager to cooperate on any such projects, and would make drastic concessions toward carrying them out, it's predicted.

## Soria Takes D'Arcy Leave For Italo Cetra Chores

Dario Soria, president of Cetra-Soria Records, flies to Italy May 5 for two months to map out repertoire for the coming year in consultation with Cetra's director, Edgardo Trinelli. Plans are under way to mark the 50th anniversary of the death of Verdi (who died Jan. 27, 1901) with a gala series of Verdi operas to be released on the Cetra-Soria long-playing catalog during 1951. "Forza del Destino" and "Falstaff" are already released.

Soria is now in Hollywood as the D'Arcy agency rep on the Coca-Cola Edgar Bergen show. He takes a three-months leave from D'Arcy beginning May 1. Flying with Soria is his wife, Dorle Jarmel, press rep of the N. Y. Philharmonic-Symphony and Columbia Artists Mgt. They'll return by steamer July 7.

## H'wood Bowl Operas

Hollywood, April 4. An intermittent season of two light and two grand operas will be offered at the Hollywood Bowl this summer. Presentations will be under the auspices of James A. Doolittle, who put on "La Traviata" at the Bowl for two performances last season. Initial production, which will probably be either "Pagliacci" or "La Boheme," will bow around July 11 and play for three performances. Show will then make a four-engagement tour. "The Vagabond King," with Nadine Conner, will play a five-day stand during August. The remaining two presentations, which haven't been decided on yet, will be offered during September. Doolittle expects to put on an additional four productions during the summer of 1951.

## Peter Bronte to Direct Aussie 'Song of Norway'

Peter Bronte has been signed by J. C. Williamson Theatres, Ltd., to direct the Australian production of "Song of Norway," opening July 1 in Melbourne. He will fly to Australia, with stopovers in Hawaii and the Fijis, arriving about May 1.

Bronte was production manager of "Song of Norway" for the Broadway run and two-year tour, and for the Edwin Lester production of "Magdalena."

## ANTA Will Decide Soon On Operating Policy In Guild Theatre Takeover

The American National Theatre & Academy, having taken formal title last week to the Guild theatre, N. Y., will decide in the next couple of weeks on a general operating policy for the house. Tentative plans are to make it the headquarters of a revived Experimental Theatre, possibly offer all-star revivals of distinguished plays for limited runs, rent the house for concert dates and lease it for use as a TV studio one or two days a week.

General policy for the property will probably be set by a committee headed by producer Cheryl Crawford and ANTA executive secretary Robert Breen, with other members still to be appointed. Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers, may be offered the assignment of supervising manager of the house, with a full-time manager to be selected. Meantime, a superintendent is continuing to take care of the premises.

According to rough estimates, it will cost ANTA about \$36,000 a year to operate the spot. Interest, carrying charges, etc., are tentatively figured at \$22,000, while the basic operating expenses are set at about \$14,000. However, both figures may have to be revised considerably. In the case of the interest and carrying charges, the amount will depend on what terms can be worked out with the Shuberts, who hold the mortgage, for which they paid \$380,000.

If ANTA can reach a satisfactory agreement with the Shuberts, it hopes to pay off the mortgage with money borrowed from several individuals, to be amortized over a period of years, either without interest or at nominal rates. It's expected that the property can be put on a self-liquidating basis by renting the theatre for use as a radio or TV studio, plus letting it for morning, afternoon or dinner-hour concert dates. The Malin Studios, currently occupying part of the building, will vacate as soon as it finds other quarters.

Although the ANTA board has not considered the matter, it's expected that the property, called the Guild theatre since it was opened by the Theatre Guild in 1925, will be renamed the ANTA playhouse. In casual conversations, Vinton Freedley, ANTA president, and Helen Hayes, vicepresident, are already referring to it as that. Miss Hayes did so publicly last Friday (31) in accepting title to the premises in behalf of ANTA.

Signers of the note on which ANTA raised the necessary \$70,000 to take title to the house were Blevins Davis, George Somnes, Helen Bonfils, C. Lawton Campbell, Gilbert Miller, Clarence Derwent, George Freedley, Vinton Freedley, T. Edward Hambleton, George Brandt, Howard Teichmann, Leo G. Carroll, Dwight Deere Wiman, Roger Stevens, Elia Kazan, N. William Fitelson, Sherman Ewing, Mrs. Winthrop Palmer and Mrs. Robinson Locke.

Also Katharine Cornell, Vincent Sardi, Peggy Wood, Walter Huston, Actors Equity, Moss Hart, William Morris, Robert Whitehead, Beardsley Rum, Jens Frederick Larson, Rosamond Gilder, John Byram, Warner Watson, John Stuart Dudley, Ruth Bedford, William Zeckendorf, Jacob Schwab, A. Conger Goodyear, Leland Hayward and Harry Brandt.

## Molly Picon to Tour

Molly Picon, who is concluding a successful season at the Second Ave. theatre, N. Y., this Sunday (9) night in "Sadie Is a Lady," has been booked for a tour of the leading cities in the U. S. and Canada.

Comedienne will go on tour with "Abi Gezunt," the star's first Yiddish musical hit this season, opening at the Shubert, Philadelphia, on Monday (10).

## Equity Insists On 'Impartial' Bd. To Probe 'Dance' Tix

Actors Equity is insisting on a hearing by an "impartial" board on charges of ticket irregularities in connection with the recent management of "Dance Me a Song," on Broadway. The union holds that a League of N. Y. Theatres communication on the subject is "not acceptable," and will press its demand for an investigation.

In reply to Equity's request for a probe of the alleged ticket mix-up, James F. Reilly, executive director of the League, wrote that his organization had investigated the complaints of members of the "Dance" company and found them "totally groundless." Forrest C. Haring, gen. manager for Dwight Deere Wiman, producer of the revue, informed Equity that the latter knows nothing of the ticket irregularities alleged, but "would welcome a hearing" on the subject.

Situation stems from letters of protest written by members of the "Dance" troupe, claiming that they and their friends who tried to buy tickets were told by the boxoffice that the show "was sold out," but that they subsequently noted that the house was only partly filled at the performances involved. Arguing that musical's run had thereby been shortened, they asked Equity to take action. The union, on the ground that possible violations of the theatre ticket code had occurred, asked the League to have the code committee investigate. Equity and the League are associated in the code.

### Hearing Delayed

When the Equity request was received by the League, the latter's president, the late Brock Pemberton, ordered a hearing. Lee Shubert, owner of the Royale theatre, N. Y., where "Dance" was playing, was asked to attend, but sent an angry refusal. With the death of Pemberton before an investigation could be carried out, Equity has been asking that a successor be appointed to take charge of the matter.

Representatives of the union concede that there's little chance of clearing up the situation, since the players who wrote the protest letters apparently have no proof of their charges. However, it's figured that Equity is obligated to do the utmost to get to the bottom of it, on the ground that members have brought the complaint and that the League-Equity code is involved.

Although the gross for "Dance" was above the \$15,000 stop clause only one of the four-and-a-half weeks of its run, it was near enough on two other weeks to have made the alleged ticket irregularities a possible factor. Gross for the first half-week was \$12,100, that for the second week was \$17,900 and the figure for the third week, when the erroneously "sold out" statements are claimed to have been made, was \$12,100. Fourth week grossed just under \$10,000 and the fifth and final stanza skidded to about \$7,000.

While "Dance" was still playing the Royale, the Shuberts offered the house to Aldrich & Myers for their "Devil's Disciple" revival, which they were taking over from the N. Y. City Center. Despite the poor "Dance" grosses, Wiman wanted to keep the show running, but the Shuberts invoked the stop clause. "Disciple" subsequently moved into the house and is still running there.

Tom Hoier, 75-year-old actor in "Kiss Me, Kate" (Century, N. Y.), is composer of the tune, "Don't Bite the Hand," in RKO's pic, "The Golden Twenties," opening at the Astor, N. Y., Saturday (8). Hoier says he made \$15,000 out of the tune in the 20's.

## Minimum Dramatist Terms Reported Increasingly Ignored by Producers

### \$120,000 Cohasset Drive For Summer Theatre

A drive is currently being carried on here to raise \$120,000 for the construction of a new 750-seat summer theatre at Cohasset, Mass. The fund-raising campaign is being sponsored by the South Shore Playhouse Associates, which up to now have been using the Cohasset Town Hall as a summer playhouse. Over one third of the needed coin has already been raised by contributions or investments.

Plans for financing of the theatre call for investors to receive 3 1/2% 20-year bonds. Upon completion, the theatre would be offered to a producer at a minimum rental to cover all carrying charges. In addition the lease would provide for a sharing of the profits on a percentage basis.

### Skinner to Present 18-Wk. Olney Season; Other Strawhat News

Plans for a May 26 unshuttering for an 18-week season for Olney theatre, nearby strawhat at Olney, Md., were unfolded here this week by Richard Skinner, producer and manager for the country legit.

Though still looking for a sock Memorial Day weekend opening to match last year's big b.o. "Private Lives," with Tallulah Bankhead, Skinner already has commitments which promise another good season. Booked to date are Brian Aherne in "Dear Brutus," Edward Everett Horton in "On Approval" and Basil Rathbone in an opus yet to be chosen.

Skinner leaves as company manager for Maurice Evans' "Devil's Disciple," current Broadway hit, May 1 to tackle the Olney job. Barnhouse resumes operation this year with Evelyn Freyman as president of the operating corporation and C. Y. Stevens as veepee.

### Pitt Playhouse's '50 Grand'

Pittsburgh, April 4. Pittsburgh Playhouse's annual original musical, tagged "Fifty Grand" this year, has been written by Ken Welch and David Crantz. Former did the music and lyrics and latter, who is also p.a. for the local community theatre, the sketches.

It's in rehearsal now and opens a month's run May 6.

### New Kennebunkport Theatre

Kennebunkport, Me., April 4. A new 456-seat theatre complete with air conditioning and a revolving stage is being built here to replace the 200-year-old playhouse which went up in flames last September. At a reported cost of \$50,000, an old barn located in North Kennebunkport was dismantled and trucked here to provide the foundation for the new theatre. Work is scheduled for June 1 completion.

### New Orleans' Poche Will Be Renamed

New Orleans, April 4. With the retirement of Erwin Poche as president of Poche Enterprises, Inc., and as general manager of the Poche theatre here, the house is to be renamed. Meanwhile, Poche has gone into concert management, his first booking being Jose Iturbi in a recital late this spring at the New Orleans Auditorium.

New name for the Poche will probably be decided some time in May, but it's expected that the house will be called the Ponce. It will continue its present policy of class pictures and occasional touring legit. John A. Roberts is now general manager and the staff includes Frank Trojack, assistant general manager; Paul Stone, night manager; Mrs. Iva Aucoin and Angelina Cassaro, in charge of ticket reservations; James McKearan, office secretary, and Joseph Meyer, building superintendent and stage manager.

Igor Buketoff, appointed musical director of the young people's concerts of the N.Y. Philharmonic-Symphony Society.

Minimum contractual terms recommended by the Dramatists Guild are reportedly being increasingly ignored by various producers. A number of such instances are believed to have occurred recently, but Guild representatives are reticent on the situation and individual managements refuse to confirm actual instances of modified terms.

The Guild's minimum royalty scale has apparently not yet been affected, but there have reportedly been several cases in which authors of borderline shows have been asked by producers to accept cuts under conditions that the Guild would not have permitted formerly. Also, some attempts are understood to have been made to modify clauses relating to film and other subsidiary rights.

Entire situation stems from the Guild's uncertain legal status under the court ruling in the "Ring case." That decision, which the Guild intends to appeal, was that the organization's minimum basic contract with the managers is an illegal restraint of trade. As a result, the Guild is prevented from enforcing the contract terms, but may merely recommend them to members for inclusion in individual deals.

One provision of the old minimum basic contract was that royalties could not be cut within the first three weeks of a Broadway run, during which the management establishes its right to share in the proceeds of a film scale. In several recent instances such cuts are said to have been requested by the producer and, against the advice of the Guild, granted by the author. At least one established management has reportedly had differences with an author and the Guild over the question of submitting production and operating figures to substantiate a request for a royalty waiver.

### Can Resist Clause

With the basic contract outlawed, the Guild can no longer require immediate payment of royalties on new productions, with the Guild as collection agency, unless such a proviso is specifically included in the production contract. And since the Guild cannot insist on it, the management can successfully resist insertion of the clause. Nor can the Guild now force a producer to post a bond covering royalties.

Consequently, there reportedly have been a few cases this season of defaulted royalties. One such instance is said to involve the prospect of legal action, although the producers concerned are understood to be without recoverable assets. There are believed to be disputes in other cases of royalty payments or the amount of royalties due.

With the minimum basic agreement now legally outlawed, the Guild no longer has any enforcement power. It cannot force managers to deal only with member playwrights, it can't check a producer's credit, it cannot force authors to join or prevent them from resigning. Its power is thus merely explicit through the name dramatists in its ranks.

Pending appeal of the decision in the "Ring case" and perhaps ultimately modification of the existing anti-trust laws to cover such organizations, the Guild must evolve some formula for making its membership essential to active playwrights, and work out some acceptable agreement with the producers.

### Longhair Shorts

Brenda Lewis, who sang Birdie in the legit "Regina" last fall, will sing the leading role in "Madame Butterfly" at this summer's Central City, Col., Festival. Juliana Larson will sing the role of Lucia in the world premiere of Bernard Rogers one-act opera, "The Veil," at the U. of Indiana, Bloomington, Ind., May 18.

Jascha Helfetz will leave for Israel May 4 to appear in nine concerts with the Israel Philharmonic in Tel Aviv, Jerusalem and Haifa. In addition, he'll give a series of recitals throughout Israel. Edmund Kurtz will set a record this season for cellists by playing 112 concerts on five continents, U.S., Europe, Australia, Indonesia and South America.



## Equity Backtracks on 5-Day Rule; Bows to Strawhat Managers' Beef

Actors Equity yesterday (Tues.) reversed its recently adopted five-day rehearsal rule for summer stock. Following the appearance of a group of strawhat managers to argue against the longer rehearsal requirement, the union's council backtracked on its action of two weeks ago. The former practice of requiring only 24 hours' rehearsal is thus resumed.

In tossing out its previous approval of its summer stock committee's recommendation, the council announced that it has under consideration "disciplinary measures by which existing rehearsal requirements can be more strictly enforced." But it was not immediately clear just what that statement meant, particularly in the absence of managerial complaints against failure of stars to fulfill contractual requirements covering rehearsals.

Prior to the appearance of the managerial group before the council, it had been expected that the five-day rule would be retained, as it had been recommended by the union's stock committee only after long consideration and numerous confabs with representative managers. Moreover, with the exception of a few letters from strawhat operators and agents, virtually all the mail on the subject had favored the new rule.

The delegation which appeared yesterday to protest the five-day requirement included Milton Stiefel, president of the Stock Managers Assn. and operator of the Ivoryton (Conn.) playhouse; Theron Bamberger, of the Bucks County playhouse, New Hope, Pa.; Guy Palmerton, of the Worcester (Mass.) Drama Festival and Lake Whalon playhouse, Fitchburg, Mass.; Sara Stamm, of the Newport Casino; Harold J. Kennedy, of the McCarter, Princeton, and John Huntington, of the Spa theatre, Saratoga, N. Y.

## McClintic to Test TV As Sales Medium for Legit Via 15-Min. Balto Airing

Test whether television can sell legit tickets will be tried Sunday night (9) when producer Guthrie McClintic makes an experimental straight plug for Katharine Cornell's drama, "That Lady," in Baltimore on WMAR-TV.

McClintic will offer special inducements to his TV audience to send their mail orders direct to him care of the station for seats to the engagement of "That Lady" at Ford's theatre week of April 17. Special inducements are (1) promise to give best seat locations in the house to those responding with mail orders care of the TV station, and (2) offer to send autographed photograph of Miss Cornell with the tickets.

By this means the actual effectiveness of the telecast can be judged. It won't be a mere interview but a straight-out sales pitch. McClintic will be the only "live" element of the show. He'll address the TV audience for 15 minutes while the cameras switch from him to some 35 stills and signs and props from the show. He'll show the audience a replica of the eye-patch Miss Cornell wears in the show, as well as photos of her wearing the patch. Other "visuals" will be posters, blowups of ads, scene photos, photos of rehearsals and other production shots, closeups of the actual tickets and some of the reviews that greeted the play when it opened in New York, and of the entry in an encyclopedia on the Princess of Eboli.

Most of the 15 minutes bought for the telecast will be given to anecdotes about the play, its star, author and supporting cast. "If the response is really big in the form of mail-orders sent to the TV station instead of to the boxoffice," says McClintic, "then we will have found out something important about how to publicize all plays in future. This could really be a key factor in restoring the road."

Suggestion for the telecast came first from Donald Kirkley, drama critic of the Baltimore Sun, who has his own television show on WMAR, made to Bernard Simon, advance agent for "That Lady," who forwarded the suggestion to McClintic.

## Helen Hayes Wing Prez; Mrs. FDR to Make Award

Helen Hayes was elected president of the American Theatre Wing yesterday (Tues.), replacing the retiring Rachel Crothers. Miss Crothers was named president emeritus. Added to ATW's board were Richard Rodgers, Louis Simon, Anthony J. Farrell, Henry Dunn, Leland Hayward and Danton Walker.

Miss Hayes, former second vice-president of ATW, will make the presentations at the fourth annual Antoinette Perry Awards dinner Sunday (9) in the Waldorf-Astoria, N. Y., Grand Ballroom. A special award, in addition to the 15 to be handed out by Miss Hayes, will be presented by Mrs. Eleanor Roosevelt.

## Pat Morison London 'Kate'?

Patricia Morison, who quits her co-starring role in the Broadway company of "Kiss Me, Kate" at the end of the current season, May 31, will probably play the same role in the London edition of the show, tentatively slated to open next winter. Exact date for the West End premiere is uncertain, as the musical is slated to go into a currently occupied theatre. However, it's expected that Subber & Ayers will make the British presentation in association with H. M. Tennent (Hugh Beaumont).

Between her departure from the original "Kate" production and the opening of the London version, Miss Morison will probably make at least one picture. One possibility is a Mexican production of "Taming of the Shrew," on which "Kate" is based, with both English and Spanish-language editions. Azteca Films plans to shoot the picture in Mexico City, with Pedro Armendariz mentioned for the co-starring role of Petruchio. Miss Morison's decision on doing the film may depend on the script and choice of director.

If she does not accept the Azteca offer, the actress-singer figures on taking one of several Hollywood one-picture deals. She does not intend to sign a term with any studio. In any case, she'll take a vacation of about a month after leaving "Kate," since she has played 65 weeks in the musical without missing a performance.

Anne Jeffreys, star of the touring edition of "Kate," will take over the part in the Broadway company June 1, when Miss Morison leaves. The successor for Alfred Drake, who withdraws from the male lead at the same time, is not set.

## U. OF MICH. SEASON WILL OPEN ON MAY 15

Ann Arbor, Mich., April 4. U. of Michigan's legit season on the Ann Arbor campus will open May 15, continuing through June 17, but names of plays and players have not been announced yet. The plays will be presented in the Lydia Mendelssohn theatre. Committee of public-spirited members of the U. of Michigan faculty and Ann Arbor businessmen underwrite the season each year.

The drama series was founded in the 1920s by Robert Henderson, actor and director, and was continued annually on the campus until 1942, when the war interfered. Last year the plays were resumed. Since 1940, Prof. Valentine Vindt, director of dramatics at the university, has been in charge.

Former stars at Ann Arbor include many Broadway names.

## Stitching Nixes Hardies in 'Sky'

Albany, April 4. An emergency appendectomy (29) forced Ellen Hardies out of the leading role in "Light Up the Sky" at the Playhouse, Doris Bauer being engaged as substitute. Miss Bauer arrived Friday from New York to commence preparations for the premiere April 10. House is closed Holy Week.

## Parker, Madison In 'Sky' Coast Debut

Hollywood, April 4. Jean Parker and Guy Madison head the cast of "Light Up the Sky," which makes its local bow next Wednesday (12) at Las Palmas theatre for a three-week stand. Michael Cisney will direct the Moss Hart comedy.

Already inked are Benay Venuta, Florence Bates, Tom Powers, Fred Clark, Hayden Rorke, Muriel Maddox and Frank Cady.

## London 'Roberts' To Have 50 More Actors Than N.Y.

The London production of "Mister Roberts," to open this summer with Tyrone Power as star, will be considerably larger than the original Broadway or road editions of the play. It will have about 50 additional actors and a more elaborate setting by Jo Mielziner, according to director and co-author Joshua Logan. In revealing the plans Monday (3) at the monthly luncheon meeting of the Drama Desk, N. Y., legit reporter group, he explained that lower production costs in London make possible the more ambitious production setup there.

Discussing his future activities, Logan declared he would like to concentrate on writing in the future, leaving the direction of his plays to others. "I think Ella Kazan is a great director," he said, "and I'd love to see what he'd do with any play I wrote. Everything he does is fascinating and exciting."

When "Streetcar Named Desire" was first announced for production, Logan recalled, he was eager to stage the play, feeling that his Louisiana background gave him a unique understanding of the characters and situation. "But when I saw it I thought Kazan had done

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## Workshop-Theatre, To Conserve New Talent, Seen Vital by Gorney

A "must" on Broadway today is the need to develop and conserve new talent, according to Jay Gorney, composer of this season's musical, "Touch and Go." If it sticks solely to stars, and neglects potential new material, he says, the theatre will be dead in 10 years.

Gorney sees a crying need for a combination workshop-theatre, run by the producers, to settle the talent problem. Most people on Broadway between assignments do nothing, he says, and it's a mistake. Somebody has to pick up and conserve the raw material available today, or there'll be no talent tomorrow.

It's the responsibility of producers, he says—as well as good business—to insure enough raw material to fill up the theatres, and he can't see why the Shuberts, the League of N. Y. Theatres or the Committee of Theatrical Producers don't subsidize a workshop-theatre. This setup would train talent and present shows, giving talent in between Broadway jobs a chance to work. The Equity Library Theatre is doing something along these lines, but it's not on a big-scale, business-like basis.

Gorney, who takes credit for discovering Shirley Temple, Nanette Fabray, June Haver and others, sees no place for talent to develop now, as used to be the case with vaude or burlesque. Nightclubs are no place for it. A Broadway professional workshop-theatre is the answer, subsidized by the trade, not the government, he says. Some planning is necessary, according to Gorney, and management is shortsighted if it doesn't recognize this.

Gorney, who is chairman of the musical play department of the N. Y. Dramatic Workshop, is doing the music for another revue, titled "These Are The Times." Sketches are by Ira Wallach, Joe Darion, Norman Franklin and Les Pine. Revue will be tried out by the Workshop at the President theatre, N. Y., May 4, with Herbert Ross doing the choreography, Edmund Morris directing and Arthur Lief as musical director.

## Indie Ticket Seen Balked By Inclusion of Liberals on Equity Slate

### Cornell Heads Group Backing Graham in Paris

Katharine Cornell is reported heading an unofficial group that's raising \$25,000 to underwrite an appearance of Martha Graham and her modern dance group in Paris this summer. It would mark Miss Graham's Parisian bow. Another \$10,000 needed to complete the project has been promised by Mrs. Donald Bloomingdale (the former Bethsabée de Rothschild), whose husband, one of the N. Y. department store clan, is attache to the U. S. Embassy in Paris.

Miss Cornell has backed Miss Graham in previous seasons in America, contributing as much as \$25,000 annually over a three-year period.

## Map Publicity Plan for ATPAM

Interim program of about a dozen immediate steps will be suggested by the Assn. of Theatrical Press Agents & Managers tomorrow (Thurs.) as a forerunner of the broad public relations campaign being drafted for the League of N. Y. Theatres. Understood one item of the interim plan would involve the hiring of a pressagent member of ATPAM to carry out the various immediate steps. Wolfe Kaufman is chairman of the ATPAM committee preparing the proposed program.

The New York pressagent chapter met last night (Tues.) to nominate candidates for representatives on the union's board of governors. Two will be elected. Ballots listing those named will be sent to the chapter membership, to be returned April 14. The general membership meeting, at which results of the various chapter elections will be announced, will be April 20.

Candidates for representatives of the managers on the board of governors include Saul Abrahams, Max Allentuck, Raymond Broeder, Carl Fisher, Mack Hilliard, Morris Jacobs, Warren O'Hara, Harry Shapiro and Lodewick Vroom. Four are to be elected. Jacobs is unopposed as chairman of the managers' chapter. Nominees for representatives of the road pressagents, two to be elected, are Lou Cline, Edgar Wallach and William Roddy. Nominees for the Yiddish group, two to be elected, are Joe Bustin, Ben Chasen and William Rolland.

## BRANDT MAY EXTEND SUBWAY LOOP TO N. J.

New York's subway circuit, which includes two houses in Brooklyn and one in the Bronx, may extend to New Jersey. George Brandt, who operates the summer legit string, may add the Central theatre, Passaic, to the chain. Negotiations are currently in progress.

The Flatbush, one of the Brooklyn houses, will offer a pre-summer presentation of Tallulah Bankhead in "Private Lives." Comedy will be put on for two weeks beginning April 25. Following the Flatbush engagement, "Lives" will go to the Gayety, Washington, for two weeks, after which it will return to Brandt's Bronx flagship, the Windsor, for one or two weeks. The Bronx stand, which will begin May 22, will officially mark the opening of the subway season.

Following the Windsor engagement, "Lives" would either go to the circuit's Brighton theatre, Brooklyn, or the Passaic house.

## Straus' 'Waltz' Scores

Munich, April 4. Oskar Straus' "Her First Waltz," his 48th operetta, won its author enthusiastic ovation at the musical's preem here last week. Numerous curtain calls were required before the audience left the theatre.

Interest in "Waltz" is reported strong for a Broadway presentation next season.

Regular slate, announced yesterday (Tues.), for the Actors Equity annual election, apparently represents an attempt to forestall the entry of an independent ticket. That is seen by the presence of several liberals among the nominees. However, the situation may be complicated by the absence, asserted at their own request, of Sam Jaffe and Philip Loeb from the regular slate. The election will take place June 2 at the annual membership meeting.

A nominating committee statement, accompanying the official slate, was seemingly aimed to spike possible criticism because Jaffe and Loeb are not candidates for re-election to the council. There had been rumors within the union that the committee, composed entirely of conservatives, might not name Jaffe and Loeb, both long identified with the liberal element in Equity.

However, Loeb for more than a year has been telling friends that, after being a council member for 16 years, he was determined not to be a candidate for re-election. Various professional and personal reasons motivated the decision, he has said. Jaffe is also known to have expressed a desire not to serve another term, chiefly for reasons of health.

The statement said that the committee "recognizes the long and able service of Loeb and Jaffe and regrets their decision not to run for re-election." Vera Allen, Leo G. Carroll, Alexander Clark, Frank Fay and Ruth Hammond are other council incumbents not named by the committee for re-election.

### Case of Fay

In the case of Fay, it has been taken for granted, ever since he was the center of a bitter factional row in the union several years ago, and was officially reprimanded by the council, that he would not be

(Continued on page 60)

## N.Y. Bd. of Education Would Sponsor Circuit Of Community Theatres

There's a strong possibility that next season will see the inauguration of a community theatre circuit throughout four of New York's five boroughs. Project would be under the sponsorship of the Board of Education and would be an extension of the recently introduced Equity Community Theatre weekend offerings at the Clinton Community theatre, Bronx. Circuit would cover all boroughs except Staten Island.

The last of the Clinton productions, offered at an admission fee of 50c plus 10c tax, will be given the weekend of April 14-16. Project, which began in February, offered the public a series of four plays at a total charge of \$2.40 including tax. Cost of all four presentations will total around \$6,000.

Judging by the coin taken in on the three shows already offered and the advance interest in the forthcoming production, ECT expects to end up in the black with a little over \$6,000 in the till. The \$6,000 cost covers payment to all ECT participants of the basic minimum rates asked by their respective unions. It permits the actors to take home \$40 for each weekend's work.

Net receipts on the three shows already produced total over \$4,400.

## Slavenska Leg Injury Cancels Caribbean Tour

Caribbean four-week tour of Mia Slavenska and troupe, set for April, has been cancelled by Columbia Artists Mgt. due to leg injury sustained by the ballerina. Miss Slavenska strained a ligament last month in York, Pa., while on tour, and for remainder of her U. S. engagement she did pant mostly, doing one role in "Salome," while Anna Istomina replaced in other parts.

Slavenska troupe of 12 has been doing a six-month tour of the U. S. this season. The Caribbean booking will be filled next year, following another American tour. Miss Slavenska will also rejoin the Ballet Russe de Monte Carlo next fall as guest star during its N. Y. run.



## Plays Out of Town

### The Son

Hollywood, March 30.  
Circle Theatre production of drama in three acts (15 scenes and prolog) by William Saroyan. Directed by Ross Bagdasarian; technical director, Jerry Epstein. Production supervised by Jerry Epstein. At Circle theatre, Hollywood, March 30, '50; \$2.40 top.  
Kathleen Douglas Forrester.

Wendy Waldron  
Nurse Leonora George  
Dr. Willis Scott Frank Borgman  
Stephen Gregory Sydney Chaplin  
Jesse Rexford (Aged 10) Barry McCormick  
Ann Rexford (Aged 7) Naomi Stevens  
Mark Rexford Clarke Gordon  
Stage Manager Herman Schornstein  
Miss Cannon Harriet Pratt  
Avondale Muggersidge Keith McConnell  
Kerry John Forrester Charles Bianco  
Mary Jeffery Francis E. Williams  
Douglas (Aged 10) Dickie LeRoy  
Jean Rexford (Aged 7) Isa Ashdown  
Jesse Rexford (Aged 17) Ronald Munns  
Dewey Bernard Hamilton  
Third-Base George Cronas  
Birmingham Herman Schornstein  
Uncle Frank Borgman  
Douglas (Aged 17) William Schallert  
Miss Williams Jean Siroc  
Auntie Palmer Forrester Pat W. Forrester  
Frederick Forrester Eugene Bauman  
Donald Lucas Patrick Miller  
Gordon Lucas Erik Nielsen  
Henry Lucas Robert Sherman  
Jean Rexford Isaac Catherine Gittings  
Call Girl George Cronas  
Passersby Norma Topaz, Catherine Gittings, Bernard Hamilton, Herman Schornstein.

Remember, Joe, the barside philosopher in "The Time of Your Life"? If you've ever wondered what chain of circumstances led him to Nick's waterfront saloon in Frisco, here is your answer.

This new William Saroyan script is the story of Joe's life, from his birth (out of wedlock) to the day he wandered into Nick's to dispense his (and Saroyan's) philosophy and brighten the sombre lives of the Embarcadero characters who made Nick's their headquarters. It is a story of a man's constant groping for an unattainable something, of frustration, of heart-break. Through it runs the recurrent Saroyan theme that most people do not live, they merely exist, but that the potentialities of a great life are available to those who reach out for something better.

As is to be expected, the characters are finely etched and the writing is excellent. It is not a great play, but it has a capacity for greatness. In its present state it is purely experimental theatre; certainly commercial production would be prohibitive because of an abnormally large cast and numerous set changes. But the elements of another "Time of Your Life" are here. Elimination of the many extraneous characters, a general tightening and a rewrite of a weak third act could make this a Broadway possibility.

In giving the script to the Circle Players, Coast little theatre group, Saroyan has again expressed his belief that this is one of the finest acting companies in the country. The cast more than lives up to his expectations. As an ensemble job of acting, it is excellent. Virtually every member of the company deserves credit. Special standouts are William Schallert in the title role; Sydney Chaplin, who has gained in acting stature in the last year, as the real father; and Clarke Gordon, Naomi Stevens, and Francis E. Williams, in the larger supporting roles, and Frank Borgman, Charles Bianco, Delores Dahl, Tudor Owen, Keith McConnell and moppets Dickie LeRoy, Isa Ashdown and Barry McCormick in lesser parts.

Playwright's cousin, Ross Bagdasarian, rates a hand for his first directorial job, made more difficult by the fact that the production is in the traditional central staging technique of the Circle theatre. Kap.

### Going Home

Toronto, March 30.  
New Play Society production of drama in three acts (six scenes) by Morley Callaghan. Directed by Morley Callaghan. Mavor Moore; sets, Herbert Whitbread; lighting, Tom Nutt. Royal Museum theatre, Toronto, March 30, '50; \$3 top.  
Andrew Aikenhead Robby Robins  
Anna Michael Aikenhead Gerry Saracini  
Dave Don Harron  
Ben Gans Pegi Brown  
Shelia Aikenhead Margot Christie  
Huck Farr Jack Medhurst  
Bill Johnson Calvin Whitehead

In now devoting his energies to the play form after his success as a novelist and magazine short-story writer, Morley Callaghan is progressively developing a writing career that now finds the spoken word and visual action on stage a definite challenge as a further literary medium. In his second play to be produced, he uses the classic theme of guilt and, in "Going Home," there is a bit of Hamlet and the mythology of Oedipus Rex in Callaghan's modern story of a wife and son rejected.

The play is poetic in its writing and divorced from the current radio technique in the theatre of short scenes of culminating action. This is a play in the old tradition

of three acts, but with the modern poetic overtones in dialog that, despite appeals to the intellect, have made "Streetcar" and "Glass Menagerie" commercial successes in the theatre. Not that Morley Callaghan apes the Tennessee Williams style; his "Going Home" simply falls within this invigorating new genre in the theatre that is now being adopted by younger writers.

Briefly, the plot deals with a young man who leaves home because he knows that the nurse who is attending his invalid mother has become his banker-father's mistress. When the mother is sent to a mental hospital on the claims of the husband that she is deranged, the threat of inherited insanity covers over the young hero and his sister. The subsequent death of the mother brings the boy home later to discover that the nurse is now his father's wife. That she, too, has a son whom she wishes to inherit the family estate, this coupled with her resentment at the return of her stepson to his rightful heritage, produces the major conflict. When the two boys quarrel over the attentions being paid to the hero's sister by his now-stepbrother, the resulting fist-cuffs on the dock of the summer home ends with the new Mrs. Aikenhead's son being knocked into the water "to cool off." However, when the boy's body is recovered the following morning, the second Mrs. Aikenhead accuses her husband of murder and the banker's own son permits the father to be arrested in revenge for infidelity and their mutual sense of guilt.

The younger Aikenhead tries to crush his own conscience and remorse by going on a bender and an attempted rape in a hotel room of a girl he really loves. Symbolically, the girl is his own conscience speaking when she talks him out of his lust and exhausts all his bitterness and malice toward his father. The boy, next morning, confesses the details of the fatal fight to the police, and the curtain goes down on father and son, now joined in their individual guilts, but prepared to put their past misdeeds behind and look to the future.

Gerry Saracini, as the vengeful son, gives a strong portrayal, but must play the role with greater speed. Robby Robins, as the girl, gives a splendid and poignant performance; and Don Harron, as the drowned stepson, does an admirable job of acting. Robert Christie, as the haunted husband and father, turns in his usual fine work; and Jack Medhurst has a brief bit as a wandering hotel-lobby wolf that could be pointed up. Pegi Brown lacks the feel of the role as the hero's sister but this could be obliterated by a bit of not-too-difficult rewriting on the author's part. In what should be a haunted, poetic figure in the tragedienne tradition, the usually capable Margot Christie gives an interpretation of a venomous haridan devoid of charm and entirely lacking in audience sympathy in a role that should be marked by poetic grandeur, dignity and a haunting quality. With greater directional speed and some recasting, "Going Home" has fine Broadway possibilities. Herbert Whitaker's sets are neatly imaginative and effective.

McStay.

### All Flags Flying

Philadelphia, March 30.  
American Foundation of Dramatic Arts production of Bessie V. Hicks' Players in drama in three acts by Martha Pittenger. Directed by Hale McKee. At the Players and Players Clubhouse, Philadelphia, March 30, '50.

Author of this new play, given its world preem here by the Bessie V. Hicks Players, one of the best-known and most experienced of local little theatre groups, has had considerable theatre experience, having had plays produced during the last 14 years in Pasadena, Miami and on Cape Cod. "All Flags Flying" deals with members of a band. The setting of the play is the "green room," headquarters and rehearsal hall in downtown New York, of Garrigan's band, a top name outfit.

Miss Pittenger has unusual talents at characterization and dialog, and her deft combination of the two gifts gives "All Flags Flying" its distinctive touch. Whether the play has enough sinews or meaty substance to make it suitable material for commercial presentation is something else again. Preem here was watched by a number of scouts from Broadway and representatives of both stage and screen producers, and what they saw was an unusually smooth and workmanlike performance by the Hicks Players.

Under the knowing and able direction of Hale McKee, this little (Continued on page 60)

## Play on Broadway

### The Wisteria Trees

Leland Hayward & Joshua Logan presentation of drama in three acts (four scenes) by Joshua Logan, based on Anton Chekhov's "The Cherry Orchard." Stars Helen Hayes; features Kent Smith, Walter Abel, Peggy Conklin. Directed by Joshua Logan; setting and lighting, Jo Mielziner; costumes, Lucinda Ballard; musical arrangements, Lehman Engel. At Martin Beck, N.Y. March 29, '50; \$4.80 top weeknights, \$6 weekends (\$7.20 opening).  
Dolly May Vinie Burrows  
Martha Peggy Conklin  
Henry Arthur Henry Maurice Ellis  
Henry Loper Kent Smith  
Scott Alonzo Bosan  
Lucy Andree Rameil Helen Hayes  
Antoinette Bethel Leslie  
Cassie Georgia Burke  
Gavin Leon Andree Walter Abel  
Lawman Witherspoon G. Albert Smith  
Jacques Oddie Davis  
Peter Whitfield Douglas Watson  
Solo Singer Maude Simmons  
Children, party guests, servants: Irene Tredevel, Ralph Lubiano, Jr., Patsy Carol, Mary Vallee, Ellen Cobb Hill, Kitty Snapper, Patricia deCoursey, Elisa Toca, Bentley Wallace, Emory S. Richardson, Reri Grist, Duke Williams.

"The Wisteria Trees" is absorbing but unexciting. Despite its distinguished authorship, stunning production, superb direction and persuasive performance, it remains curiously untheatrical. Although it should have a reasonably good run, it is only an outside prospect to repay its investment, at least on the Broadway engagement.

The work is billed as "a new American play" by Joshua Logan, based on Chekhov's "The Cherry Orchard." Despite liberal adaptation here and there, it retains the essential outline and quality of the original. The locale is changed from turn-of-the-century Russia to the south of approximately the same period, but the basic situation of decaying aristocracy and threat of impending loss of the ancestral estate is similar. And, like Chekhov, the new version relies on character and mood rather than action.

The result is steadily interesting, but somewhat static and, in spite of Logan's expressive staging and the generally brilliant performances, oddly remote. Yet, "The Wisteria Trees" is agreeable enough, at times even fairly touching. It is a compassionate tale, retaining much of Chekhov's gentle, rueful humor. But like the doomed characters with whom it deals, it seems a bit anemic, ineffectual and, in the end, disappointing.

As the devoted, impractical, pathetic mistress of the plantation, Helen Hayes gives an expert, winning, affecting performance, with several heart-wringing moments. But virtuoso actress though she is, she is unbelievable as the irresistible Louisiana siren with a lurid Parisian past. Kent Smith is convincingly vigorous and blunt as the new-rich "turkey-neck" who buys the estate and, when the mistress refuses to marry him in order to save it, orders the wisteria trees chopped down and the old mansion razed. Walter Abel is deftly fumbling as the heroine's inept brother, although the part is somewhat indefinite. Peggy Conklin is quietly poignant as the spinster poor relation.

Of the non-effective players, Bethel Leslie contributes a moving, portrait of the confused but determined daughter, Douglas Watson looks somewhat athletic and seems a bit too forthright as the rebellious poet, but Oddie Davis, Alonzo Bosan, Georgia Burke, G. Albert Smith and Vinie Burrows are strikingly effective in supporting roles. Jo Mielziner's atmospheric, skillfully detailed setting is enormously helpful, Lucinda Ballard's costumes are a valuable contribution, and the musical accompaniment arranged by Lehman Engel also adds to the mood.

Not so many years ago, "The Wisteria Trees" might have been a goldmine. But with a \$22,000 operating nut and a capacity of \$33,000, the production can net a maximum of only about \$6,000 a week. That means it will take 15 weeks of sellout business to get out of the red. With summer, and its usual boxoffice lull, only a couple of months away, that's a tough outlook.

But the \$225,000 advance sale, plus the powerful Hayes draw, promises at least a moderate run, with a couple of months of top grosses. That brings sizable returns for the star, who gets 10% of the gross; the author-director, who gets a total of 13%; and the theatre.

Everything considered, it seems likely that a major share of the investment may be earned back on Broadway, with a possibility that the balance might be regained on a subsequent tour (if the operating expense can be reduced) and a possible film sale. If some of the offstage incidents of the play could be written into the scenario, "Wisteria" might become an enthralling picture. Hobe.

## Inside Stuff—Legit

Regarding the recent VARIETY survey of the frequency with which the drama critics of the New York dailies use the first-person singular pronoun in their reviews, Brooks Atkinson, of the Times, explains that his practice of not doing so is primarily a matter of the paper's policy. Use of the first-person pronoun indicates that the views expressed in a review are merely the personal opinions of the critic rather than official judgments of the paper. On that basis, he feels, the "I" pronoun is not an indication of ego on the part of the writer, but on the contrary, tends to be an expression of modesty.

Before the war, when the supply of newsprint permitted British papers to run larger editions, he wrote a Sunday column on the Broadway theatre for the London Telegraph, Atkinson recalls. In those pieces, he frequently used the first-person pronoun, since Telegraph policy permitted it. Moreover, he occasionally uses "I" in his Sunday articles for the Times, since there is more latitude in that edition. But in his reviews in the weekday editions, he avoids the first-person, in conformity with policy.

Relatively few recognizable names are among the 69 listed backers of "Great to Be Alive," musical comedy presented by Vinton Freedley, in association with Anderson Lawler and Russell Markert, at the Winter Garden, N. Y. Included are attorney Samuel Becker, \$1,750; retired Admiral J. W. Bunkley, \$500; radio scripter Elaine Carrington, \$1,750; Gordon Cramer, assistant treasurer of the Alvin theatre, N. Y., \$3,500; Marguerite (Mrs. Howard) Cullman, \$3,500; Mrs. Charles Edison, wife of the ex-governor of New Jersey and ex-secretary of the Navy, \$3,500; Freedley, \$1,333; Mrs. Eleanor F. Johnson, the producer's daughter, \$1,750; his son, TV producer Vinton, Jr., \$1,750; attorney Walter F. Liebman, \$3,500; Gladys Markert, sister of the co-producer, \$1,417; talent agent Barron Polan, \$1,000; actress Helen Menken, \$3,500; producer Dwight Deere Wiman, \$3,500. Production was financed at \$175,000.

Unlike most theatre professionals, Richard Rodgers avoids first-nights as much as possible. The composer-producer has found that even when it's not one of his own shows, the nervous tension makes the occasion an ordeal. Consequently, he attends only his own premieres and the few others that, because of friendship with those involved, he cannot avoid. Instead, he sees most shows a week or so after the opening, when the atmosphere is relaxed.

Similarly, Rodgers always tries to avoid the critics at the few openings he does attend. He figures that the aisle-sitters are on a spot, so he doesn't want to make their position any more difficult by talking to them. He makes a particular point of that policy at his own shows, of course.

## Legit Bits

Hope Miller has taken over the ingenue lead, with featured billing, in "Now I Lay Me Down to Sleep," succeeding Jacqueline Dalya, who withdrew from the cast Saturday night (1). Miss Miller had previously played a small part.

Robert E. Sherwood sails Friday (7) on the Queen Mary to spend the spring and early summer at his place in Surrey, England. While abroad he will complete his new play with an early western locale . . . Celeste Holm signed to star in Louis Verneuil's "Affairs of State," which Richard Kraker has scheduled for fall production, possibly with Richard Whorf featured and designing the scenery. . . . Ann Crowley will succeed Allyn McLerie for the road tour of "Miss Liberty."

Carl Fisher, house manager of the Hudson, N. Y., is on jury duty this week and next. . . . Madeleine Carroll has taken a summer place in Connecticut. . . . Michael Todd's "Peep Show" will be staged by Hassard Short, with scenery by Howard Bay and costumes by Irene Sharaff. . . . Louis Calta, of the N. Y. Times drama staff, is due back on the job next week after minor surgery. . . . Producer Herbert J. Freizer due back today (Wed.) from South Carolina.

Robert Ross will direct the nine-week operetta season this summer in the Municipal stadium, Houston, with Vivian Altfeld as choreographer, Robert Scheerer associate choreographer and Jay Blackton musical director. . . . Sam Zolotow was re-elected president of the Drama Desk, Broadway legit reporter group, at its monthly meeting Monday (3). Also renamed were Vernon Rice as vice-president, Marie Torre, treasurer, and Leo Shull, secretary. . . . Forrest C. Haring, general manager for Dwight Deere Wiman and operator of the John Drew theatre, East Hampton, L. I., sails today (Wed.) on the Mauretania to visit Dublin, London and Paris.

Literary and play agent Leah Salisbury due on the Queen Mary today (Wed.) from England. . . . Alfred de Liagre, Jr., is not considering a production of Michael Linenthal's "Facade," but is concentrating on plans for a fall presentation, possibly in association with the Playwrights' Co., of Philip Barry's posthumous "Second Threshold," which Robert E. Sherwood has revised. . . . Willard Swire, Actors Equity assistant secretary, planes April 15 to England, to be gone five weeks. . . . "South Pacific," after a year's run, now has a record advance sale of over \$800,000. The Damon Runyon Fund has sold 2,379 tickets at a gross price of \$65.162 and a profit to the charity of \$55,399.

Roger L. Stevens, co-producer with Peter Lawrence of the forthcoming "Peter Pan" revival co-starring Jean Arthur and Boris Karloff, returned Friday (31) from a Florida vacation. . . . Playwright

Reginald Denham, who sustained a broken leg when he was struck by an auto last summer, is getting around on crutches. His and Mary Orr's (Mrs. Denham) "The Platinum Set" recently opened a provincial tryout in England. . . . Pressagent Anthony Buttitia goes to the Coast this weekend to start his season with the Los Angeles and San Francisco Civic Light Opera. . . . Harold Clurman will stage the Louis Calhern revival of "King Lear," to be presented next season by Robert L. Joseph.

Russell George is understudy for Cornell MacNeil, male lead in "The Consul," and continues as a member of the vocal chorus of "Lost in the Stars." . . . Hassard Short will stage the musical version of Booth Tarkington's "Seventeen," adapted by John Cecil Holm and Stella Unger, with lyrics by Miss Unger and music by Alec Templeton, which Sammy Lambert has scheduled for early fall production. . . . Shirley Potash, secretary to Oscar Hammerstein, II, will accompany the Hammersteins to London for the presentation of "Carousel." . . . Stunt pressagent Saul Richman, working with Joseph Heidt on the Theatre Guild's "Arms and the Girl" production. . . . Harry Kline is company manager, Leo Freedman pressagent, Abner D. Klipstein associate and Alan Anderson and Robert Linden stage managers of "Wisteria Trees."

Legit producer-pressagent Jean Dalrymple sustained a severe head injury last week in a fall in bathtub. . . . Celeste Holm signed by Richard Kraker to star on Broadway next fall in "Affairs of State," by Louis Verneuil. . . . Film dance director Busby Berkeley plans to produce-direct "It's an Old Kansas Custom" on Broadway in the fall. The show will be a musical, with book by Paul Wellman, score by Walter G. Samuels and lyrics by Charles Newman. . . . The new Elmer Rice play, slated for Playwrights' Co. presentation next season, is titled "Love Among the Ruins," and may star Betty Field, the author's wife. Rice's revised "Not for Children," is still held up by casting difficulties. The Rices sail April 18 for a two-month visit to the Near East.

### Mt. Playhouse Season

Pittsburgh, April 4.  
Mountain Playhouse, Jenners-town, Pa., the oldest strawhat in this area, opens for 1950 on June 3, with "Born Yesterday." John Cameron has been engaged as director for the warm-weather lineup, which will run through middle of October.

James Stoughton and Louise Maust are the owners and producers of the Mountain Playhouse, which is situated on Lincoln Highway about 70 miles from Pittsburgh.



# Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 44th week of the season) and the corresponding week of last season:

|  | BROADWAY     | This Season  | Last Season |
|--|--------------|--------------|-------------|
| Number of shows current.....                     | 28           | 29           |             |
| Total weeks played so far by all shows.....      | 951          | 1,017        |             |
| Total gross for all current shows last week..... | \$640,200    | \$625,700    |             |
| Total season's gross so far by all shows.....    | \$23,646,600 | \$24,207,900 |             |
| Number of new productions so far.....            | 49           | 62           |             |
|  | ROAD         |              |             |
| (Excluding Stock)                                |              |              |             |
| Number of current touring shows reported.....    | 19           | 25           |             |
| Total weeks played so far by all shows.....      | 849          | 1,003        |             |
| Total road gross reported last week.....         | \$320,400    | \$538,000    |             |
| Season's total road gross so far.....            | \$17,252,744 | \$20,751,000 |             |

## 'Ear' Slim \$18,500, 'Kate' 26G, Chi; 'Chailot' \$19,100, 'Lives' \$13,900

Chicago, April 4.

Legit business here still marking time until the Lenten season ends next week.

"Madwoman of Chailot" ends its Guild subscription and should top previous take. "Ear" is getting some party trade and should build. "Kiss Me Kate" is hoping for the return of conventions after Easter. "Private Lives" dropped a bit from last week and exits April 8. Passover holiday, Saturday and Sunday (1 and 2), didn't help weekend take.

Nothing has been added to the sparse incoming schedule except a possible 10-day or two-week stay of Maurice Schwartz. "Miss Liberty" still is hovering around, but if business picks up, it looks as if there won't be an available house for some time.

### Estimates for Last Week

"Borscht Capades," Blackstone (2d wk) (1,358; \$4,400). Passover holiday hit weekend take with bright \$20,600 for the rest of the week.

"Kiss Me, Kate," Shubert (28th wk) (2,100; \$6,18). Dropped to \$26,000.

"Lend an Ear," Great Northern (1,500; \$4,94). First week registered slim \$18,500.

"Madwoman of Chailot," Erlanger (3d wk) (1,334; \$4,33). Last Guild week rolled in \$19,100.

"Private Lives," Harris (2d wk) (1,000; \$4,33). Lean \$13,900.

## 'STREETCAR' \$18,000 IN 9 PERFS. IN DETROIT

Detroit, April 4.

The Shubert's presentation of "Streetcar Named Desire" hit a poor \$18,000 in nine performances, ending Saturday (1). The 2,000-seater is dark until Sunday (9) when Margaret Webster's repertory comes in for a week. Mae West's "Diamond Lil" is scheduled for the following week. She opened the Shubert's season.

The Cass reopened Monday (3) for its second presentation this season of "Death of Salesman."

## Mitchell-'Salesman' Strong \$24,900, Cleve.

Cleveland, April 4.

"Death of a Salesman" topped \$24,900 in its second week at the Hanna here ending Saturday (1). Gross for the eight-performance stand bettered previous week's strong \$23,400.

Play, starring Thomas Mitchell, is current at the Cass, Detroit.

## San Carlo Opera Wow \$39,000 in Toronto

Toronto, April 4.

First venture into legit of the Odeon, plush showcase of J. Arthur Rank's trans-Canada chain of film houses, saw the San Carlo Opera Co. racking up a smash \$39,000, with 2,313-seater scaled at \$4.20 top.

"Carmen," "Madame Butterfly" and "Aida" saw standees turned away at \$1.50. Other near-capacity audiences turned out for "La Traviata," "Faust" and "Il Trovatore," but less audience-response to "Pagliacci," "Barber of Seville" and "Cavalleria Rusticana."

### NELLE'S SWITCH

Pittsburgh, April 4.

Anthony Nelle, one of fixtures with Civic Light Opera Assn. since its inception locally, isn't returning as choreographer this summer. He's going to St. Louis instead to stage the ballets for the Muny Opera in that city.

## Monte Carlo Ballet Near \$28,000 in Montreal

Montreal, April 4.

Ballet Russe de Monte Carlo did a near \$28,000 for eight performances last week at His Majesty's, 1,579-seater, with prices scaled from \$4.

Next few weeks for Montreal's big legit house should be busiest of season. "There Goes Yesterday," Canadian revue, opens April 10 after a cross-country tour; "Streetcar" is slated for May 1, to be followed by Mae West in "Diamond Lil." The Ballet Theatre is tentatively set for a May 22 opening but final contracts have yet to be signed.

## 'LADIES' NICE \$7,000 LEADS SAGGING L.A.

Los Angeles, April 4.

Local legiters staggered last week, and current Holy Week is expected to supply another slash. Pair of record heat days and advent of Passover generally were blamed for slump.

Current frame finds five houses alight, Biltmore having rekindled last night (3) with "The Silver Whistle," starring Lloyd Nolan.

Estimates for Last Week  
"Good Night, Ladies," El Capitan (1st wk) (\$2,40; 1,142). Drew good notices on Monday (27) opening and hit nice \$7,000 for frame. Below hopes but plenty profitable.  
"Of All Things," Century (2d wk) (\$3,60; 382). Slipped badly on first full frame, \$2,500 take being below operating cost.

"Strange Bedfellows," Las Palmas (2d wk) (\$3,60; 388). Below expectations at \$4,900 for full week but profitable.

"The Banker's Daughter," New Globe (8th wk) (\$2,40; 299). Slipped further into the red with \$3,600.

## Paris Ballet Disappoints In Pittsburgh at 16½G

Pittsburgh, April 4.

Les Ballets de Paris wound up first U. S. tour last week at Nixon with a disappointing take. French company got only \$16,500 at \$3.50 top, way under expectations. Although biz started slowly, history of Les Ballets has been a big pick-up following the notices. In Pittsburgh, critics were just as kind as they were everywhere else, but anticipated lift after the reviews didn't materialize.

Parisian troupe flew home after the Nixon engagement to prepare for the annual season in Paris but returns in the fall, again under management of Shuberts, for a much more extensive itinerary. Nixon is currently dark again, and will stay so until April 17 when "Brigadoon," originally here in September, 1948, comes back again. Following week house gets Mae West in "Diamond Lil" and that'll be the finale for historic playhouse. Wrecking crews move in May 1 and building comes down for Aluminum Co. of America's new skyscraper.

## Woolley-'Dinner' \$18,200 in Split Wk.

Vancouver, April 4.

Monty Woolley in "The Man Who Came to Dinner" drew a fair \$18,200 in eight performances last week, seven of which were played at the International Cinema here.

Show gave one performance at the Junior high school auditorium, New Westminster, B. C., Monday (27), coming here Tuesday (28) and playing through Saturday (1).

## 'Okla.' Good \$27,600 In 2 Dates in South

Atlanta, April 4.

Theatre Guild's national company of "Oklahoma!," with Ridge Bond as Curley and Patricia Northrop as Laurie, did a tremendous \$27,600 in five-day, seven-performance stand at Tower theatre closing Saturday (1). This marks the third time in less than two years that Atlantans have seen the musical. Top price was \$3.60, with tax.

Musical took in \$2,600 at the Poche, New Orleans, March 26.

Katharine Cornell will open tonight (Tuesday) in three-day, four-show stand at Tower in "That Lady."

Susan Peters generated such enthusiasm at Penthouse theatre in "Glass Menagerie" last week that management announced that season would be extended one more week and Miss Peters would return in "Menagerie." "Menagerie" grossed \$7,400.

Current at the Penthouse is "The Philadelphia Story," starring Sarah Churchill, her second appearance at the Penthouse.

Meanwhile, Penthouse Theatre No. 2, in ballroom of Roosevelt hotel, Jacksonville, continues to fare well. Kay Francis did \$5,500 in "Let Us Be Gay," which closed Saturday (1) night.

## 'Roberts' Sock \$30,600, Hub

Boston, April 4.

Metropolitan Opera Co., in for a nine-performance stand at the Opera House last week at \$8.40 top, wound up with a smash take in the neighborhood of \$30,600. All nine performances, with the exception of "Die Walkure," went clean; the Wagnerian production failed to fill up about 50 of the \$8.40 seats. Despite the take, a substantial deficit will have to fall back on the guarantors, chief reason being the large number of very heavy productions scheduled here with commensurate stagehand output.

"Mister Roberts" still wowing at the Colonial in its fourth week, took in almost \$30,000 with few vacant seats at matinee Saturday (1). "Riverside Drive" opened last night at the Plymouth for one week. Plenty of prospects are in sight now to keep the season going strong through May.

## Emerson-'Goodbye' 18G In 2d Week, Wash.

Washington, April 4.

"Goodbye, My Fancy," Faye Emerson starrer at the Gayety, built in its second and final stanza to a near \$18,000, with SRO over the weekend. Comedy chalked up an impressive \$34,500, at \$3.60 top, in its fortnight stint at town's newly converted 1,500-seat legit. Unusual pattern of Sunday, instead of Monday, performance, because of star's TV commitment, hurt the first week.

A solid \$21,000 advance for Judith Evelyn in "Streetcar Named Desire" indicates the prizewinner may hurdle the \$4.20 tab, which is unusually high for this town. Show bowed in last night for a three-week run.

## Mae-'Lil' Disappoints \$20,000 in Split Week

St. Paul, April 4.

Mae West in "Diamond Lil" took in a disappointing \$20,000 in four engagements last week. Show played the Orpheum, Kansas City, Sunday (26); the Stuart, Lincoln, Nebraska, Monday-Tuesday (27-28); the KJNT theatre, Des Moines, Thursday-Friday (30-31) and the Auditorium here Saturday (1). Show is current at the Lyceum, Minneapolis.

## 'Brig' 28G in Split

Columbus, O., April 4.

"Brigadoon" grossed about \$28,000 last week in eight performances evenly split between the Hartman here and the Victory, Dayton. Musical played former Monday-Wednesday (27-29), coming here Thursday (30) and running through Saturday (1). Take for the Dayton engagement was near \$14,200, while stand here registered around \$13,800.

Show is at the Royal Alexandra, Toronto, this week.

## Pre-Easter Doldrums Grip B'way; But 'Wisteria' Big \$20,000 First 5, 'Great' \$29,900, 'Consul' SRO \$28,200

Broadway, now in the depth of the annual pre-Easter slump, gets a welcome lift next week with the traditional Easter week zoom. Thereafter, business will probably taper off steadily through the balance of the spring and into the first half of the summer, with the seasonal upturn due in mid-August.

Attendance, which had bounced upward the preceding week, fell back again last week. Receipts were down all week, but hit bottom with the Jewish holiday Saturday (1). This (Holy) week will depress takings even further, with the usual comeback starting Friday night (7). The total gross last week for all 28 shows was 71.69% of capacity a drop of 6.07% from the preceding week.

At least two closings are due this week and one more next week.

Estimates for Last Week  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Arms and the Girl," 46th St. (9th wk) (M-\$6; 1,319; \$42,000). Dipped a bit with the general trend, to \$34,700.

"As You Like It," Cort (10th wk) (C-\$4.80-\$6; 1,064; \$27,000). Also felt the offish conditions; \$23,100.

"Caesar and Cleopatra," National (15th wk) (CD-\$4.80-\$6; 1,172; \$30,000). Shaw revival sagged to \$17,300.

"Clutterbuck," Biltmore (17th wk) (C-\$4.80; 920; \$22,600). Eased a bit with the field; about \$11,000.

"Cocktail Party," Miller (11th wk) (C-\$4.80; 940; \$21,600). Wasn't affected by the prevailing down-drift; went clean again; almost \$21,600.

"Come Back, Little Sheba," Booth (7th wk) (D-\$4.80; 712; \$20,000). Dropped to nearly \$8,000.

"Death of a Salesman," Morosco (60th wk) (D-\$4.80; 914; \$23,800). Also reacted to the downbeat; \$16,700.

"Detective Story," Hudson (54th wk) (D-\$4.80; 1,016; \$23,675). Eased with the field; \$14,700.

"Devil's Disciple," Royale (6th wk) (C-\$4.80-\$6; 1,035; \$27,500). Also felt the general slowdown; \$22,400.

"Gentlemen Prefer Blondes," Ziegfeld (17th wk) (M-\$6; 1,628; \$48,244). Sold out again at all performances; over \$48,200.

"Great to Be Alive," Winter Garden (2d wk) (M-\$6; 1,510; \$42,000). Theatre parties are helping this new musical get going in the face of mixed notices and unfavorable general conditions; no clear indication as yet as to its ultimate chances, but first full week's gross was profitable \$29,900.

"Happy Time," Plymouth (10th wk) (C-\$4.80; 1,063; \$29,019). Reacted to the general trend; \$27,800.

"Howdy, Mr. Ice of 1950," Center (45th wk) (R-\$2.88-\$3; 2,964; \$58,000). Closes next week; eased to \$16,300.

"I Know My Love," Shubert (22d wk) (CD-\$4.80; 1,391; \$33,000). Also felt the heavier going; \$18,400.

"Kiss Me, Kate," Century (65th wk) (M-\$6; 1,645; \$46,650). Ebbed somewhat to \$44,500.

"Lost in the Stars," Music Box (22d wk) (M-\$5.40; 1,012; \$26,600). Also off slightly to almost \$22,000.

"Member of the Wedding," Empire (13th wk) (D-\$4.80; 1,082; \$24,000). Moved downward a few nitches to \$22,300.

"Miss Liberty," Imperial (38th wk) (M-\$6.60; 1,400; \$44,500). Irving Berlin-Robert E. Sherwood musical closes next Saturday (8) and goes on the road; off to about \$20,000.

"Mister Roberts," Alvin (11th wk) (CD-\$4.80; 1,360; \$34,278). Holdover smash goes on setting straight-play boxoffice records and amassing dividends; rose a little to \$29,100; laying off this week.

"Now I Lay Me Down to Sleep," Broadhurst (5th wk) (CD-\$4.80; \$8; 1,160; \$29,500). Continuing on week-to-week basis at reduced nut; \$15,100.

"South Pacific," Majestic (52d wk) (M-\$6; 1,659; \$50,186). Nothing affects the standee-limit attendance of this Mary Martin-Ezio Pinza steamroller; as always over \$50,600; lays off this week.

"Texas, Lil' Darlin'," Hellinger (19th wk) (M-\$6; 1,543; \$42,000). Anthony Brady Farrell production is getting a steady operating

profit, but eased with the pack; \$22,400.

"The Consul," Barrymore (3d wk) (M-\$4.80-\$6; 1,066 \$28,200). Gian-Carlo Menotti opera has gotten away to a strong start; SRO again at \$28,200.

"The Innocents," Playhouse (8th wk) (D-\$4.80; 819; \$18,740). Chiller dipped slightly, but continues to make an operating profit; \$11,200.

"The Man," Fulton (11th wk) (D-\$4.80; 966; \$23,000). Suspense meller closes Saturday (8); \$4,800 last week.

"Velvet Glove," Golden (14th wk) (CD-\$4.80; 769; \$18,127). Also felt the downbeat, but is continuing indefinitely; around \$6,600.

"Where's Charley?" St. James (76th wk) (M-\$6; 1,509; \$37,800). Topped \$33,200.

"Wisteria Trees," Martin Beck (1st wk) (D-\$4.80-\$6; 1,214; \$33,000). Helen Hayes starrer premiered Wednesday night (29) to four favorable notices; two pans and two straddles; show has over \$200,000 advance sale, and got away fast, with the first five performances grossing almost capacity at \$20,000.

### Opening

"Cry of the Peacock," Mansfield (D-\$4.80; 1,041; \$26,000). Play by Jean Anouilh, adapted by Cecil Robson, presented by Don Medford & James Colligan; production was financed at \$65,000, cost about \$75,000 to bring in (including bonds) and will break even at around \$15,000; scheduled to open tomorrow night (Thur.), but may be postponed until next Tuesday (11).

### Future Dates

"With a Silk Thread," April 12 at Lyceum; "Peter Pan," April 24 at Imperial; "Tickets, Please," April 27 at Coronet; "Phoenix Too Frequent" and "Freight," April 29 at Fulton; "Brigadoon," May 2 at City Center; "The Liar," May 10 at Broadhurst; "Streetcar Named Desire," May 23 at City Center.

## Peacock' Poor \$8,000, Philly

Philadelphia, April 4.

Philly is sans legit this week, and the prospects for the rest of the season are very bleak.

Molly Picon opens a single week's engagement at the Shubert next Monday (10) in the Yiddish musical, "Abi Gezunt." The Locust will relight April 17, with a world preem of the comedy, "House on the Cliff," with Fay Bainter and Ernest Truex, and on the 24th, the Forrest gets the musical, "The Liar," also a world preem. Both these last two are skedded for two-week bookings. Mike Todd's new revue, "Peep Show," is mentioned for early or middle May.

"Cry of the Peacock," which got decidedly mixed notices—one pan, one rave and one fairly good—look in about \$8,000 in its single week at the Locust at a \$3.90 top. Cutrate First Nighters' Club was used Monday and Tuesday.

## Cornell-'Lady' Neat \$24,300 in 3 Stands

New Orleans, April 4.

"That Lady," with Katharine Cornell, took a vigorous \$24,300 for seven performances in three engagements last week. Show played the Texas, San Antonio, Monday (27); the Metropolitan, Houston, Tuesday-Wednesday (28-29) and the Poche here Friday-Saturday (31-1).

Show is playing a trio of engagements again this week.

### Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).  
"House on the Cliff" (C)—Peggy Wood, Joseph Moon and Roger Stearns; Leo Mittler, director.  
"Peter Pan" (C-D)—Peter Lawrence; John Burrell, director.  
"Phoenix Too Frequent"—"Freight" (Double-Bill) (D)—Stephen Scheur.  
"The Liar" (M)—Dorothy Willard and Thomas Hammond; Norris Houghton, director.  
"With a Silk Thread" (D)—Irving Kaye Davis; Elsa Shalley, director.



## Plays Abroad

### Fire-Weed

London, March 29.  
Jack de Leon presentation of drama in three acts by Nicholas Bela. Directed by Chloe Gibson. At "Q" theatre, Kew, March 28, '50.  
Jan..... John Charlesworth  
Katerina..... Nina Marriott  
Anton Bruckner..... Patricia Doonan  
Nicola..... Kenneth Law  
Jarmila Petry..... Mary Morris  
Benjamin..... Alaric Cotter  
Blinsky..... Gordon Tanner  
Dr. Waldon..... David Markham  
Vlashek..... Harold Lang  
Mrs. Petry..... Gladys Boot

This is a problem play of post-war conditions, from the angle of the swarms of lost and orphaned children running wild in enemy-occupied territory. It has sincere appeal to world conscience and is an interesting study of the humanitarian methods of rehabilitation. It will attract specialized audiences but is unlikely to be popular box-office.

Anton Bruckner heads a group of children who have lived in the mountains (locale unspecified) for four years, living by dodging police and welfare authorities, killing game and stealing the bare necessities of life. Jarmila Petry, an adolescent, has been living with him as his wife, always hoping one day she may be restored to her mother. Finally the organization for reuniting lost families tracks them down and, in Anton's absence, Jarmila is persuaded to go to the communal headquarters with the youngsters, and is restored to her mother. When she finds she is expected to leave her lover she refuses to go, and a tussle ensues between her newfound happiness in belonging to someone and her loyalty to her mate.

Mary Morris makes a tough, self-reliant young Amazon and Patricia Doonan a broody, suspicious young outlaw. Of the children, Alaric Cotter, a diminutive 12-year-old, gives a memorable performance as a Jewish orphan, showing unusual self-possession on his stage debut. Much of the credit of the production goes to Chloe Gibson for her direction. Clem.

### Branquignol (Crazy Show)

Paris, March 15.  
Robert Dhery production of revue in two parts by Dhery. Staged by Dhery. Music, Gerardo Calvi, lyrics, Francis Blanche. Features Colette Brosset, Christian Duval, Dhery, Rosine Luguet, Jean Carmet, Rene Dupuy, Les Sockettes (3), Henri Ferrari and daughter, Jacques Emmanuel. Sets by Yves Corbassiere and Henri Penner. At Theatre La Bruyere, Paris.

"Branquignol," the French Hellzapoppin type revue, is an enormously funny, high-spirited show. It starts with the audience plants, a character roaming around with a Henri IV getup, a woman who left her stove on and a plumber looking for a leaky faucet. Then a group of chuckle-producing acts and sketches which break into the yok area with the appearance of Christian Duval, and stays there the rest of the evening.

Built about the vague idea of presenting a high brow show under the auspices of a mythical marquis, the monacled, dandy m.c. gets kicked about and involved in the hilarious carryings-on. Show is well paced, and interspersed in the madcap goings-on are some first-rate variety acts and specialties. Henri Ferrari, ex-strong man, twists his daughter into horrifying knots, and Rosine Luguet does some nice tight rope stuff. Robert Dhery contrives a Chaplinesque skit replete with dream sequence, the enemy cop wearing wings and finding the girl of his dreams. The standout is Christian Duval, ex-

with his hilarious spoofing and miming of a symphonic accompanist gone mad and a phony magician. Jean Carmet is the perfect fey type and gets some rib-tickling effects with his dead-panning. Mosk.

### Off-B'way Shows

#### The Greener Grass (ACTORS STUDIO, N. Y.)

Occasional snappy dialog and some sharp characterizations fail to elevate this play from mediocrity. Major fault lies in its need for judicious editing. As it stands, yarn about a Negro film actress who passes for white, and kills herself when found out, lacks any emotional impact. Play also loses effectiveness through its tendency to lean a little too heavily on soap-box oratory.

Written by Edward Davidson, play is currently being offered by Actors Studio, off-Broadway Harlem operation. Group's policy of using mixed casts tends to become confusing in this initial production, where the motivation revolves around Negro discrimination. Top performance is turned in by Claudia McNeill, who appears as a manicurist in a comparatively short sequence. Rest of the cast, for the most part, also register good portrayals, with William Hairston as an unscrupulous Negro, Kenneth Hibbert as a hep Harlemite, and Greg Hunter.

Zaida Coles makes a pert appearance as the lead femme. Mannert Hubern's sets are excellent, considering the limited space. Warren Coleman and Frank Wilson did an okay job of direction.

#### Once in a Lifetime (CARNEGIE RECITAL HALL, NEW YORK)

"Once in a Lifetime" had better look to its laurels. Originally offered on Broadway in 1930, show fails to derive any new blood from this musicalized version, currently being presented by the newly-formed off-Broadway group, The Fifty. Two decades have taken a lot of the bite out of this Moss Hart and George S. Kaufman satire on Hollywood. Besides, the music, though interesting in spots, does little to give the comedy added zest.

Words and music for the show, which finishes a nine-day run at Carnegie Recital Hall, Saturday (8), were written by Julie Mandel. Of the numbers, "You Learn About Life in the Movies" offers some catchy lyrics, while "Take Heart" is standout in the ballad class. Later is given a sock rendition by Gilbert Adkins. Vivian Smith's choreography is tops for an off-Broadway presentation, especially in the "By a Bubbling Brook" sequence. Don Farnworth and the other dancers turn in some okay footwork.

### Garry Davis

Continued from page 2

people, including Paramount News, waited in vain. They were well supplied with refreshments until word came that the "citizen of the world," whom they had come to interview, would probably spend the long weekend at Ellis Island.

The former "Let's Face It" hooper—he was also understudy to Danny Kaye in that Broadway legit musical—has been a stateless resident of France for 23 months. He had renounced his American citizenship and was admitted by U. S. authorities as an "emigrant" under the French quota. His official dossier listed him as a "citizen of the planet Earth."

Reticent on any further press statements, Davis told VARIETY that "the street naturally gave him a kick"; that he "never had left show business," and that "perhaps I have been doing my stuff only on a bigger stage and to a bigger audience." This refers to his one-man cry against war and warmongering, but he is vocal on the fact that "I don't feel as if I have done anything personally; after all, this is not an original idea; it has been in young people's minds of all nations for a long time."

Reports of a mail-order romance with Audrey Peters, 25-year-old Los Angeles dancing teacher, are not entirely dismissed by the Davis family. He has never met her personally but his sister, Majorie, did meet her on the Coast.

Davis heads to Maine for a "rest" at the family's summer home in Bar Harbor.

## Plays Out of Town

Continued from page 58

### All Flags Flying

theatre group, which recently won recognition here by its capital presentation of Anita Loos' "Happy Birthday," has done a swell job by the Pittenger opus so the Gotham scouts had a chance to get a fair slant on the play's ultimate potentialities.

Characters in "Flags" are either members of the Garrigan band or those directly connected with it in a business way. Femme lead is Ellen Irish, vocalist with the outfit, who is generally known as Garrigan's girl although there is no affair—as yet. Principal male characters are Garrigan, who, on occasion, has wolfish tendencies; Rube, first trumpeter who is in love with Ellen, and Jeeter, another trumpeter who is married to Evelyn, the band's stenog, and who is fanatically jealous of her. He's a nerve-shocked war case and Miss Pittenger has striven mightily—and for the most part with success—to explain and make plausible his inordinate jealousy of his fellow bandmen, all of whom he suspects of being on the make for Evelyn. She, true to him at the beginning but possessed of a roving eye, has a yen for Garrigan and they have a rendezvous set which is discovered by Rube, who, in trying to be a good samaritan, gets placed in a false position and incurs Jeeter's suspicion. The latter commits suicide back of the bar in the rehearsal hall. For a while it looks as if the whole band might break up but affairs are finally straightened, with Rube and Ellen Irish pairing and Garrigan content to confine his activities to conducting the boys in their dance routines.

The atmosphere and lingo of dance band world both seem plausible and authentic. Miss Pittenger, who has been an educator and lecturer prior to and since her service in the Navy in World War II, seems to know her people and their ways of living.

Mary Mears, who plays Ellen Irish and who recently won plenty of local attention by her work in the Helen Hayes' role in "Happy Birthday," should be watched closely by commercial talent scouts. She has what it takes. Don Dubbins and Val Avery merit praise.

Martha Pittenger may not have rung the success bell too conclusively here but she has proved she has a keen sense of the theatre. Waters.

### Current Road Shows

(April 3-15)

"Borschtcapades"—Blackstone, Chi. (3-15).

"Brigadoon"—Royal Alexandra, Toronto (3-15).

"Death of a Salesman"—Cass, Detroit (3-8); Murat, Indianapolis (10-15).

"Diamond Lil"—Lyceum, Minneapolis (3-8); Davidson, Milwaukee (10-15).

"Harvey"—Paramount, Austin (3); Texas, San Antonio. (4); Music Hall, Houston (5); Aud., Lake Charles, La. (6); Murphy H. S. Aud. Mobile, Ala. (8); Poché, N. O. (10-15).

"House on the Cliff"—Shubert, N. H. (13-15).

"Julius Caesar"—Shubert, Detroit (10-15).

"Kiss Me, Kate"—Shubert, Chi. (3-15).

"Lend An Ear"—Great Northern, Chi. (3-15).

"Madwoman of Chaillot"—Er-langer, Chi. (3-15).

"Man Who Came to Dinner"—Capitol, Yakima, Wash. (3); Post, Spokane (4); Aud., St. Paul (7-8); Lyceum, Minneapolis (10-15).

Maurice Schwartz—Plymouth, Bost. (3-9).

"Miss Liberty"—Shubert, Bost. (10-15).

"Mister Roberts"—Colonial, Bost. (3-15).

"Oklahoma"—Bijou, Chattanooga (3-5); Ryman Aud., Nashville (6); Coliseum, Evansville, Ind. (7-8); American, St. Louis (10-15).

Molly Picon—Shubert, Phila. (10-14).

"Private Lives"—Harris, Chi. (3-8).

"Silver Whistle"—Biltmore, L. A. (3-15).

"Streeter Named Desire"—Gayety, Wash. (3-15).

"That Lady"—Lanier Aud. Montgomery, Ala. (3); Tower, Atlanta (4-6); Bijou, Birmingham (7-8); Hartman, Columbus (10-12); Playhouse, Wilmington (14-15).

"Tickets Please"—Shubert, N. H. (6-8); Plymouth, Bost. (10-15).

Webster—Shakespeare—Murat, Indianapolis (7-8); Shubert, Detroit (10-15).

## Philly's Hedgerow To Reopen With 'Conquer'

Philadelphia, April 4.

The Hedgerow Theatre will reopen its Moylan-Rose Valley playhouse Saturday night (8) after being dark since New Year's Eve. First show will be Goldsmith's "She Stoops to Conquer," which group added to its repertoire two seasons ago.

First novelty to be offered this season by Hedgerow will come along Tuesday (11) with "Nathan, the Wise," drama of the Crusades by Gotthold Lessing, written in 1779. Max Fischer, well-known in Europe, will be the guest director for this Lessing play. Hedgerow's 27th birthday will be marked on April 21 with presentation of Jan De Hartog's "Skipper Next to God."

### Indie Ticket

Continued from page 57

renominated this year. In Miss Allen's case, however, she reportedly has sought to resign from council several times in recent months, on personal grounds, but was dissuaded. She had served notice some time ago that she would not be available for reelection.

With the regular slate including several candidates regarded as moderate liberals, it's figured the liberal elements in the union may not enter an independent ticket in the election. However, they may decide to do so before the May 1 deadline for filing. Another possibility is a write-in campaign, similar to that conducted unsuccessfully last year by the conservatives, after the preponderantly liberal nominating committee named an all-liberal slate.

This year's regular slate includes Matt Briggs, an incumbent council member, as candidate for fourth vicepresident, to succeed Augustin Duncan, who recently resigned (his son, Angus Duncan, continues as assistant executive secretary); Edwin Clay, Florida Friebus, Neil Hamilton, Jane Seymour and Jack Sheehan, all incumbents, to serve regular five-year council terms; Vicki Cummings, John C. Campbell, John Effrat, Maurice Evans and Emory Richardson, all newcomers, to serve five-year terms; Beatrice Straight and Mark Dawson, to serve a two-year term as replacements, and Earl McDonald, as a one-year replacement.

The nominating committee included Dennis King, chairman; Barbara Robbins, and Loring Smith, representing the council, and Walter Hampden, Gene Lockhart, Lee Tracy, Conrad Nagel, Edith King and William Tabbert, from the membership.

### London 'Roberts'

Continued from page 57

a wonderful job. My only criticism was of the southern accent used. On the other hand, Kazan probably wouldn't approve of the southern accents in my "Wisteria Trees," he added.

Logan told reporters of a new line of dialog recently inserted in "Mister Roberts" at the insistence of the censor in Boston, where the touring edition of the show is now playing. When the crew returns from its long-awaited shore leave, one of the men is asked, "Hello, Frank, how was your liberty?" By way of answer, the actor playing Ensign Frank Pulver, formerly just held up seven fingers. Because of the Boston censor's objections, Pulver now merely replies, "I broke my record." That gets a bigger laugh than the old visual gag, so it has been substituted in the Broadway production, too.

Other guests at the luncheon included Louis Lotito, president of City Playhouses, Inc., and manager of the Martin Beck theatre, N. Y., and Morris Jacobs, general manager for Rodgers & Hammerstein. Lotito told about problems of theatre management and outlined the activities of the new Convention Ticket Service cooperatively sponsored by the Committee of Theatrical Producers and the League of N. Y. Theatres. Jacobs explained the activities of the general managers' group which is preparing recommendations for possible revision of the basic contract between the League and Actors Equity.

## College Play

### Ribbon Bow (YALE DRAMA DEPT.)

New Haven, March 29.  
Yale Drama Dept. production of drama in two acts, 15 scenes, by Robert MacLeod. Directed by Frank McMillan. Setting, Lawrence S. Klein; costumes, Klaus Holm; lighting, Robert Thayer; incidental music, Stanley Glawick. At Yale University Theatre, March 28-31, '50.  
Cast: Walter Boughton, Elliot Silverstein, Robert Wechsler, Jose Angel Diaz, Patricia Cole, William Duell, H. Reed Whipple, Carol Hope Hallock, Thomas Hill, Aubrey Moore, Ellen Langdon, Sue Ann Young, James Miller, Tom Walker, Georgia Aune, James W. Andrews, Tom Tyrrell, Elizabeth Lyman.

This latest output of Eli's drama plant discloses a production more interesting from its staging and dialog-writing angles than from its actual story content. Winner of last year's Department playwriting prize of \$500, script tells the tale of a pair of high-school teen-agers enmeshed in a brief romance which has brought them to a point of unweildy impending parenthood. Boy's brother, a tavern-keeper who has been supporting him, forsakes him; and the girl's mother, a widow with a gentleman friend, drives her daughter away after telling her she was never wanted in the first place. Climax is the girl's suicide and the boy's unsolved problem of where to go from there on.

Play opens in flashback manner, a factor which dissipates possible suspense regarding the boy, inasmuch as audience knows at the outset that he will be on hand at the end. Aside from this, technique of unfolding action is absorbingly handled via a four-segment setting adroitly lighted to emphasize a bar, a flat, a bridge, or a doctor's office as needed.

Several well-written scenes pose such interesting questions as, how far can a doctor help in such situations?; is society at fault in not giving proper education as to consequences?; is there an out for youngsters tangled up in this web of circumstances?

Ellen Langdon gives a good reading of the girl role, and Elliot Silverstein is competently bitter and bewildered as the boy. Other players range from okay to merely adequate. Staging has combined dramatic values and theatrical tricks to maintain overall good audience response. Bone.

### St. L. Muny Completes Schedule for Summer

St. Louis, April 4.

The selection of "Robin Hood," "Pink Lady" and "Whoopie" completes the sked for the 1950 season of the Municipal Theatre Assn., which tees off its 32d consecutive season in the al fresco playhouse in Forest Park June 8 with an 11-night stand of "Brigadoon." The season will wind up with a two-weeker of the Rodgers-Hammerstein musical, "Carousel."

Sandwiched in the repertory are "Rosalie," "Of These I Sing," "Lady in the Dark," "Desert Song," "East Wind" and a special "Rodgers and Hammerstein Week."

### 'SHOES' FOR DALLAS

Dallas, April 4.

The 1950 State Fair Casino operetta season will open with Constance Moore and Eddie Foy in "High Button Shoes," June 11-15.

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By F. H. BARTZ

A musical drama, 3-act adult play, one scene, 20 characters. Available in bound copies. Contains words and music of MY HEART IS YOURS by Ed Ball... which stopped show every time it was played at Kitty Davis Nite Club. These copies, for reading purposes only, are \$3. Send your name and address, and we will mail C.O.D., \$3.00 plus postage. Money back guarantee.

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# Literati

## Profile on the Music Hall

Radio City Music Hall, N. Y., profiled in the April issue of *Popular Mechanics* mag. Lead piece, "Hall of a Thousand Illusions," is by eastern editor Richard F. Demerlow. It goes extensively into the mechanics of the Rockefeller showcase's backstage operation. Included is a cutaway drawing of the hydraulic stage system, plus four pages of color pix and four in black-and-white. Mag did a big promotion on the yarn, including placing wrappers around each copy plugging it.

## Headliners Awards Go On

While the Headliners' Frolic, which has brought some 200 newspaper, newsreel and photographers here as guests of the city in mid-June for the past 14 years, seems a thing of the past, the annual awards continue. Announcement of the awards came from city publicist Mal Dodson Saturday (1). Tom Paprocki, Associated Press cartoonist, is chairman of the 1950 judging committee.

Only one award was made in radio, that to Merrill "Red" Mueller, of NBC, for consistently outstanding foreign news broadcasts from London during 1949, including seven exclusive world news stories.

A posthumous award was voted for Lew Lehr, late of Fox Movie-tone News, as a "commentator and performer without a peer in the newsreel industry, who contributed much to portraying the lighter side of the news on film."

The award for outstanding coverage of a news event went to Warner-Pathe for its dramatic presentation of the return of the body of Private Rodger Young, backed by the ballad written about him.

The Public Service by a newspaper award went to the Chicago Daily News for its consistently outstanding public service in general, but specifically for its expose of "Skid Row" conditions in Chicago, with special awards to reporters William F. Mooney and Frederick H. Bird, Jr.

Murray Becker, AP photographer, won the best sports action picture award. Domenico Ligato, Philadelphia Bulletin, drew the award for the best human interest picture. Jaras W. Baldwin, of the Des Moines Register, won the award for the best spot news story picture.

Two awards went to the Commercial Appeal of Memphis. Lydel Sims got one for outstanding feature column writing and Ellis Moore got the second for a series of stories written on the planned amputation of Betty Lou Marbury's infected hand.

Al Cartwright, of the Wilmington, Del., News-Journal, won the sports column award. The exclusive domestic story award went to Dick Hyer, of the San Francisco Chronicle, for the story of the recorded reports on Mickey Cohen.

The exclusive major foreign news stories award went to Kingsbury Smith of International News Service for his two exclusive interviews with Stalin in 1949. Dorman H. Smith, of N. E. A., won the award for outstanding editorial cartoons.

## Fiction Writers Conference

Marlboro Fiction Writers Conference will hold its second session Aug. 16-30 at Marlboro, Vt., with Dorothy Thompson, Ely Culbertson, Henry Beston, Elizabeth Page and Elizabeth Coatsworth added to the list of lecturers. Among the '49 lecturers who will be reprised are Charles Jackson, Ludwig Lewisohn, Dorothy Canfield Fisher and Shirley Jackson.

Conference is directed by Dr. Walter Hendricks, Marlboro College prexy; John Farrar, of Farrar, Straus; and critic-novelist Edmund Fuller. Latter will teach the novel and Mavis McIntosh will prof the short story course.

## S. Africa Ban On Mag

Recent issue of the London weekly, *Sunday Pictorial*, has been banned in South Africa by the Minister of the Interior, because of a photograph showing a European boxer, Dick Matson, being kayoed by a Negro, George Washington, during a bout in England. Present government considers such treatment of a white man by a Negro taboo.

## Adelyn Bushnell's 3d Novel

Adelyn Bushnell, vet legit actress and playwright, has had her third novel, "Pay the Piper," just published by Coward-McCann at \$3. It has a show biz background in that a singer is the central character. Miss Bushnell, now a Hollywood resident, co-authored "Case

History" at the Lyceum, N. Y., in 1938, which she also directed, and authored a play for Maude Adams in 1935 which John Golden produced. Author has played stock, written and directed one-acters for Frank Keenan, Lou Tellegen and Vivian Tobin, when they essayed flyers into vaudeville in the golden era of the bigtime, and latterly has played in pictures.

## Lippincott Re-pacts Trapp

Lippincott has signed Mrs. Maria Augusta Trapp for a second book, this one on religion, as result of success of her first tome, "Story of Trapp Family Singers." Book, biog of the famed folksinging group, published last November, has sold over 29,000 copies, and gone into its fifth edition.

Family group of 10 is leaving Monday (10) for a three-month tour of South America, its first foreign jaunt since arrival in America from Austria in 1938. It will return mid-summer for a fortnight singfest in Vermont, then go to Europe for a lengthy tour.

## CHATTER

Gypsy Rose Lee doing an article for the June issue of *Flair*.

"The Circle of the Day," third novel by monologist-author Helen Howe, to be published by Simon & Schuster May 22.

Manchester Boddy's Los Angeles Daily News dropped its morning edition but will continue to publish as a p.m. sheet.

"Jackie Robinson," Bill Roeder's biog of the Brooklyn Dodger and ABC commentator, due off A. S. Barnes presses April 25.

Robert Strunsky, copy chief for CBS from 1945 until his resignation last month, joined Simon & Schuster as director of advertising.

Langston Hughes' "Simple Speaks His Mind," based on his Chicago Defender series, due for publication by Simon & Schuster April 14.

Donald Windham, who with Tennessee Williams co-authored the 1945 Broadway play, "You Touched Me," has written a novel, "The Dog Star," which Doubleday is publishing April 20.

Aberdeen (Scotland) U. will hold special graduation may 1 to confer honorary degree of LL.D. on Andre Siegfried, noted French writer. Prof. was unable to accept honor ten years ago owing to war work.

William Wiegand, 21-year-old U. of Michigan student, won the fourth Mary Roberts Rinehart mystery novel contest. His "At Last, Mr. Tolliver," awarded \$2,000 prize, will be published by Rinehart Sept. 22.

W. A. Darlington, drama critic of the London Telegraph and regular contrib to the N. Y. Times, has turned out "The World of Gilbert & Sullivan" (Crowell; \$3.50), with an introduction by Brooks Atkinson, the Times drama critic.

Maurice O'Sullivan, who authored the 1934 bestseller, "Twenty Years A-Growing," while serving with the Irish Police Force—Garda Siachana—has returned to duty with the police from which he retired some years ago. He is currently writing a sequel to "A-Growing," provisionally titled "Twenty Years in Blossom."

## House Reviews

Continued from page 55

### Paramount, L. A.

by a straight newscast as Ernie Ford. Both his regular fans and those new to his type of humor and song are finding he is stage-wise and capable of selling an in-person turn to solid returns. "Chattanooga Shoe Shine Boy" and "Anticipation Blues" are his other two vocal offerings.

Toni Harper, the 12-year-old bleater of blues, has appeared locally a number of times and captures the audience with her rhythm ability and showmanly delivery. Standouts are "It's a Good Day," "Candy Store Blues," "Rock-a-Bye Baby" and "Get Up, Get Up."

Added on the bill are Don Cory and the Five Taylors. Former is a smooth-working comic who entertained for 20 minutes at show caught with fresh and funny mimicking of w.k. personalities. His Frankie Laine impress is the cleverest and a strong seller. Five Taylors are youthful acros with pleasing routines that sold nicely at opening show.

Rube Wolf and his orch con-

tribute some snappy dance arrangements this week, as well as expert backing for the acts. The Fanchonettes have two production numbers, opening with "Springtime Fantasy," to which Aladdin, first fiddle, sings "Younger Than Springtime," and closing with "Powder Puff Precision."

Missing from the usual downtown lineup this week is Ronnie Gibson, band chirp. Throaty vocalist has moved out to the Hollywood Paramount, along with Dick Wesson, for a week. Holding over in Hollywood is Herb Jeffries. Extension gives singer his third local week on the Paramount stages. Musical support is being supplied by Dick Hazard's four-piece combination. Brog.

## Chicago, Chi

Chicago, March 31.

Dick Stabile, Carolyn Gray, 4 Step Bros., Dean Martin & Jerry Lewis, House Orch; "Wabash Ave." (20th).

Although there are only four acts here, including a sax solo by band-leader Dick Stabile, hour long show is well paced. Stint of Dean Martin and Jerry Lewis, while well received, might be trimmed for better effect, since they do about 35 minutes.

After fast number by the house orch, Carolyn Gray steps out to maintain the pace. Blonde songstress whips through "Just One of Those Things" with a sexy beat and repeats with "Boogie Woogie Blues," which, while good, could have been replaced by a stronger number. Dick Stabile, who fronts the house orch and picks up chuckles straight for M & L, does neat sating on "The Man I Love."

Four Step Bros. sew things up with their remarkable unison and solo tap work. After cleating to "Russian Lullaby" tempo picks up with gusto. Splits, spread eagles and triple taps go over for a beg-off.

Martin and Lewis have sapolied their bistro act, and retain just a few swish quickies, which they could dispense with. Act seems fine for theatres of the family type such as this. Duo get hefty laughs throughout long routine. While it's mostly Lewis' facial and body posturing, plus his quivering voice, Martin also gets some punchy stuff across.

After a few bits by Lewis, Martin contris a fastie, "Darktown Strutters' Ball," and then switches mood with "There's No Tomorrow," first in English and then in Italian. His Jolson impress in "Rock-a-Bye My Baby" goes a bit deep. Singer heats up again on "Take the 'A' Train" which brings back Lewis in a hilarious bandleading session as Martin tries to warble "Old Man River," beset the constant heckling of Lewis. Latter's Ezio Pinza interpretation is rib-tickling. Pair segue into "Sabre Dance" and "Tea for Two" for strong closer. Zabe.

## Casino, Toronto

Toronto, March 31.

Vic Damone, Paul Rich, Hanlon & Murphy, Frisky, Jimmie Cameron, Charles Gregory Girls (18), Archie Stone House Orch; "Blondie Hits Jackpot" (Col).

Vic Damone session looms as one of the biggest here in many weeks, with the squealing and/or moaning teenagers packing theatre for all performances. Riotous demonstration commences as soon as the singer steps on stage. However, Damone puts on a great show and was particularly generous when caught. Backed by piano, bass and drums, he opens with "What Is This Thing Called Love?" and then into a reprise of such of his recordings as "Little Girl," "This Couldn't Happen Again," "My Bolero," "Too Marvellous for Words" and a wham finish with "Why Was I Born?" Whether in robust delivery or sotto voce style, Damone scores for a rousing ovation.

Customers are also getting their money's worth from the supporting bill, with every act clicking. Held over is Paul Rich for his harmonica act and showing nice vibrato work and double-tonguing in his blues medleys for sustained high notes and diaphanous finishes, with "In the Mood" particularly notable for terrific tremolo effects.

On the novelty side, Frisky does his standard juggling act with tennis racquets, hats and balls; plus the sock finish of manipulating lighted torches on a dark stage. His dexterity earns enthusiastic response. Tommy Hanlon and Murphy on the comedy end contrih their usual clever clowning and have no trouble getting over. Gregory line girls have two pleasing numbers, with Jimmie Cameron and Thelma Frechette on for the vocals and Mimo Elhlo doing a nice toe specialty. McStay.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, April 1.

Neither among the special awards nor the awards for special effects has there ever been an Oscar presented for what Don Quinn calls (with displeasure, I suspect) the "gift of grift." Yet here is an industry-within-an-industry worthy of recognition if the nation's economy's emphasis on brand-names is to get the sort of nourishment it needs to survive.

If dialog like this isn't worth some sort of reciprocal trade agreement, what is?

Rochester: Where's your Westinghouse electric blanket, boss?

Benny: We don't have an electric blanket.

Rochester: We do now.

Benny: A Westinghouse?

Rochester: Oh-oh, now we have two.

Twenty odd years ago I remember watching the late Sam Wood as he walked into a country store in Oracle, Ariz., and took a lot of merchandise off a shelf. He put the products into a market basket and had Dorothy Mackaill walk out into the sunshine registering pleasure at the thought of a full larder after years of hard prospecting in nearby Gougeye. He made no effort to conceal labels of the merchandise. On the contrary he played them up to give believability to the scene of a dream come true.

Today phoney labels would be put on the merchandise lest picture-goers should bolt the house. At least that's what major producers, distributors and exhibitors would have you believe is behind their adamant attitude toward no advertising on the screen.

Newspapers (which live by advertising and hate to give it away) once held a similar view, but today if a plug gets in a still, editors feel it isn't adding to the documentary character of their biz to blot it out. But pix still say nix.

The only persistent exception is VARIETY. Any time a director isn't quite sure that the public believes his \$5,000-a-week star is the lowly hoover he is portraying on the screen, he sticks a copy of VARIETY in the actor's hand and, voila, everybody believes he is the meccy. Frankly, I am always pleased at the appearance of such an authentic name-brand, though I have yet to see a ham insist that if he must be photographed reading VARIETY, that at least he have it open at "Scully's Scrapbook" as proof that his I.Q. was well above 102.

But beyond this intra-trade plug most name brands in pix become a blur. Either that or phoney newspapers with mastheads I never have seen before are flashed on the screen bearing eight-column streamers I never have read either. Together they seal off all human juices that might have been flowing between me and the actor up to that moment. The New York Globe is not a paper to me. The New York Times is.

If while viewing a Metro picture a taxi in the scene turns from 42nd street up Broadway and a marquee appears to be advertising a Paramount picture as "the best show in town," or if a shot of Hollywood and Vine shows Miller's High Life beer flashing on and off where flying saucers normally would be jockeying for position, I'd be the last to get up in a theatre and heckle the operator for corrupting pure art with a beaker of bock.

## Ted Lewis, the Old Bantamweight?

On a few independent productions I have run into a realist in this field who shares my views. In fact he makes money at it, and he is in no sense a grifter, grafter or a barnacle on show biz. His name is Ted Lewis, the same as the owner of the battered high hat (Stetson?) and sometimes confused with Joe Lewis because they share a sallow complexion and both came out of purple niteries in the hinterland.

I met him moseying around a set on the "Jackie Robinson Story." He was turning a prop so that the label faced the cameras instead of some grip far offscene. He had a vested interest in audience identification of that products. Naturally he hoped the shot would not land on the cutting room floor.

Once a client, seeing him do this, sent Lewis a check the next day. Lewis sent it back, explaining that shooting such scenes means nothing. "If you eventually see the shot in your neighborhood theatre," he wrote, "then send me the check." His business, you see, since it deals with standard-brands, has standards.

Anything left on a set after a picture is shot is for those who want the stuff, as far as Lewis is concerned. All he wants returned are the dummy cartons, prop bottles and things like that. They're hard to get. But the gift of grift is for those who find a peculiar pleasure in a giveaway, a pass or a bonus.

He got into the biz from the top down. He once owned a nitery called Backstage. It was next to the Avenue theatre, a burlesque house, on Woodward avenue, Detroit. Everybody dropped in there after the show. He became particularly clubby with Abbott and Costello.

His health went to pot some years ago and he took up the pieces, including a compound fracture, and repaired to California. Among the mistakes he made was to take up picture production as a sort of occupational therapy. He had Barry Fitzgerald, Walter Huston, Louis Hayward and Agatha Christie's "Ten Little Indians," but practically no money. He changed the title to "And Then There Were None." It turned out to be bitterly prophetic.

When picked out of the cooperative wreckage, Lewis had practically nothing left except his sallow Syrian complexion. Watching Abbott and Costello going through birth pangs with "Africa Screams" one day, he heard somebody scream, "Where are the peanuts?"

It seems Costello was going to feed some crocodiles with peanuts and somebody had slipped up on the prop. No peanuts, no scene. Lewis said that if they'd shoot around the scene he'd get them enough sacks of peanuts to dam a river. Costello wanted to know quanto costa. Lewis assured him they would cost nothing, provided Costello's director wouldn't remove the labels and that Lewis could send the peanuts, after the shooting was over, to St. Mary's Orphanage in Detroit. "You get the peanuts, and I'll deliver the scene your way," said Costello.

That started Lewis. He moved into Costello's building on the Strip. He became the unbilled half of Adolphe Wenland Enterprises. Wenland was the giveaway king of radio. Ted Lewis became the prop boy-with-a-purpose of pix. In a year Lewis got products into 37 pictures. He moved up from peanuts to airplanes. He now represents 94 products. Lewis' biz climbed the more the picture biz felt the pinch of economy. This was particularly true of the indies. The majors have most of the props needed for a picture, but none has all. By now they know that guys like Lewis can supply anything needed-for-free provided, of course, the label is not turned to the wall.

The manufacturer has been conditioned into footing the bill. He will pay Lewis anything from 200 bucks to 10G, depending how much the exposure of the manufactured product might be expected to increase sales in those theatres where the product might be seen coyly pecking from behind the hero's left arm.

Lewis even moved in among the majors with "Sunset Boulevard." Par wanted to shoot Schwab's drugstore, but the place was too narrow for a camera setup and, besides, it's in biz. So Lewis offered to reproduce the shop on one of Par's stages—bottle for bottle—everything from Mr. Phillip's milk of mag to old man Zymole's trokeys. He got paid by the drug houses. The shot didn't even cost Par a sales tax.

All this may come under the gift of grift to actors and writers but to Lewis it's a living. Lewis' own estimate of the amount of advertising their clients get in pix and on mikes would run as high as \$20,000,000 a year, in good years, and if he nets one-tenth of 1% of that for himself, it certainly is a modest charge for such a big operation. After all, benzoate of soda has been charging ketchup that much for years.



## Broadway

English producer Tom Arnold stated to visit the U. S. this month. Reported Joseph P. Kennedy approached to buy into the Brooklyn Dodgers.

The Henry Jaffes (Jean Muir) have bought a 10-acre estate at White Plains.

Everett B. Birch has left, the show biz law firm of O'Brien, Driscoll, Raftery & Lawler to open his own office.

Al Margolies, who has been handling publicity in England for Warner Bros., flies back to New York April 15.

When Sylvia Lyons returns from Rome with their 12½ year old son, columnist Leonard Lyons plans to quickee abroad.

Lewis Blumberg, Universal exec and son of U preyx Nate Blumberg, flies to Switzerland tomorrow (Thursday) for a skiing vacation.

That P. 1 item about TV cover-up on Maggi McNellis & Co. ("Meet the Girls"), etc., got Life doing a spread on the video cheesecake phase.

The Mervyn LeRoys took a deep-freeze and an electrical refrigerator to Rome with them for their summer-long sojourn abroad shooting "Quo Vadis".

Ina Kurland, dancer, formerly with "Make Mine Manhattan" and Paul Whiteman's TV show, and Eddie Phillips, of "Miss Liberty" are dated for a June wedding.

Maurice Abravanel, conductor of the Utah Symphony Orchestra, arrived in N. Y. Monday (3) following season's close, to line up plans for a summer music festival in Salt Lake City.

Bing Crosby embarks for Britain April 13, accompanied by Frank Coleman, to play in the British Amateur Golf championships with a vacation tour of the Continent on tap afterwards.

Roland Petit's Les Ballets de Paris company of 30 flew to Paris yesterday (Tues.). The Shuberts and Arthur Lesser will bring the troupe back to the U. S. for a second season in October.

Alexandre de Manziarly, French consul general in L. A., named new head of the French National Tourist Office here. He succeeds Philippe de Croisset, who goes May 1 to Conde Nast as assistant to the president.

An anonymous patron of a young artist, Robert Garratano, commissioned him to have Eddie Cantor sit for a painting, which the comedian has been doing for several hours daily during his recent N. Y. visits.

Jonas Rosenfield, 20th-Fox ad manager, and art chief Victor Sedow due back this weekend after a week's huddles with studio execs on forthcoming ad plans. While on the Coast, they also viewed several films set for release during the next six months.

Nick Kenny, radio columnist, to chairman special committee of Youth United formed to honor Jackie Robinson. Committee will sponsor world preem of Eagle Lion's "The Jackie Robinson Story," opening at the Astor, May 16.

## Rome

By Helen McGill Tubbs

Marta Abba is in Milan on business.

The Peter Moores are back from London.

Dorothy Allen, Hollywood singer, at the Bernini Bristol.

June Richmond left Rome for an engagement in Brussels.

Alan Curtis has returned to Rome from a winter in Egypt.

Rita Colton here from New York to make some television shorts.

Actor-producer Tony Centa back from London Romulus Pictures business.

Danielle Darrieux and Rossano Brazzi will star in a Lux film to be made in Italy sometime in April.

Italian branch of United Artists moved into its new offices at Palazzo Brancaccio, a 17th century palace.

Writer Michael Burke and his family now reside in Rome to script film stories for pix made in Italy.

Rome Theatre Guild's current production at the Teatro dei Satiri, features Hollywood's Lois Max-

well, Jo Adams and Richard MacNamara in Evelyn Williams' "Trespass" this week.

## Dallas

By Abe Berger

Jimmy Dorsey booked in for one nighter at Louanns April 30.

Louanns Danceatorium nearly sold out advance for Gene Krupa orch April 16.

Wilbur Evans is booked for lead in Romberg's "Desert Song" at Casino on June 12.

James Dunn, of "Harvey," touring Children's Hospital with mythical bunny as well as real rabbits for Easter Week.

Kiddle show census shows that 13 Dallas theatres playing to Saturday morning and matinee shows with serial, westerns and live amateur performers are pulling in some 34,000 kids each week.

Pappy's Showland night club has turned Tuesday nights into wrestling, booking top grunt and groan men from Coast. Arena and legit wrestling operators are beefing, and threaten to start booking acts into wrestling spots between bouts.

## Washington

By Florence S. Lowe

Dean Murphy current attraction at Old New Orleans nitery along with the Dairly Harpa rhumba troupe.

Bing Crosby press conferenced during his brief stopover on way to Front Royal, Va., for "Bing Crosby Day" and his "Riding High" preem.

Burl Ives, in town for his Constitution Hall concert last Saturday (1), sported a beard for his "Man Who Came to Dinner" role due next in Jacksonville, Fla.

Talk of the town past week was party tossed by Blevins Davis for Ballet Theatre troupe, with a guest list topped by Mrs. Harry S. Truman and including such show people as Faye Emerson, Ezra ("Henry Aldrich") Stone, Jackie Kelk and Rosa Ponselle.

## Australia

By Eric Gorrick

Champs Elysees Ballet will open in Sydney in July for the Fullers.

Gordon D. Ellis, g.m. British Empire Films, planes back from London powwows.

"Prince of Foxes" (20th) has been set for Easter release at Regent, Sydney, for Hoyts.

Reginald Armour, Far East, Australasia and Asia rep for Republic, will stay additional time in Aussie.

"Streetcar Named Desire" has caught the fancy of Melbourne legit payees on fifth stanza for J. C. Williamson.

Clifford Mollison will do "The Girl Who Couldn't Quite" for the Fullers at Princess, Melbourne, Easter Saturday.

John Evans, director of Greater Union Theatres, and William Tinkler, assistant to Ted Lane on the theatre side of uni's operations, plane to the U. S. in May as guests of Hallmark Productions.

## Madrid

By Geeno Garr

Singing film star Edmundo Clari, at present at the Martin theatre, Madrid, is going to do two pix in Mexico in May.

The International Congress of Magicians will be held in Madrid in September. Magicians of 15 nationalities, including many Americans, will be present.

Folksinger Angel Romero is under contract to Sol Filmes to appear in "Sacromonte," directed by Luis Benitez. Troupe at present is on location in Granada.

The J. Hay nitery has produced a new floor show, called "Broadway in Madrid," starring Brazilian songstress Alzira Camargo, Spanish dancer Raquel de Montenegro and the Manolo Bel and Fernando Garcia orchestras.

## Miami Beach

By Lary Solloway

Harry James due for May 3 University of Miami date.

Gregory Peck in town and on fishing trip with Leslie (the Saint) Charteris.

Bud Abbott (& Costello) here for business confabs with local manufacturer on setting up chain of video and radio shops.

Gene Baylos closed 14th week at Mother Kelly's and went into Olympia for week before heading for Silver Frolics Club in Chi.

Martini, vet maitre d' for Beachcomber, will run his own spot at Virginia Beach this summer. Pacting acts, among them Lind Bros.

The Harry Richmans cocktail-partied by Ned Schuyler before heading to Nevada and new ranch-home. Richman sold estate here.

## London

John Ware appointed director of publicity for 20th-Fox.

Estate of Sid Field, after income tax claims had been met, was reduced to around \$19,600.

A six-week season of international ballet opens at the Coliseum May 4, with Mona Inglesby heading the big cast of dancers.

By the time "Annie Get Your Gun" folds at the Coliseum, May 1, it will have played 1,303 performances, topping the Broadway figures.

Patricia Burke and Abraham Sofaer to costar in revival of "Tribby" at Bedford theatre, Camden Town, succeeding "East Lynne."

Hilda Simms, last seen here in "Anna Lucasta," to star in "The Gentle People" by Irwin Shaw, due at the Embassy, Swiss Cottage, April 13.

Al Margolies, who has been here since the New Year handling American publicity for "Captain Horatio Hornblower," planes back to New York, April 15.

Douglas Fairbanks, Jr., returning to Britain to star with Yolande Donlon in "Mrs. Drake's Duck," a new Daniel M. Angel production which Val Guest is to direct.

Campbell Dixon, Daily Telegraph film critic, elected Critics Circle president, with Robert Hull as vice-prexy. A. E. Wilson and John Parker continue as treasurer and secretary.

Dennis Price is going to South Africa to star in a new film about the Union. Producer Aubrey Baring, his associate Alex Bryce and scripter Robert Westerby planed out last weekend on a location hunt.

## Berlin

By Bill Conlan

Walt Disney's "Snow White and the Seven Dwarfs" setting new boxoffice records.

American-controlled German radio station RIAS has introduced the quiz program to Berliners. The program is on twice a month.

Fernac Fricay, conductor of the RIAS symphony orchestra, will tour the States at the end of this year. Twelve concerts are scheduled.

The Bonn government has voted financial aid for the Berlin moving picture business. Sixteen films are scheduled for production here this year.

When AFN (Armed Forces Radio) stopped receiving daily transcriptions of the Fred Waring show, they discontinued the program which was on every morning raised such an uproar that AFN reinstated the show, using old transcriptions which they collected at 7:30. The occupation people from every possible source.

## Pittsburgh

By Hal Cohen

Johnny Harris to Coast for about three months.

Carousel has Frank Libuse booked for date in May.

Bert Lang here beating drums for Spike Jones, and Jack Toohey ditto for "Brigadoon."

Adelaide Lasner Sachs, radio actress, had her appendix removed at Montefiore Hospital.

Terrace Room, where George Gobel is topper for two weeks, gets an ice show on April 17.

Alvin Zeidman, who studied drama at Carnegie Tech, directing Little Theatre of Wheeling, W. Va. Raul and Eva Reyes returning to Hotel Concord, N. Y., this summer to be in charge of resort inn's dance studio.

Sam Fineberg out of Lebanon, Mo., hospital after auto crack-up and convalescing at family home in Phoenix, Ariz.

## Las Vegas

Wiere Bros., Nilsson Twins and George Moro Dancers drawing at El Rancho Vegas.

Last Frontier featuring tenor Bob Parish with Buster West & Lucille Page and juggler Rudy Cardenas.

Mindy Carson, in first Las Vegas appearance, at Thunderbird. Others on bill include Frank Marlowe and Max & Gang.

Matty Malneck's ork new at Flamingo with headliners Marge & Gower Champion, plus Sunny Sklar, songwriter-singer.

With Desert Inn comprising fifth Las Vegas hotel featuring class floor shows, future competition for top acts here expected to be terrific. Shows go on seven days a week, 365 days a year.

Edgar Bergen set for Wilbur Clark's Desert Inn April 24, with Pat Patrick ("Ersil Twing" of the Bergen radio show), Vivian Blaine, Les Charlivels, a French importation and Ray Noble's band.

Three motion picture location units in town during past two

weeks—Paramount making sequences for "My Friend Irma Goes West," and "Dark City," RKO picking up scenes for "Jet Pilot" during Air Force gunner meet, with Howard Hughes in attendance.

## India

By N. V. Eswar

Plans are currently in the works for the establishment of a Technicolor laboratory in India.

A central film library, to be located in New Delhi, is being formed by the Indian government.

Product shortage has hypooed exhibition of foreign films with English subtitles in purely Indian theatres.

Arrangements are being made by the British Council in India to bring in a troupe of 35 Shakespearean actors this year.

"The Man Who Came To Dinner" will be presented in Bombay by the Women's Section of the British Assn. for six performances during April.

P. C. Barua, onetime film director with Calcutta's New Theatres, has come out of temporary retirement and will produce a technicolor film for Metro, built around the wild life of Assam.

A film production stand-still has been threatened by a number of leading Indian producers if the central government doesn't liberalize footage control and generally reduce the taxes being imposed on all branches of the industry.

## Minneapolis

By Les Rees

Rosalyn Tureck here for concert. Club Carnival has Peggy Lee underlined.

Lawrence Welk into Prom Ballroom for one-nighter.

Harry Carroll & Polly Baker follow Frances Langford into Hotel Nicollet Minnesota Terrace.

Bob Hannon and Johnny Ryan come into Hotel Radisson Flame Room April 7 for a week.

"Ice Follies" has 26 performances scheduled for Arena April 19-May 8, including six matinees. U. of Minnesota, April 18 through May 29, will offer a course in the American motion picture's development.

Jack Mann after engagement at Alvin, burlesque, departed for New York to start rehearsals in Mike Todd's "Peep Show."

Marie Gale, widow of late A. G. Bainbridge, long-time local dramatic stock impresario, joined "Silver Whistle" company on the Coast.

## Worcester

Eddie Sham's band will open at Coronado Hotel here April 8.

Jimmy Rivers' trio smashed up in Chester on way to Casa Blanca, Albany, N. Y., and completed the last 60 miles by cab.

Charlie Ventura's new band in latest jazz concert in suburban Milford, where Boots Mussulli, ex-Stan Kenton, is running a series.

Westboro Red Barn, which set a world's record last year by opening its summer season early in April, has pushed back the 1950 preem to May 16.

## Philadelphia

By Jerry Gaghan

Jessica Dragonette will top the Augustinian Seminary Guild show at Villanova College, April 18.

Lillian Gish was guest of honor at the fashion show and luncheon given for Cancer Crusade at Warwick.

Theron Bamberger announces that Bucks County Playhouse will open new season at New Hope, June 2.

Bosh Pritchard, Philly Eagles' star halfback and off-season disk jockey at WDAS, goes to Virginia Military Institute for ceremonies attending selection of VMI's all-time football greats.

## Portland, Ore.

Leighton Noble orch at Jantzen Beach Ballroom last Saturday.

Jantzen Beach Ballroom conducting a search for a girl singer.

Dick Contino Show tentatively set by Ed Cheney for Civic Aud early in April.

"Francis," the "talking" mule, plugging film "Francis," guested at Chamber of Commerce.

## South Africa

By Joe Hanson

Michael Balcon reported planning color film on wild life, to be made in Kenya.

Jose Iturbi due here early May for concert tour under direction of African Theatres.

Portuguese film company, Armando de Miranda Film Productions, of Lisbon, surveying South Africa for a permanent setup here.

## Hollywood

Lou Clayton recovering from major surgery.

Vincent Price off to Chicago for radio and television stints.

Irving Mills returned from a two-week Honolulu vacation.

Johnny Burke home after three weeks in hospital with spinal injury.

Leon Hart of Notre Dame taking screen tests at Universal-International.

Ann Southern recovering from major surgery, second operation in recent weeks.

John Charles Thomas will sing Easter morning at Motion Picture Country Home.

Billy Daniels shifting from the Las Vegas Flamingo to the Mapes Hotel in Reno.

Jerry Bressler to Washington to huddle with Navy brass about "The Flying Fish."

Jack Wrather and Robert Golden decorated with the Gold Star Award by Southern California Motion Picture Council.

Burglars prowled the David Brian home and got away with \$6,800 worth of furs belonging to his wife, Adrian Booth.

## Chicago

William Katzell, "Lend an Ear" producer, planes to London and also to Israel for possible picture production.

Larry Adler lectured Friday (31) before Northwestern U Semantics Society on the harmonica, despite opposition of Veterans of Foreign Wars and the Hearst paper here.

Film producer Walter Wanger, speaking at 175th William Vaughn Moody lecture at Chicago U Thursday (30), declared American films are giving foreign countries a true picture of U. S. life.

Disk jockey Rosemary Wayne presented singer Perry Como and Cardinal Stritch with citations, naming the latter honorary chaplain and the former honorary director of Hearts, Inc., charity group currently in drive for the Italian Boys Town.

## Scotland

By Gordon Irving

Americans Jack Billings and wife Diana, dancing duo, booked for summer stint in Glasgow.

Janet Brown, Scots girl now in James Bridie's latest, "Mr. Gillie," with Alastair Sim, mulling revue offers.

Gladys Cooper to have lead in new Thomas Browne comedy "The Hat Trick," opening in Edinburgh May 1.

Annual strawhat season of "Half-Past Eight," with comic Dave Willis, opens in Glasgow, April 28.

"The Gorbals Story," play of Glasgow slum life, goes into Gorbals district of Glasgow for first time, at Metropole theatre, April 17.

To mark 100th anniversary of birth of Robert Louis Stevenson, Perth Repertory Theatre is presenting a dramatization of "Treasure Island."

American composer Karel Bole-slav Jirak, of Chicago, won second award of \$225 for a symphonic work in competition by Edinburgh International Festival of Music and Drama.

## Atlantic City

By Joe W. Walker

Dick Thomas in for three-day stand at Clock Club.

Pianist Robert Goldsand here March 30 for Center concert.

Nat Cohen at Lamb's club did such nice weekend biz with Sarah Churchill a week ago that he brought in Ray Eberle for four days starting Thursday (30).

Whole city turned out to welcome Sid Hatfield Wednesday (29) when his new Boardwalk restaurant opened. Hatfield sold out midtown spot, went to Miami and did well there, but came back to the resort city.

## Ireland

By Maxwell Sweeney

Bernard Markey, Capitoll, Dublin, nominated prexy of Irish Theatre and Cinema Assn.

Chinese Soprano Lian Sin Yang here for concert series in Northern Ireland situations.

James E. Perkins, Paramount managing-director, to London after brief vacation in County Kerry.

Finance Minister Patrick McGilligan has nixed proposals for entertainment tax rebate for cine-vaude houses presenting 51% live show.

Two Dublin nabe houses leased by Odeon (Ireland) to new setup headed by Harry G. Brown, hither-to an out-of-town exhibitor. Deal effective April 8.



# OBITUARIES

## KURT WEILL

Kurt Weill, 50, composer of several Broadway musicals and longhair works, died in New York April 3 in the Flower-Fifth Avenue Hospital after a brief illness. Weill wrote the score for current "Lost In the Stars," in collaboration with Maxwell Anderson, who did the book.

Born in Germany, Weill fled the Hitler regime in the early 1930's and finally was brought to America in 1935 by Max Reinhardt to compose score for "The Eternal Road," Franz Werfel's Biblical pageant. Subsequently, he wrote the music for "Knickerbocker Holiday," "Lady In the Dark," "Johnny Johnson," "One Touch of Venus," "A Flag Is Born," "Street Scene" and others. He also composed music for several Hollywood films.

Weill's first opera, "The Protagonist," was produced in Germany at the State Opera in Dresden in 1926. His initial hit was a comedy, "The Czar Photographs Himself," which played throughout the Reich. Soon after, he revised "The Beggar's Opera" into a new stage piece, "The Three-Penny Opera," which was among his standout successes. Weill also composed "Mahogany," an operatic version of the history of an Alabama town which he never visited.

Weill was banned from Germany in 1933 soon after the Nazis came to power and shut down "The Silver Lake," his last piece staged in Germany. During the next couple of years, he lived in Austria, Italy, France and England, finally coming to America and becoming a citizen in 1943. At the time of his death, Weill was working on a score for a musical version of Mark Twain's "Huckleberry Finn." He had completed five songs for it. Playwrights Company have planned it for production next fall.

Weill wrote the musical backgrounds for such films as "You and Me" and "Where Do We Go From Here?" He also composed a folk opera, "Down In the Valley," with Arnold Sundgaard. He was a member of the Playwrights Company and was on the council of the Dramatists Guild.

He is survived by his wife, the former Lotte Lenya Blaumauer, German concert star, and his parents, now living in Israel.

## JULIA ARTHUR

Mrs. Benjamin P. Cheney, 81, known professionally as Julia Arthur to theatre audiences of a generation ago, died at her home in Boston, March 28.

After stage appearances in Canada, she scored one of her earliest successes in "The Black Masque" in 1891 at the Union Square theatre in New York, and the next year achieved similar distinction in the play, "The Broken Seal," at the Palmer Theatre.

As a young actress, she attained critical acclaim in "Hamlet," "Romeo and Juliet," "The Merchant of Venice," "Richard III" and "As You Like It." She also appeared in "Ingomar," "Mercedes," "Pygmalion and Galatea" and "A Lady of Quality." She was in constant demand by such noted theatrical producers as Charles Frohman, A. M. Palmer, J. M. Hill and Augustus Pitou.

Miss Arthur went to Europe, and appeared under the banner of Sir Henry Irving in "King Arthur," "Olivia," "Richard III," "Becket," "Cymbeline" and "Sans Gene."

She played leading roles in about 200 plays, including "The Lady of Lyons," "East Lynne," "Don Caesar de Bazan," "The Corsican Brothers," "The Galley Slave," "Called Back," "The Two Orphans," "Woman Against Woman," "Captain Swift," "The Colleen Bawn," "Arrah Na Pogue," "Jim the Penman," "The Silver King" and "Uncle Tom's Cabin."

In 1897, she was married to Benjamin Pierce Cheney, noted Boston yachtsman and railroad financier, whose father, Benjamin Pierce Cheney, was founder of Cheney's Express, a forerunner of the American Express Co. Cheney died in 1942.

Miss Arthur retired from the stage in 1899, but returned in 1914 in the play, "Mercedes," at the Boston theatre. Her last appearance was in the 1924-25 season in the touring company of Shaw's "St. Joan."

## JOE YULE

Joe Yule, 56, stage and screen comedian and father of Mickey Rooney, died March 30 after a heart attack in his Hollywood home. He had spent 46 years in show business.

A native of Scotland, Yule came

to this country in his infancy and became a child actor in a New York stock company, later touring the sticks in such melodramas as "Child Slaves of New York," "The Ninety and Nine" and "The Volunteer Organist."

After serving in World War I, Yule went into burlesque and toured the country until 1932 when he landed in Hollywood and became a fixture in Main Street shows. In 1938 he signed his first film contract with Metro and appeared as a comic in such productions as "Sudden Money," "Idiot's Delight" and "Fast and Furious." In "Judge Hardy and Son," on the Metro lot, he appeared with his son, Mickey, for the first time since the kid was four years old. He later appeared on Broadway in "Finian's Rainbow."

During the last four years he starred as Jiggs in Monogram's "Bringing Up Father" series, based on the newspaper strip of George McManus. He recently finished the fifth picture of the series and was preparing to return to the stage in a tour with "Finian's Rainbow" when stricken.

Surviving, in addition to Mickey Rooney, are Mrs. Yule and two adopted children.

## FLORENCE NASH

Florence Nash, 60, former comedienne and sister of May Nash, a former Broadway legit star, died April 2 in Hollywood. She had been ill with a heart ailment for three years.

Miss Nash, who had lived with her sister since her arrival in Hollywood 12 years ago, was born in Troy, N. Y. She scored her first big hit in 1912, as the wise-cracking Aggie Lynch in "Within the Law."

Other successes followed. "The Land of the Free" in 1917, "The Mirage" in 1920 and "Merton of the Movies" in 1922.

On the screen she appeared in "The Women," made from the play by Clare Boothe Luce.

A daughter of Philip Nash, theatrical booking agent and stock company owner, Miss Nash made her New York stage debut in 1907 at the Lyceum Theatre in "The Boys of Company B."

In 1908 she toured with De Wolf Hopper in "The Pied Piper," leaving the cast to support Nance O'Neill in "The Lily." Later came a successful Chicago run in "When Sweet Sixteen," a season with Thomas W. Ross, a flier in vaudeville and an appearance with her sister, in 1925-26, in "A Lady's Virtue," by Rachel Crothers. She was last seen on Broadway in "Lady Clara" at the Booth Theatre.

## REGINALD ALLEN

Reginald Allen, 40, radio announcer, actor, set designer and play producer, was buried April 3 at the U. S. military cemetery at Arlington, Va., with full military honors. Allen, who succumbed to cancer March 29, had been an announcer since 1939 at WTOP, CBS outlet in Washington, D. C.

Allen, a veteran of World War II, and Glenn Taylor both used their G. I. business loans to team with Evelyn Freyman after the war, and to reopen the defunct Olney summer theatre, now a major stand on the Strawhat Circuit.

A native of Hartford, Conn., Allen began his radio and stage career in New York City. Then he went to radio stations in Charlotte, Winston-Salem and Durham, N. C., working as both an actor and announcer. He moved on to WTOP in Washington. He also held acting berths with Bailey's Crossroads (Va.) theatre. He was first treasurer of the D. C. chapter of American Federation of Radio Artists.

Survived by his parents, a brother and sister.

## ROY C. WITMER

Roy C. Witmer, 63, former vice-president of the National Broadcasting Co., died at his home in Westport, Conn., April 1.

Vice-president in charge of sales at his retirement in 1948, Witmer was an early leader in network broadcasting.

Witmer joined NBC as a salesman in 1927. He was promoted to assistant sales manager in 1928, sales manager in 1930 and vice-president in 1931. In the latter post, he became chiefly responsible for changing the form of radio commercials, insisting that to be effective commercials should be as entertaining as the rest of the program.

"Tiresome advertising has killed more radio programs than bad actors and musicians," he said, and

fought constantly for good taste, interest and honesty in radio advertising.

Survived by wife.

## BRITON N. BUSCH

Briton Niven Busch, 76, one of film industry's pioneer execs, died of cerebral hemorrhage April 2 in Burbank, Calif. He was associated with World Film Corp. and Lewis J. Selznick Enterprises 35 years ago, heading distribution for both companies.

Later he operated as a member of N. Y. Stock Exchange, and went to the Coast in 1930 to dabble in real estate and radio. He retired five years ago.

Survived by his second wife, the former June Elvidge, actress; son Niven, producer-writer; son Noel F., senior editor of Life mag, and a daughter, Mrs. Winston Miller.

## TED SNOW

Ted Snow, 68, publisher of the Chicago Radio Checking Service and former vaude performer, died March 24 in Chicago. Snow's service is used by song pluggers and musicians.

For the 25 years prior to establishing the checking service in 1930, Snow operated a booking agency in Chicago. He played the vaude circuits in the act of Snow & Rudy and as a member of the Criterion Quartet.

Survived by wife and daughter.

## CLARENCE ERICKSON

Clarence Erickson, 65, once an associate of Douglas Fairbanks, Sr., and later a partner of Douglas, Jr., died March 31 in Hollywood after a heart attack.

Erickson helped the elder Fairbanks to organize United Artists in 1919 and served for years as an executive with that company. In recent years he was a partner of Douglas, Jr., in the founding of the Fairbanks Co. at Universal-International.

## ADA BROWN

Ada Brown, 59, Negro songstress, died in Kansas City March 31. She had been a singer in vaude for more than 20 years.

She began and ended her career in Kansas City. She first appeared on the stage in 1909 at the old Gillis theatre, but in more recent years was a regular on bills at the Tower theatre in its heyday of vaude. Her last appearance at the Tower was in 1947.

## LYNN STEVENS

Franklin Feeney, 52, actor, known professionally as Lynn Stevens, died March 28 in Worcester, Mass. As a youth he appeared in stock there, later going to New York, where he was in "Apple Blossoms," with John Charles Thomas, and "Amber Empress."

Among films in which he appeared were "Men of Steel" and "Clothes Make the Woman."

## BERNARD M. FLOTTE

Bernard M. Flotte, 84, a musician in St. Louis for 65 years, died of a heart ailment at his home March 30.

Flotte conducted or played at the St. Louis World's Fair, opening of the Municipal Opera and notable functions during his long career.

Wife, three sons and two daughters survive.

## HAL GIBSON

Donald Grace, 48, vaude performer known professionally as Hal Gibson, died in Patton, Calif., March 22. After having appeared in vaude dancing acts for several years, he became associated with the late Earl Carroll and appeared in several editions of the latter's "Vanties" and "Sketch Book."

Survived by wife and a sister.

## ROY E. VAN

Roy E. Van, 58, former burlesque operator, died in Buffalo last week.

Van leased and operated the Garden and the Gayety theatres there for several years. He was at one time purchasing agent for the old Buffalo Times and at the time of his death was salesman for Sportservice, Inc.

## HARRY DELSON

Harry Adelson, 62, former vaudeville actor whose stage name was Harry Delson, was found dead in his New York apartment, April 2. Police said he had hanged himself.

A note said he was sorry for what he was about to do but that he was ill and that this was the "best way out."

## HERBERT W. STAATS

Herbert W. Staats, 61, former manager of the royalty section of the Radio Corp. of America, died at his home in Audubon, N. J., Thursday (30).

His wife, son and daughter survive.

## MADGE DANIELL

Madge Daniell, 69, dramatic soprano, who sang with the Sousa

and Goldman bands, died March 29 in New York.

Miss Daniell, who, in private life, was the widow of Daniel Levy, was a former president of the Singing Teachers Assn.

## JOY WINTHROP

Josephine Williams, 86, an actress known professionally as Joy Winthrop, died in Hollywood, April 1.

After a long career on the stage, she later appeared in films, mostly in character roles.

## ALLAN L. MURNANE

Allan Louis Murnane, 67, retired actor and director, died in New Rochelle, N. Y., April 2.

He had appeared in dramatic stock and road shows.

James W. Harris, technician on Station WCAU's transmitter, at Moorestown, N. J., died in that city March 30. Wife, son and three daughters survive.

Andrew Smith, 73, stagehand at the Paramount theatre, Youngstown, O., and a founder of the stagehands local in that city, died there March 29.

Mother of W. E. Horsefield, owner of film theatres in Kentucky, died in Union, Mo., March 17.

## MARRIAGES

Bambi Linn to Rod Alexander, New York, April 2. Both are featured in the Broadway musical, "Great to Be Alive."

Betty Jo Daniels to Belmont J. Sanchez, Los Angeles, April 1. Bride is a screen actress.

Peggy Aylesworth to Sam Schultz, Beverly Hills, March 28. Bride is an agency secretary; he's a radio writer.

Patti Lydon to Johnny Meyer, Las Vegas, March 27. He's a personal rep for Howard Hughes.

Cheri Lee to Thomas Welch, Pittsburgh, March 31. Bride is a nitery dancer.

## BIRTHS

Mr. and Mrs. Reginald Voorhees, daughter, Chicago, March 27. Father is a Chi agent.

Mr. and Mrs. Wynn Nathan, daughter, Hollywood, March 25. Father is a talent agent.

Mr. and Mrs. Tex Wiener, son, New York, March 29. Father is a TV-radio writer; mother is the former Peggy Lubetkin, radio production assistant.

Mr. and Mrs. Lou Nasis, daughter, Los Angeles, March 29. Father is a nitery operator.

Mr. and Mrs. Bruce Anderson, daughter, Hollywood, March 31. Mother is Jacqueline White of stage and screen.

Mr. and Mrs. Lou Hart, daughter, Albany, N. Y., March 28. Father is asst. manager of the Colonial theatre there.

Mr. and Mrs. Leonard L. Rosenthal, son, Albany, N. Y., March 28. Father is counsel for the Albany unit of Theatre Owners of America and attorney for Upstate Theatres, Inc.

Mr. and Mrs. Richard Monroe, daughter, Hollywood, March 31. Child is the granddaughter of William Bendix, radio-screen star.

Mr. and Mrs. Phillip Albright, son, Chicago, March 29. Father is a Chi booker.

Mr. and Mrs. Jack Overman, daughter, New York, March 31. Child's father, an actor, died in Hollywood Dec. 24.

Mr. and Mrs. Robert Ross, son, New York, March 31. Mother is Mary Lou Forster, radio actress.

Mr. and Mrs. E. Gilbert Golden, son, Norwalk, Conn., April 4. Father is exec assistant to Mort Blumenstock, Warner Bros. pub-d vice-prexy.

## \$250,000 Unseen

Continued from page 1

it and bid. Horwits, following consultation with the author, reported that an offer from Selznick would be accepted now if in excess of \$250,000.

DOS felt the figure too high on a sight-unseen basis. All he had to judge on were three installments of the novel which have appeared in Cosmopolitan mag to date. He wanted the property because a quick scripting job would be necessary and he felt that the Hemingway dialog would simplify that aspect.

Incidentally, Selznick's deal for John Hersey's "The Wall" last week called for a guarantee of \$100,000. This is broken down into two \$50,000 segments. Hersey gets 5% of the producer's net on the film, but with the second \$50,000 against this. This gives Selznick screen rights for 15 years. There are ( ) additional five-year option periods at \$10,000 each.

## H'wood Loosening

Continued from page 1

screen rights or saves that much if it buys them itself.

Authors can't accept a lower price than they submit to Par without giving the company another chance to buy. Studio wants it as a Betty Hutton starrer if an acceptable deal can be worked out.

## Par's Deals

Par has parallel deals on "Arms and the Girl," which it filmed from the straight play version, "Pursuit of Happiness," on Sammy Lambert's forthcoming musical adaptation of Booth Tarkington's "Seventeen" (tunes by Alec Templeton) and on "Guys and Dolls," to be produced from a Damon Runyon yarn by Cy Feuer and Ernest Martin.

20th-Fox likewise will hold a large stake on Broadway via musicalizations of "Anna and the King of Siam," to be produced by Rodgers & Hammerstein, and "Tree Grows in Brooklyn," which is a George Abbott venture. Both have already been filmed in non-musical versions by 20th, which is making deals on screen rights similar to Par's on "Blondes."

Paramount's deal on "Country Girl" contemplated a straight investment rather than a pre-production arrangement. Under the latter method, the film company automatically gets screen rights under a formula of payments based on the play's length of run. Studio finally nixed the deal because it has another property with a similar backstage theme, "Born in a Trunk," which Leo McCarey will produce.

Metro's interest was a pre-production deal. It is understood that the arrangements with Wiman had won approval all the way up to studio chief Dore Schary, but were finally kayoed by prexy Nicholas M. Schenck for extraneous reasons.

Par is showing preference for the straight investments rather than pre-production setups. It feels that the investments put it on a friendly basis with authors and producers, and give it a strong in on screen rights if it wants them. However, it is not stuck with them if it doesn't want them, which might happen because of the long time intervening between the making of the deal and the final availability of the property for filmization.

Paramount's last straight investment was \$12,000 in "Years Ago," the Ruth Gordon play produced in 1946. Company came out about even on it. Its last pre-production deal was on Elmer Rice's "Dream Girl" in 1945. It put up \$60,000 and showed a net profit of about \$50,000 on the legit aspects. It paid \$230,000 for screen rights.

## Color TV

Continued from page 1

broadcasting in color would be here within a year and said Par wants to be ready for it. He declined to elaborate on the technical aspects of Par's systems but said one could operate with regular film raw stock, while the other will require special stock. Since Par's big-screen process involves filming the TV image off the face of a receiving tube, it is believed the company would have to wait for commercial colorcasting before it could take a show off the air from a regular broadcaster and throw it on a screen in color. If Par can pick up and transmit a show in color, however, it could do its own telecasting for theatre TV.

Twentieth is maintaining an equally hush-hush attitude on its color video but it is believed to be also a film system. It was revealed several years ago that 20th research chief Earl I. Sponable is developing a new color process for regular film making. Its color theatre TV is believed to be a by-product of that system.

## Tintfilm Commercials

### For Color TV Tests

Hollywood, April 4. First spot commercials on color film to be made exclusively for video color test broadcasts are being produced here at General Service Studios by United Productions of America for Ford Motor Co.

UPA is making 10 90-second spot commercials for Ford, half of which will be lensed on 35mm Ansco Color. Schedule provides for four days of interior shooting and one day of exterior shooting for the series. Gunther Fritsch directs.



# Ted Lewis

**1950**

**COMPLETED:**

CHEZ PAREE (5 Weeks)  
Chicago

COPACABANA (5 Weeks)  
New York

**OPENING:**

LATIN QUARTER (April 9)  
Boston

TOWN CASINO (April 24)  
Buffalo

BEVERLY HILLS C. C. (May 19)  
Newport, Ky.

RIVERSIDE HOTEL  
Reno, Nevada

HOTEL LAST FRONTIER  
Las Vegas

LAKE TAHOE

BAL TABARIN, San Francisco

**TELEVISION:**

MILTON BERLE SHOW (February 7)

WE THE PEOPLE (March 24)

THIS IS SHOW BUSINESS (March 26)

Booked by:  
**MUSIC CORP. OF AMERICA**  
598 Madison Ave., New York

Featured on:  
**DECCA RECORDS**  
**COLUMBIA RECORDS**

Press Representative:  
**BAYNE-ZUSSMAN**  
400 Madison Ave., New York

Television - Pictures - Recordings  
**WILLIAM MORRIS AGENCY**  
New York - Beverly Hills

Personal Representative:  
**ADAH LEWIS**

TED LEWIS SHOW Transcribed  
**ADAH LEWIS**  
Representative



FILMS

RADIO

VIDEO

MUSIC

STAGE

APR 14 1950

# VARIETY

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VOL. 178 No. 5

NEW YORK, WEDNESDAY, APRIL 12, 1950

PRICE 25 CENTS

## GLAMOR IN \$250,000,000 PAYOFF

### Cornball Music Snowballing Into Making Some of That Corny Money

Following a string of novelty tune hits, to the virtual exclusion of any ballad smashes, and a succession of ditties with strong leanings musically and lyrically toward the nursery, the pop music pendulum continues to swing away from the established formula and to veer even more toward the unusual. Newest trend in tunes is the cornball number, with the melodic line, the honky-tonk style and beat of the early 1900's.

Pop music's latest cycle is attributable to the current top hit, "Dearie," and to another tune, "The Old Piano Roll Blues," which is climbing fast into the upper brackets. "Dearie," written by Dave Mann and Bob Hilliard and published by Laurel Music, caught public attention with a two-step beat and a nostalgic lyric, while "Piano Roll," a Leeds number, goes all-out on the razz-ma-tazz style that came out of every piano before the first World War. Latter tune started via a Lawrence Cook piano platter for Abbey Records, with other diskeries jumping on the number, notably Victor with a Sammy Kaye-Eddie Cantor-Lisa Kirk pressing.

Stansy Music also has a Cook-Abbey disk, as well as several others, on its unabashedly corny "Why Do They Always Say No?", while the flipover of Teresa Brewer's London platter of "Choo'n Gum" reveals a ditty straightforwardly tagged "Honky Tonkin."

Hopping on the cornball bandwagon, Don Raye has written a new version of his "Down the Road a Piece," a successful Ella Mae Morse record for Capitol 10 years ago. Raye rewrite, to be waxed by Victor, Columbia and Decca at present, deliberately stresses the honky-tonk piano style and rhythm. Raye also has given the same treatment to an old Louis Armstrong original, "Struttin' with Some Bar."

(Continued on page 50)

### COAST CLUB NIXES TV, ALLEGES 70% GATE DIP

Hollywood, April 11.

Hollywood Legion Stadium will nix the renewal of KTSL's contract for the weekly televising of boxing from that arena when pact expires during the first week in May. KTSL first started beaming boxing from the Legion in May of 1947.

Jesse Smith, Legion manager, said that boxoffice receipts on boxing nights are off a full 70% considering the average receipts over a period of the past 10 years. Smith stated that it was all right two years ago when there were very few television sets in the territory but with close to 500,000 receivers installed locally, the gate has dropped to almost nothing.

Smith said the board of directors can't be sure that television is the sole cause of the b.o. drop but it is going to black the cameras to find out.

### 'Consul' Will Have Paid Off in Two Months

At its present boxoffice pace, "The Consul" will have earned back its production cost by mid-May. The Gian-Carlo Menotti opera played to the absolute limit of standees at all performances last week, grossing \$29,100, for an operating profit of about \$6,500. When the Chandler Cowles-Efrem Zimbalist, Jr., production settles down it is figured likely to net around \$8,000-\$9,000 a week.

Financed at \$100,000, "The Consul" cost approximately \$53,000 to bring in, excluding \$15,000 in union bonds and deposits.

### Philly Drive-Ins Now Back Live Acts For Added Audience Lure

Philadelphia, April 11.

Drive by the drive-in theatres to book live acts as added audience lure has reached such an extent that the "Sleepy Hollow Gang," a six-person unit, is slated to play two ozoners a night in the Philadelphia area on two separate nights next week.

Unit, recently featured on the ABC network radio show, "Hayloft Hoedown," has been booked for the Family Drive-In in the Philly suburbs next Wednesday (19) at 7:30 p.m. Two hours later, it will appear at the Chester Drive-In, about 12 miles away. Then two nights later (21), the unit will play two drive-ins in neighboring New Jersey. Group stages a half-hour show, which gives them a chance to drive from one ozoner to the other.

National Assn. of Drive-In Theatres, headquartered in Philly, has been promoting the booking of live talent as an aid to better business.

### Laurie as Comedy 'Czar'?

A number of Lambs Club and Friars Club comedians and other showmen have suggested that Joe Laurie, Jr., become "czar" of radio and television comedy. As a foremost historian of the theatre, and with his vast knowledge and background as a name comic and writer, the idea is for Laurie to serve as impartial arbiter not only for feuding comedians but as a general monitor for the entire talent industry on the subject of gags, bits, jokes, comedy style, etc.

The advent of television and the growing arguments within actors' clubs and in the Radio City belt about "stealing" make the post important. The impartial umpire role is likened to the one the late ex-Mayor James J. Walker held for the garment industry in relation to style piracy, and the like.

### BIG COMMERCIAL TIEUPS WITH PIX

By MIKE KAPLAN

Hollywood, April 11.

A palpitating public will shell out approximately \$250,000,000 this year to obtain a Hollywood glamor rub-off from thousands of items ranging from apparel to applesauce, from soap to spaghetti.

In a campaign of unprecedented impact, virtually every man, woman and child in the U. S. will be brought into almost daily contact with at least one item that carries a Hollywood connotation as a result of the snowballing practice of licensing, for commercial use, the names and faces of motion picture personalities and characters. Only such heavy industries as automobile manufacturing seem to have been by-passed in the scurry to saturate a glamor-conscious public with items that have been commercially kissed by screen heroes and heroines.

Merchandise experts believe that the practice of "name licensing," begun a score of years ago in an infinitesimal way, will hit the \$250,000,000 retail sales volume figure this year, with tremendous benefits accruing to Hollywood in the form of free publicity and exploitation. Department and chain stores all over the country are

(Continued on page 18)

### CAFES MAY GET BRUSHOFF IN TAX CUT

Washington, April 11.

Possibility that the House Ways and Means Committee may not give nightclubs the benefits of any tax reduction it reports to the House is being talked about here, although this is not definite. It is reported that the committee is going along on an across-the-board slash of wartime excises covering nearly everything but tobacco, liquor and gasoline.

In the case of general admissions on pix, etc., this would be a reduction from 20% to 10%. However, some of the excises—the ones with the least pressure for them inside the committee—may be passed over. For the time being, at least, the 20% nitery bite is in that group, according to some members of the Ways and Means Committee.

Meantime, the committee is making steady progress on legislation to shut tax loopholes. By the time it returns to work on April 18, it expects to have legislation to outlaw the collapsible corporations. This means that Hollywood's single-picture corporations would be subject to regular income tax and not to the much lower capital gains tax.

### H'wood Pix in Virtual Blackout Behind Iron Curtain; Toehold on Tito

#### Laurel & Hardy to Do 1st Film in 5 Years

Stan Laurel and Oliver Hardy, off the screen for five years, are returning to the medium in an untitled pic to be produced by Franco-London Film Productions. Prior to sailing from New York last week on the Queen Mary, Laurel revealed that the projected film is due to go before the camera in Paris June 3.

Picture will be made in English, said Laurel, and other cast members will include Fernandel, Simone Simon and Italian comic Toto. Hardy will head for Paris around the end of May.

#### Crosby's 11-Day Gotham Marathon, Taping 25 Shows Before Sailing

Bing Crosby, who leaves tomorrow (Thurs.) on the Queen Elizabeth for England, will have wound up a busy 11 days in Gotham during which he taped five of his weekly Chesterfield shows and 20 of his cross-the-board CBS stanzas for Minute Maid. Period is one of the heaviest recording marathons any top performer has achieved.

Guests on four of the 30-minute airers are Bea Lillie, Fred Allen, Mary Martin and Al Jolson and Ella Fitzgerald. Fifth show, recorded without an audience, is a musical reprising the year's top tunes. To tape additional Minute Maid shows in England and France, Crosby and his producer-writer Bill Morrow are taking along a portable Ampex machine, and tape will be flown back until Crosby returns in mid-June.

On the junket Crosby will play in the British amateur golf championship tourney at St. Andrews, Scotland, on May 22.

American films, last tie with the west in most of the Soviet orbit countries, have been all but squeezed from behind the Iron Curtain during the past year. Motion Picture Export Assn., co-op U. S. sales agency, is trying valiantly to keep some vestige of Hollywood's flag flying under the hammer-and-sickle but admits to an almost impossible upstream struggle in face of present political currents.

Yugoslavia's defection from the Stalin axis is the only bright spot in the picture. It resulted last week in extension for another year from next June of the current pact for exhibition of U. S. films there. Otherwise, the story is one of a constantly tightening squeeze in the Russe-controlled territories—Poland, Hungary, Rumania, Czechoslovakia, Bulgaria and the Soviet zones of Germany and Austria.

Aside from the obvious advantages of spreading evidences of American culture in these countries via motion pictures, the squeezeout is a costly one financially for the U. S. industry. The eastern European territories pro-

(Continued on page 26)

### NOW IT'LL BE WALTZES PLAYED ON A ZITHER

Washington, April 11.

The transfusion which the zither business is getting from "Third Man" is helping sale of the instrument not only in this country but even in Vienna, scene of the film. Austrian officials in the U. S. report that there is an unprecedented demand for zithers at the Vienna Spring Fair and that the instrument-makers there have already booked enough new business to keep them rolling at top speed for months.

In addition, the seven instructors who teach zither playing at Vienna's municipal music schools have been completely swamped by the sharp increase in student registrations.

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NIGHTLY

# Over-Dressed Ringling Show Cutting Into Basic Circus Flavor of Big Top

By HERB GOLDEN

It's never less than amazing that the giant Ringling Bros. & Barnum and Bailey show gets through opening night at Madison Square Garden, N. Y., in any shape at all. It is probably the world's most highly-touted extravaganza to go before the public at a \$6 top without even ever having all the acts in the building before light-up time.

Situation at the current year's preem last Wednesday (5) was no different from usual. Most serious item in throwing off calculations of producer John Ringling North, stager John Murray Anderson and general director Pat Valdo was the grounding of a Dutch ship, the Hurricane, off of Fire Island, N. Y., in a fog early Wednesday. It just happened to have on board the baggage of five first-time-in-America acts. Needless to report, some quick re-routing was necessary.

Otherwise there were only the normal delays, confusion and nervousness, running the opening night's playing time to three hours and 20 minutes. By the weekend Valdo and Anderson had that down to two hours and 40 minutes; at which length the North concoction will play through the season.

There are a number of fine new acts, although seemingly not so many first-timers as last year. Then the circus was really just getting in gear following the war, and North had sent back from Europe a flock of turns that had developed in the 10-year interim forced on the world by a bad performer named Adolph. This year, there's been more selectivity with many of the top acts being held over and a limited number of new ones added.

Overall emphasis, however, as it was last year, is on a new type show that gives the old rudiments of the circus no better than even billing with the general atmosphere of extravaganza. Costumes and float decorations provided by Miles White are more elaborate and eye-filling than ever before and again, there's the lavish use of femme s.a. Pop will find a lot more to look at than the elephants.

**Sartorial Binge**

Point of diminishing returns has just about been reached, though, on the costumes. They've become such an end in themselves that they are starting to distract from circus basics. There are just so many gals in such elaborate costumes in one scene, for instance, that spectators on lower rows actually can't see the rings. That's the step too far.

Costumes, float decorations and general dress of the show is said to have cost better than \$500,000. Allowing even for the circus man's expansiveness in such arithmetic, that's a lot of green sawdust. Brooks and Eaves did the job, with some excellent plastic portrait masks for the specs by Doane Powell.

There are four big specs done to music by Henry Sullivan and lyrics by John Murray Anderson. They show less pretentiousness and more humor than last year's, which is all to the good. Opener is labeled "When Dreams Come True" and runs through a flock of comic strip characters such as Popeye, Li'l Abner, The Schmo, etc. It includes a "nightmare" ballet and winds up with "Dream of Democracy," in which Washington,

(Continued on page 54)

## Many U.S. Arrivals

Virginia Mayo and Michael O'Shea arrived in New York yesterday (Tuesday) on the Queen Elizabeth after two months in Britain where the actress appeared in Warners' "Captain Horatio Hornblower." Couple trained for the Coast immediately after debarking.

Among other passengers were film producer Sir Alexander Korda, actor Walter Pidgeon, Peggy Cummins, British comedian Tommy Trinder and conductor Nikolai Sokoloff. British music publisher, Reg Connelly arrived earlier in the day on the Caronia.

## Screenplay Approval Major Hitch to Deal On 'Salesman'—Miller

Demand for right of final approval of screenplay and casting is holding up sale of screen rights to "Death of a Salesman," author Arthur Miller said in New York yesterday (Tuesday). Writer of the hit legit declared that price has not proved a stumbling block "since we never get that far."

His principal interest, he asserted, was "guaranteeing the integrity of the picture version." In any event, he said he wasn't anxious for a sale now since the pic couldn't be made until completion of the Broadway run, which he expects will last at least another year.

Columbia and a number of other studios have at various times been in negotiation with his agency, Music Corp. of America, Miller said, but all have balked at the stringent script and casting demands. Playwright stated he has no one special in mind to play the "Salesman" screen role, since production is so far off any actor commitment would be impossible. Miller said he would consider offers to do the screenplay himself.

Regarding screen rights, writer declared: "Sometimes I think we have a deal and then the next day I think we'll never have one." He said many different types of payment for rights have been discussed on percentage and outright bases.

## APRIL 19 BLOWOFF DATE FOR TV TALENT CONTROL

April 19 looks like the blowoff date in the jurisdiction battle for talent in television. There's a strong possibility that Television Authority will ask for an Associated Actors and Artists of America board meeting on that date, at which it will press for power to negotiate wages and working conditions for the entire video talent field.

With the Screen Actors Guild still adamant in refusing to compromise its stand for exclusive control over films produced for video, a jurisdictional battle is apparently in the offing. It's considered likely that the 4A's will give TVA the greenlight to proceed, since five of the seven unions in the 4A's support the TVA. Latter group wants to get going on negotiations because its membership has already agreed on wages and hours proposals.



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## A&C Win TV OK For '52 in UI Pact

Hollywood, April 11.

After a month of negotiation, Abbott and Costello settled differences with UI and won a new contract, most important part of which is reportedly granting to comics the right to work in video starting in 1952. It is the first instance in which any large studio has given a performer the contract right to appear regularly in television. It's understood they can even make telepix.

Comics' deal is a flat \$200,000 per film plus 50% of all net profits. Ticket covers films to be made within the next three years. First, "In the Foreign Legion," rolls late this month, with Charles Lamont, who directed them in "Hit the Ice" during the war, directing. Eddie Sherman set both A&C and Lamont deals.

## D. C. SESQUI FETE IN TEEOFF THIS SAT.

Washington, April 11.

Washington's sesquicentennial celebration opens Saturday (15) with a "Salute to Freedom" pageant whose cast will include some top names of stage, screen, opera and radio.

The two-hour pageant, to be held in the Capitol Plaza, just outside the nation's Capitol building, will have George Murphy reciting excerpts from Thomas Jefferson's "Rights of British America" speech, and Edward Arnold reading from one of the great Daniel Webster speeches. Gladys Swarthout will appear as the Goddess of Freedom and sing "Bless This Land," and Ann Crowley of the Irving Berlin musical, "Miss Liberty" will sing "Give Me Your Tired, Your Poor." Among others will be Lucille Manners and Irra Petina of the Metropolitan Opera and Lanny Ross.

President Truman, still in Florida, is unlikely to attend but there will be a collection of Government brass topped off by Supreme Court justices and members of the Cabinet. While an extensive sesqui program is planned for this year, the Freedom Fair, with its big entertainment midway, will not be built before 1951.

## Director Being Retried On Nazi Anti-Semitic Pic

Hamburg, March 30.

Nazi Germany's top motion picture director, Veit Harlan, went on trial here for the second time, charged with committing crimes against humanity. Harlan is director of the anti-Semitic Nazi film "Jud Süss" ("The Jew Süss").

Harlan was acquitted at his first trial, but the Cologne Supreme Court ruled that he be retried.

Harlan claimed that the picture, while anti-Semitic, did not aim to stir up racial hatred. He further said that he had to do it under pressure from Nazi propaganda minister Josef Goebbels. Prosecution has some 20 witnesses lined up in the trial, which is expected to last three weeks.

# High Court Refuses to Hear Appeals Of Lawson, Trumbo; Nip 'Unfriendly 10'

## Rita Ready to Pic?

Paris, April 11.

Rita Hayworth, who hasn't made a film since she became Mrs. Aly Khan, reportedly is mulling a return to the cameras.

Julius C. Stein, MCA board chairman, left here this week for the Riviera to confer with Miss Hayworth to map out a schedule for her. He recently took over from Johnny Hyde as the actress' rep.

## Sen. Johnson Defers To May 15 Hearing on Bill After Johnston Meeting

Washington, April 11.

Following another secret meeting with Eric Johnston, Senator Edwin C. Johnson, of Colorado, has postponed until May 15 hearing on his bill to license motion pictures and their actors. The proxy of the Motion Picture Assn. of America and Johnston got together late Friday. On Saturday the senator, chairman of the potent Interstate Commerce Committee, announced his postponement.

It could not be learned here what connection there was between the meeting and the statement. However, there is some belief that the delay will allow more time for dickering between the solon and the industry toward a voluntary policing of Hollywood's morals. It would also permit the senator to swing another verbal roundhouse or two at the industry, if no progress is made.

Yesterday (10), Johnson announced the appointment of Stephen S. Jackson as technical consultant to the Senate Commerce Committee in connection with the senator's bill. Jackson, formerly in charge of the Production Code for the industry in Hollywood, leaves for the Coast to investigate the situation at first hand. Jackson was for 10 years a judge in juvenile court in New York City. He is now a special assistant to the Federal Security Administrator and has been lent to Senator Johnson.

## State Dept. Cools Off Hot Bergman Situation

Washington, April 11.

Hot potato of the past week was the Spanish "Oscar" which the Spanish magazine Triunfo shipped to the State Department to deliver to Ingrid Bergman, along with one for Ray Milland. The statuettes, bronze, winged figures, were for outstanding acting in 1949.

State Department handed the statuettes to Herbert Edwards, chief of its Division of International Motion Pictures. In view of recent developments, State Department wanted no part of making the presentation to Miss Bergman.

So Herb Edwards took the matter up with the Motion Picture Assn. of America. He suggested hopefully that it would be appropriate for that organization to do the honors for both Milland and Miss Bergman. The guy at MPAA listened carefully, and then started to duck newspapermen who kept calling on the matter.

Finally MPAA suggested to Herb Edwards that he ship the "Oscars" to the studios of the respective winners and let them worry about it. There was a sigh of relief from the State Department as it rushed the bronzes down to its mailing room.

Another international crisis had been successfully overcome.

## Leo Genn's Fast Whirl

Leo Genn traversed 12,000 air miles in about a week, flying in from London to New York and Washington last week in connection with some BBC transcriptions he had made on the ECA, thence to Hollywood for "Snake Pit" on Lux Theatre of the Air, and back to London yesterday (Tuesday). He has remakes on "The Wooden Horse" (Korda) and thence into Metro's "Quo Vadis," filming in Rome.

The BBC platters cover 12 sides, and NBC is spotting the ECA disks in sundry of its outlets on varying schedules.

Washington, April 11.

The Supreme Court slammed the door on Hollywood's "Unfriendly 10" yesterday (10). It means they will all probably go to jail for a year and pay a \$1,000 fine for contempt of Congress.

By a 6-to-2 vote the High Court refused to hear an appeal from the conviction of John Howard Lawson and Dalton Trumbo, screenwriters convicted for refusing to tell the House Un-American Activities Committee whether they were, or ever had been, members of the Communist party. Their conviction was upheld by the U. S. Court of Appeals for the District of Columbia.

The other eight defendants never went to trial. However, they agreed to waive a jury trial and to let their cases stand or fall on the appeals of Lawson and Trumbo. The eight are Albert Maltz, Samuel Ornitz, Adrian Scott, Edward Dmytryk, Lester Cole, Alvah Bessie, Herbert Biberman and Ring Lardner, Jr.

Action of the Supreme Court is expected to affect adversely the damage suits filed by several of the 10 against the studios which dropped them after their citation for contempt of Congress.

The two justices who voted to review the convictions were Hugo L. Black and William O. Douglas. Justice Tom C. Clark, who was attorney general at the time of the trials of Lawson and Trumbo, took no part in the ruling.

**19 Subpoenaed**

The "Hollywood Red hearings" were conducted by the Un-American Activities Committee in October, 1947. Nineteen writers, actors, directors and producers were subpoenaed but not all were called as witnesses. The 10 refused to answer the "\$64 Question"—whether they were or ever had been members of the Communist party. Several also refused to say whether they were members of the Screen Writers Guild. Lawson answered that question but Trumbo refused to do so.

On November 24, 1947, the House overwhelmingly voted contempt citations for the 10. Trumbo and Lawson were tried and convicted in May, 1948, and appealed their conviction and sentence of \$1,000 fine and a year in jail. The U. S. Court of Appeals upheld the trial court. After a number of legal maneuvers, the case was finally taken to the Supreme Court on Aug. 11, 1949. The tribunal has been a long time in making up its mind. However, there were several cases ahead of it, in which similar issues were involved and the actions on these created precedents which set the pattern for today's action.

For example, in June, 1948, even before the first appeal, the court of appeals upheld the conviction of Gerhardt Eisler for contempt of Congress because he refused to testify before the Un-American Activities Committee. The same day, the Supreme Court refused to review the conviction of 11 leaders of the Joint Anti-Fascist Refugee Committee. This organization refused its books and records to the Un-American Activities Committee.

Only a fortnight ago, the High Court demolished another major point in the appeal by ruling in another case that Government workers could sit on juries and give honest verdicts in ideological cases involving the Government.

While Lawson and Trumbo have the right to ask the Supreme Court to reconsider its action of today, and doubtless will take the step, the High Court virtually never reverses itself after deciding not to hear an appeal.

Robert W. Kenny, attorney for the "Ten," said a petition for a rehearing on constitutional grounds would be filed within 30 days. Trumbo and Lawson will not go to jail immediately to begin serving sentences, a stay of execution is in effect until the High Court has decided the petition for rehearing. Court hearings for other eight also will await that decision.

## CAREY WIDOW'S COMEBACK

Hollywood, April 11.

Olive Carey, widow of Harry Carey, is returning to the screen after more than a 30-year absence. She will play wife of Ward Bond in RKO's "Mad With Much Heart."

4 12

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# PIX COIN NEARS END OF 'ICE AGE'

## Goldwyn Gets Double-A D.C. Treatment Including Session With Pres. Truman

Washington, April 11. Samuel Goldwyn met with President Truman at the White House today (Tuesday) and sketched for him in general terms what the producer feels is the need for further anti-trust legislation in the film field. He was accompanied on the Presidential visit by Ellis G. Arnall, former Georgia governor, and now proxy of the Society of Independent Motion Picture Producers.

Goldwyn and Arnall also met with Attorney General Howard McGrath and Herbert Bergson, assistant attorney general in charge of the anti-trust division. Both laid before the legalites in much more specific terms the charge that conspiracy by both affiliated and indie theatre ops, in the wake of the anti-trust decrees, was squeezing all producers out of business.

Goldwyn asked the D. of J. for much more careful policing of possible conspiracy among exhibs and suggested inclusion in future decrees of a specific clause outlawing product-splitting. He said that agreements among theatres for the divvy of films of various companies eliminated competition and thus prevented producers from getting fair market prices for their films.

Goldwyn told the President, McGrath and Bergson that the problem of which he complained threatened the majors equally as much as the indies. He pointed out that with divorcement at hand all producers would shortly be in the role of Independents.

Making an equally strong pitch on the public relations front, Goldwyn lunched yesterday with all but (Continued on page 15)

## Disney Reluctant About TV But May Drag In 'Reluctant Dragon' Plan

Walt Disney, who has repeatedly refused to sell his theatrical product to tele, is reportedly working on a new, cheaper process for making cartoons for TV. It is understood to be an adaptation of the combination live action and story board technique which he introduced in "The Reluctant Dragon" in 1941.

Disney, like other producers, has been wary about making his films available to tele because of the bitter squawks from exhibs. These howls could considerably trim his rentals during a period in which TV is not yet ready to compensate for the decline.

Cartoon producer, however, feels that the day of color video will open that field to him on a profitable basis, although his emphasis will continue on films made exclusively for theatre showing. It is understood that because of Disney's interest in the color aspects of TV, his forces were more than casually concerned with RCA's announcement (Continued on page 24)

## Now It's the High Cost Of Baby-Sitters Vs. B.O.

Now it's the high cost of baby-sitters that's opined as a reason for poor b.o. The heavy rap for junior-minding as a cause for offish grosses is suggested by William H. Wells following a quick research swing around the U. S. Wells is a documentary film man who is Europe-bound to do a survey in that field on a Rockefeller Foundation grant.

Wells' conclusion follows disclosure by the research expert of a major film company last week that there was a high correlation between areas where grosses were off most and where rents had been decontrolled and were soaring. Innumerable other reasons for the b.o. drop—No. 1 among them being TV—have been suggested.

Wells thinks he has a solution for the baby-sitter problem—or at (Continued on page 75)

## Johnson, Pfd.

Washington, April 11. Samuel Goldwyn, leaving President Truman's office today (Tuesday), was asked by reporters what he thinks of Senator Ed Johnson, who is pushing a film licensing bill. He replied: "I don't know, there are so many Johnsons."

That led to a query as to whether he preferred Eric (Johnston) or Ed (Johnson). "Frankly," he came back, "I like that one best," pointing to Secretary of Defense Louis Johnson, who was entering the President's office.

## Siritzkys' Yen To HQ 100% in Paris; Unloading in U.S.

Siritzky organization, which distributes foreign films in the U. S. and has been operating art theatres in New York, Brooklyn and Boston, reportedly is withdrawing from those fields. It's understood that a desire to concentrate upon production and exhibition in France is behind the Siritzky move in dissolving its American interests.

First indication that the outfit was mulling such a step was seen in its action of last week when the firm turned over some 26 foreign pix to Irvin Shapiro's Films International of America on a sub-distribution deal. Agreement takes in all Siritzky imports prior to and including 1949.

For the time being, however, Siritzky maintains that it will continue handling fresh foreign product through its own distribution facilities. At present its release slate comprises "Scandals of (Continued on page 20)

## New Producers Guild Sez It Won't Infringe On Purposes of AMPP

Hollywood, April 11. Newborn Screen Producers Guild took its first steps with the appointment of a steering committee and the issuance of a statement defining its aims and purposes. A second meeting, to consolidate plans for the new organization, will be held April 17.

William Perlberg is chairman of the steering committee. Other members are Robert Sisk, Bryan Foy, Sam Engel, Joseph Siström, Bert Kelly, Edmund Grainger, Michael Kraike and Sam Bischoff. Their official statement:

"This group, consisting of producers from all studios, met to consider the organization of the Screen Producers Guild. These men actually produce pictures, as distinguished from executives and (Continued on page 15)

## 20TH-RCA HUDDLING ON LARGE-SCREEN TV

RCA prez Frank M. Folsom and 20th-Fox exec veepee W. C. Mitchell led off a series of huddles between top execs of the two companies this week on the subject of theatre television, from which they hope to be able to arrive at some agreement on where the new method of exhibition is heading.

With the Federal Communications Commission expected to set a date for hearings on theatre TV channel assignments by the end of the summer, RCA, as a principal manufacturer of largescreen equipment, and 20th, as a producer or exhibitor of big-screen video (Continued on page 25)

## UNDER 15 MILLION FROZEN OVERSEAS

Spectacular success of the U. S. film industry in turning its frozen coin abroad into hard American cash has reduced "the foreign situation"—which threatened to spell complete disaster for Hollywood three years ago—to the size of an everyday trade problem. The days of 1947, when loss of overseas income led to a drastic economy wave and dire talk of inevitable bankruptcy, have shifted to 1950 optimism on prospects of profits from the international market.

Best information now is that the U. S. industry has less than \$15,000,000 frozen abroad. That includes about \$6,000,000 in England. Most, if not all, of that coin will eventually be translated into dollars.

Even more important, it was said by a top Motion Picture Assn. of America exec this week, is the fact "that we have been able to bring the deluge of crippling restrictions overseas to a point of control. Instead of just fighting to stay alive, we can now change our tactics to pinpoint the freeze and quota measures country-by-country and operate to remove or reduce them."

Significant in indicating films' ingenuity in thawing blocked coin and fighting off restrictive yokes is (Continued on page 20)

## Artie on Lotos Club Site; More Sureseaters Into W. 57th St. Orbit

Trend toward New York's W. 57th street area as an art house centre became more evident this week when it was learned that two more small-seaters and probably a third will be built in that midtown section. First to start construction will be the Normandie Amus. Corp., which has taken the old Lotos club building at 110 W. 57th street on a long-term lease from Lederer Reredel Associates.

Elsewhere in the W. 57th street sector, City Investing Co. has a deal pending with the owners of Carnegie Hall whereby City would build a small-seater in the Hall's basement. Presumably the house, when completed, would be leased to Lopert Films, in which City has a 25% stock interest. Irving Maidman, owner of Cafe Society Uptown on E. 58th street, later known as Le Directoire, reportedly is converting the premises into a 400- (Continued on page 15)

## National Boxoffice Survey Easter Week Soars to \$1,841,000 for Big 10; 'Cindy' Still Leader; 'Dozen,' Crosby, 'Cab Man' Next

Key cities are enjoying usual big Easter Week upbeat this session, with totals for top 10 pictures soaring to \$1,841,000 in some 24 key cities covered by VARIETY. This is biggest amount grabbed by the leaders since before Lent.

"Cinderella" (RKO), with lift from youngsters out of school, is continuing to hold top position this week, although hotly pressed by "Cheaper by Dozen" (20th), which just started in previous frame. Walt Disney opus is smash to terrific in most locations, with even lesser weeks rated nice to big. In its wake, the pic is leaving several shattered marks and is pacing the field in one city. Biz tabulated by VARIETY does not include smash trade racked up initial days in nearly 100 N. Y. nabes.

"By Dozen" hit the fancy of the public seeking comedy on the screen, huge total registered on some 15 playdates including \$153,000 expected at N. Y. Roxy in second week. Bing Crosby's new comedy, "Riding High" (Par), is taking over third position, although reported not up to hopes in a few situations.

"Yellow Cab Man" (M-G) came into its own this stanza, pushing up to strong fourth spot. Fifth money

## Par Answers Industry's \$64 Question: A Divorced Co. Can Make a Go of It

### Schary Loves That 'Voice'

Dore Schary, Metro's production head, is slated to trek east May 8 with a print of "Next Voice You Hear." He wants to bring the first print of the film personally to New York and ship in on the preliminary bally. "Voice," a low-budget-er with a religious theme, is the studio biggie's personal production.

Schary will remain in New York for several weeks. He will go through with the usual round of newspaper and radio interviews as a way of creating interest in the film.

## Balaban, Weisl On DuMont Bd. Cues No Sellout

Barney Balaban, Paramount prez, and Edwin L. Weisl, member of Par's executive committee, have been elected as two of the company's three reps on the Allen B. DuMont Laboratories' board in a move dramatizing the importance that Par is attaching to its DuMont affiliation and television activities generally. Balaban and Weisl join Paul Raibourn, Par veepee, as the three spokesmen for the major on DuMont's board of eight. The step indicates temporary ditching of Par's efforts to sell its DuMont stock holdings.

Duo were named by the major in a closed-door meeting Monday (10) when it elected directors entitled to sit as reps of DuMont's "B" stock. With 500,000 shares, Par is the only "B" stockholder. (Continued on page 25)

## De Havilland Honored

Washington, April 11. Achievement award for outstanding work in the theatre will be given by the Women's National Press Club on Saturday (15) to Olivia De Havilland. Presentation will be made by President Truman at the club's annual dinner to the President and his wife.

Among others slated for awards are Martha Graham, for her dance interpretation, and Claire McCordell, for fashion design.

Barney Balaban's disclosure to Paramount's stockholders that the divorced production-distribution company netted \$1,400,000 during its first quarter is held by flimtes as reassuring regarding the future of the industry. Intense interest as well as speculation has accompanied Par's pioneering venture into distrib activities without its giant theatre chain. Coupled with reports by Metro and Republic, each showing a gain, Par's black ink is regarded as a solid promise that divorced companies can make a go of it.

In one of the most important of post-divorcement developments, Barney Balaban, Paramount's prez, has disclosed to the company's stockholders that Par's first-quarter earnings as a purely production-distribution company will amount to \$1,400,000 after taxes. Coupled within the past week with reports by Metro and Republic, each showing a gain over last year, the Balaban statement is regarded as a solid promise that the major companies can make a go of it without theatres.

Balaban's estimate is made without including a share in the un- (Continued on page 15)

## Ruth Chatterton Novel Points Up Growing Studio Interest in Problem Pix

Interest being shown by film companies in Ruth Chatterton's forthcoming novel, "Homeward Borne," following David O. Selznick's purchase recently of "The Wall," indicates that problem pictures will continue to figure importantly on the Hollywood agenda.

Miss Chatterton's book, her first, has created unusual interest among major and indie story editors. Yarn concerns a gal who gives her fiancé the brush because he's Jewish, although she's not fully conscious that that is her reason. She later marries another man, but adopts a refugee kid. She's finally (Continued on page 24)

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## Three Majors Count Heavily on Film Reforms to Win High Court Appeal

Three majors still fighting the Government on divorce are piling their blue chips on one big argument—that conditions in the industry have changed so radically in the past few years that the stigma of monopoly can no longer stick. Appeals of 20th-Fox and Warner Bros., filed last week, follow the general tone of the Metro plea for an upset of divorce. They say the court should have looked into industry conditions again before swinging the axe.

Actually, the three majors hope to parade before the U. S. Supreme Court a string of changes in film selling, circuit setups and general economic conditions which will convince the high court that a re-examination is in order. That is, of course, if the Supreme Court agrees to hear the case again and if neither 20th nor Warners can reach a satisfactory consent decree with the Government.

Majors have been pointing for this final blowoff for a number of years. Widespread use of competitive selling; the sharp reductions in clearances; the theatre-by-theatre and picture-by-picture operations, all inaugurated since the war, will be spread out before the Supreme Court with the argument that a reformed industry should not be treated as though it never saw the light of day.

Paramount and RKO consent decrees worked against the defendants in the decision of the N. Y. federal district court. Three judges obviously heeded the Government plea that the remaining defendants should not profit over Par and RKO by winning easier divorce terms. However, all three companies will press the point that the loss of the theatre wings by Par and RKO reduce the total of affiliated houses in this (Continued on page 25)

## New Int'l Film Assn. Doesn't Seem to Be In Agreement on Too Much

New organization of foreign picture importers, meeting in New York last week, agreed to label itself the International Film Assn. That was one of the few things that the 50 or more potential members at the session did agree on, with most of the other organizational and policy problems going back to committee for further study.

Another item of agreement was that there should be no president but chairmen would serve on a revolving basis. Spokesman for the IFA will be a lawyer still to be chosen. Organization will be run by a board of governors of 12 members, aided by a paid executive secretary.

Basic point of disagreement among the organizers is whether the IFA will function completely in the field of public relations or whether it will also act as a trade association. Another major question yet to be settled is how broad the membership base should be. Some of those at the session last week favored restricting affiliation wholly to independent importers while others would go as far afield as taking in press (Continued on page 15)

## L.B.'S GOLD MEDAL OF MERIT FROM JWV TONITE

Louis B. Mayer, Metro's production chief, will be handed the 1950 gold medal of merit tonight (Wed.) by the Jewish War Veterans at the group's 55th anniversary dinner. Mayer's kudosing takes place at the Waldorf-Astoria, N. Y., with Eric Johnston, Motion Picture Assn. of America's prez, acting as anniversary observance chairman. The award will be made by Brig. General Julius Klein, emcee. Among those in attendance will include Cardinal Spellman and national commander Jackson J. Holtz.

Award is second received by Mayer during his current visit to N. Y. Production exec was guest-of-honor at National Brand Names Luncheon last week. Mayer then made a strong plea for U. S. Government support of American pix abroad. He tabbed films America's most influential medium to sell democratic principles.

## Metro's Story Buys

Metro, which has been busily replenishing its larder on story properties during the past couple months, is adding another this week. It is about to close a deal for a short story, "The Gentleman from Paris," by John Dickson Carr, which was prizewinner in the current Ellery Queen Magazine contest.

Studio recently paid \$45,000 for another mystery yarn, "The People Against O'Hara." It's a Crime Club book to be published shortly by Doubleday. Author is Eleazar Lipsky, former assistant district attorney of New York. He also wrote the original for 20th-Fox's "Kiss of Death."

Another Metro buy, for which it paid \$35,000, was "Plymouth Adventure," by Ernest Gebler. It's a Literary Guild selection to be published by Doubleday in May.

## Par's Reasons For Reacquiring More Of Its Own Stock

Paramount's decision to place a bid for 500,000 shares of its own common at \$21 per share is aimed at bringing its dividend requirements within more modest bounds in view of divorce. Par has already picked up 96,000 shares in the open market in small purchases over the past three months. If it acquires the added 500,000 shares, it can meet \$2 per share yearly divvies by earning approximately \$5,400,000 annually.

Ordinarily, a company pays no more than 70% of its profits in the form of dividends. However, Par's cash position is tremendous, permitting the major to cut deeper into its earnings. Company has some \$23,000,000 in cash, without any large debts outstanding. It also has a full year's product in the can or in final editing stages.

On Par's D (for divorce) day, total of 3,262,000 shares were outstanding. That figure has been brought down to 3,166,000 by its purchases so far. Another 500,000 reduction would leave 2,666,000 in the hands of stockholders for dividends. Company does not have to pay the \$2, but it is understood management would prefer main- (Continued on page 15)

## ROSS COUNTER-SUES RKO ON 'ROBE' PIC

Hollywood, April 11. Answer and counter-claim for declaratory relief and damages of \$1,000,000 have been filed against RKO by Frank Ross Productions, Ltd., in reply to a suit filed by RKO against Ross Jan. 12, 1950.

Action alleges that the original agreement for Ross Productions to produce "The Robe" was entered into April 15, 1943, with Ross to begin shooting no later than May 15, 1948. But "for some time prior" to latter date it became "common knowledge in the industry" that Mr. Howard Hughes was interested in and had later purchased "controlling interest" in RKO. Action adds it also "became common knowledge in the industry and was known to the defendant" that Hughes wasn't interested in producing pictures with a religious theme, and more particularly wasn't interested in production or distribution of film based on the novel, "The Robe."

It's charged that "the plaintiff conducted itself in such a way as to make it impossible" for Ross to begin shooting on schedule. It's also charged that the plaintiff insisted, without right, to disapprove of hiring Victor Fleming to direct, and Gregory Peck to star, and "discouraged defendant by continued threats, intimidations and insistence upon alleged technical, ambiguous provisions of agreement, refusing to approve proper appropriate budget for film and to cooperate in revising budget."

## SDG Near New Deal

Hollywood, April 11. Screen Directors Guild has practically concluded negotiations for new basic agreements with the major independent film companies, and is talking terms with television film producers in a move to establish jurisdiction over TV directors.

SDG is aiming at control of live video direction as well as the film end.

## Chi Cuts Prices To Woo Patrons

Chicago, April 11. Drive to get people into the theatres has resulted in direct and indirect price cuts in Chicago and suburbs. In some instances, cuts have taken the form of extending matinee admissions into early evening. In others, slashes have been outright.

Balaban & Katz has moved evening scale back from 5 p. m. to 6 p. m. in the Loop and from 5:30 to 6:30 in the nubes. Loop B&K prices are now 65c till 6 except at the Chicago. Warners has done the same with its nubes, evening scale now taking effect at 6:30. The Jones, Linick & Schaefer chain has moved its evening scale into effect at 6.

Price cuts have been made almost exclusively in the neighborhoods. B&K is experimenting with a 25c all-times balcony price. The new Triangle Amus Co., headed by Arthur Stern, has slashed prices in two of its three northwest-side houses. The Liberty, showing "Cinderella" last week, had a 44c top, whereas most other houses playing the pic had a 60c top. Stern's Argmore theatre has a 30c admission until 6 p. m., then it goes to 47c.

The Commonwealth Amus Corp., which operates several suburban theatres, has cut its daytime price to 35c. All these cuts have taken place within the past couple of weeks, and exhibitors say it is too early to tell their effect. For one thing, they were started during Holy Week, and a reduced price, (Continued on page 22)

## Rank's Kiddie Lure Should Be Lesson To Yanks—Golden

Washington, April 11. American film companies worried over dwindling boxoffice might take a look at what J. Arthur Rank is doing to build audiences for the future, hints Nathan D. Golden, chief of the Commerce Department motion picture photographic branch. Golden reports this week on operations of the 258 Odeon and 163 Gaumont British Junior Clubs conducted by the Rank organization in the United Kingdom. Clubs have an estimated membership of 400,000 youngsters from seven to 15, and the kids pay an average of about 6c for the special children's showings each Saturday morning.

"The motive back of these clubs," says Golden, "is more of a benevolent nature than a money-making proposition, but it is hoped that sooner or later the clubs will bear the expense of their operation. The money received for admissions goes to the production end of the business to assist in making new films."

"Many of the films shown to the clubs are made especially for children by the Rank organization. In the event that an adult film is shown, it must be classed for universal showing by the censors. It is also screened with a view to eliminating unsuitable scenes, such as bodily harm being inflicted on an actor, or passionate love scenes...."

## N. Y. to L. A.

Harry Archinal  
Lillian Burns  
Meyer Davis  
Cecil B. DeMille  
Jose Ferrer  
Y. Frank Freeman  
Peter Glenville  
Virginia Mayo  
Michael O'Shea  
Gregory Ratoff  
Irving Rubine  
Kathleen Ryan  
Si Seadler  
George Sidney  
Jimmy Starr  
Edward E. Sullivan

## Schary Vs. 'Dirty Eddie'

Dore Schary contributed a mighty load of ammunition in Sunday's (9) New York Times Magazine toward demolition of the familiar stereotype of Hollywood. By coincidence, television on the same day was contributing equally—if not more—potentially to perpetuation of "the Hollywood myth" with a dramatization of Ludwig Bemelmans' satire on the film colony, "Dirty Eddie." (See story in late section.)

While the Metro production chief painted a realistic picture of Hollywood as a town that is in no way typical but in every sense normal, the Philco Television Playhouse (NBC) was using the broad strokes of farce comedy to depict the studios as populated with the weirdest type of screwballs—all in the popular stereotype.

After giving some statistics indicating, for instance, that Hollywood's divorce rate is 10% below the national average, Schary declared that the stereotype hurts the film biz economically. He called "antiquated" the thinking of those within the industry who "say that the stereotype is glamour, that the reputation for sin is salable at the boxoffice... that the misconceptions about our extravagance and waste should be perpetuated lest people lose their belief in Hollywood's magnificence."

The stereotype may be a newspaper space-getter, but that space doesn't mean anything at the b.o., Metro exec declared. He pointed out that despite the vast Greta Garbo publicity between 1925 and 1940 her films were not great financial successes. "In short," he added, "newspaper attention which does not directly concern the work of an actor in motion pictures is no help at the ticket window. It can even be harmful, if it destroys the public belief in the integrity of an actor's work."

Schary admitted that "we ourselves are responsible for a goodly part of our own reputation. The publicity departments of the industry cultivated white Rolls-Royces, spoke of half-dressed women, prepared gag shots of people reading newspapers and eating lunch in a swimming pool. They were selling glamour and they created a folk tale in which empty-headed, vulgar men with thick accents sat in enormous, over-decorated offices and squandered fortunes on their whims.... At night, of course, everyone went home to houses full of bear rugs littered with unclad women."

Schary recommended extension of films' present efforts in the direction of public education. "We should have more personal appearances by stars and personalities who can speak articulately about their industry," he said. "At the M-G-M studio we are sponsoring a series of lectures for our new players warning them against cliché publicity and tawdry publicity. We are going to ask them to make their public conduct a little more dignified, a little less scatterbrained."

"There is nothing we can do about marital tangles and obstetrical irregularities, if they occur, except to keep on disseminating genuine information and reducing the amount of nonsense in our press releases, so that the public will view any Hollywood scandal in the same frame of reference which exists in Milwaukee and Paducah."

## Skouras, Silverstone's Mex Exhibition O.O.

Twentieth-Fox prez Spyros P. Skouras left Hollywood Monday (10) for Mexico City where he'll join Murray Silverstone, 20th International prez, for a short once-over of Mexican exhibition. Duo are due back at the homeoffice over the weekend.

Skouras had been on the Coast for a week, huddling with production veepee Darryl F. Zanuck and other studio execs on the possibility of boosting the number of features produced as soon as possible from the present rate of 24 a year to 30. Increase in production is seen necessary because of the shorter playdates now being accorded even the top films. Joseph H. Moskowitz, veepee and eastern studio representative, who also sat in on the huddles, returned to his h.o. desk last weekend.

## N. Y. to Europe

Cecilia Ager  
Kaye Ballard  
Harry C. Boyle  
John Byram  
Marian Byram  
Peter Cookson  
William Devlin  
John Ericson  
Helen Gallagher  
Leo Genn  
Robert Griffiths  
Fenton Hamilton  
Leonard Harris  
Hildegrade  
William R. Katzell  
John Koenig  
Stan Laurel  
Frank Leonnetti  
Leonard Lippe  
L. L. Lober  
Arthur Loew  
Tony Martin  
Ralph Meeker  
Leo Monlin  
Sam L. Seidelman  
William L. Snyder  
Anna Sosénko  
Willard Swire  
Robert Taylor  
Richard Todd  
Edward Wallerstein  
John C. Wilson  
Fred Zinneman

## Europe to N. Y.

Andre Barillet  
Buddy Basch  
Reg Connolly  
Peggy Cummins  
Kirsten Flagstad  
Art Ford  
Sir Alexander Korda  
Mrs. Leonard Lyons  
Walter Pidgeon  
Nikolai Sokoloff  
Tommy Trinder

## Essaness Claims Vs. Majors Soar To \$36,160,000

Chicago, April 11. Total damages asked by plaintiffs in the Essaness anti-trust suit against eight distributors, Balaban & Katz and the Warner circuit has been raised to \$36,160,000, the highest anti-trust triple damage claim in industry history, by the filing of a complaint for an additional \$3,705,000 by Mrs. Kathryn P. Le Roy, wife of producer Mervyn Le Roy.

Acting as one of three executors of the estate of Sidney M. Spiegel, her former husband, Mrs. Le Roy asked and was granted permission to file complaint as an additional plaintiff by Chi Federal district judge William Campbell in January. Spiegel held interests in corporations which were alleged to be damaged by monopoly described by original Essaness complaint, filed last August.

No trial date has been set for the case as yet. Defense attorneys Monday (10) filed final briefs (Continued on page 20)

## L. A. to N. Y.

Eddie Albert  
Lloyd Bacon  
William Bendix  
S. N. Behrman  
Mal Boyd  
Al Capstaff  
Nelson Case  
Vernon Clark  
Walter Doniger  
Don Feddersen  
Virginia Fields  
Hugh Fulton  
Larry Gelbart  
Benny Goodman  
Hurd Hatfield  
Fred Henry  
William Holden  
Edward Everett Horton  
Cy Howard  
Bruce Humberstone  
Aldous Huxley  
Ruby Keeler  
Al Lichtman  
Marjorie Main  
Larry Marks  
Groucho Marx  
Ilona Massey  
Arnold Moss  
Albertina Rasch  
Ronald Reagan  
Ann Sargent  
Marta Toren



# \$5,000,000 GRAVY IN 16M DISTRIB

## 'Samson' Sights \$12,000,000 Take As Tops for '50; 'Cindy' Eyes \$5,000,000

Strong biz being racked up by a handful of pix despite generally soft grosses during the first three months of 1950 highlights an industry trend that has become progressively more pointed. That is the differential between the comparatively few films that click and the large number of "average" entries. It's the familiar story of the public becoming more selective.

Leader among the hot ones is Paramount's "Samson and Delilah," which appears certain now to be the top-grosser of 1950. Almost sure to be runner-up in the b.o. sweepstakes, unless a dark horse pops up later in the year, is "Cinderella" (RKO-Disney).

The other strong boys of the year to date are Universal's "Francis," Selznick's "Third Man," Republic's "Iwo Jima," Metro's "Battle Ground" and a newcomer during the past couple weeks that is surprising even its distrib. That's 20th-Fox's "Cheaper by the Dozen."

"Samson," it is presently estimated, may run up a total of as high as \$12,000,000 domestically for its pre-release upped-admission and first regular time around. That would throw it ahead of Samuel Goldwyn's "Best Years of Our Lives" (\$10,000,000) to make it the second greatest domestic grosser in modern film history. "Gone With the Wind" (Metro-Selznick) retains the lead with \$26,000,000, while the 1915 "Birth of a Nation" holds the all-time record with (Continued on page 15)

## Cut-Rate Rentals Via 'Concessions'

Major distributors are now using a new gimmick on pix rentals to hold the terms at peak highs while giving a break to exhibs in those sectors of the country hit particularly hard by the boxoffice lag in revenues. The device is similar to the now defunct practice of landlords in fixing rents at a substantial figure, but permitting a month or two in concessions to whittle the tab below the amount called for by a lease.

Number of exhibs report that distributors are refusing to grant outright cuts in rentals regardless of how poorly a theatre does or how imminent the threat of shuttering. However, to tide the exhib through bad times in certain territories, distributors make private deals to accept a rental below the figure named in the sales contract.

Contracts still read at peak terms on the distributors' insistence, exhibs say. At the same time, it is conceded that some of the majors are cooperating in the form of the unwritten concessions granting the slash. Distributors are holding to this form of granting a break because they feel that it will be more than difficult to hoist the terms again once the sector rallies at the b.o. If the reduction is not in writing, sales force reasons, reinstatement of higher terms—come more profitable days—is just a matter of dropping those private concessions.

One area where the practice is widespread is north New Jersey. Mainly an industrial area with some of the factories working only part-time, business is off from 15% 40%, Jersey exhibs say. This is the drop from last year with 1949 substantially behind 1948 and the previous years.

## Schermer Back to Col.

Hollywood, April 11. Jules Schermer signed a producer contract with Columbia, his second time on that lot. He left there four years ago after making "The Man from Colorado."

Currently Schermer is winding up his producer job on "Union Station" at Paramount.

## Potential Fans, Too

With an eye on moppet "Cinderella" fans as the theatrogoers of the future, RKO prez Ned E. Depinet ordered particular care taken in choice of the feature to be duelled in New York this week with the Disney cartoon. As a result, "Savage Splendor," a 55-minute animal pic in color, got the secondary slot.

Depinet said yesterday (Tuesday) that he felt the great kid reaction to the dual bill made such attention to choice of supporting product an important plus-quality for the industry's future. "Cindy" and "Splendor" are playing about 170 Easter Week engagements in the New York metropolitan area.

## Rank-Young Will Review EL Sales In U.S. and Eng.

When J. Arthur Rank, British producer, returns to New York later this month he will meet with Robert R. Young, controlling stockholder of Pathe Industries, Eagle Lion's parent company, in an important review of EL's sales policies in the U. S. of Rank's product and the latter's treatment of EL pix in England. There are gripes on both sides concerning the handling of product, and the fact that neither wing feels it is getting the maximum returns on its pix.

Samuel Seidelman, EL's overseas chief, planned to London over the weekend in a hurried trip preparatory to the meet. Seidelman, it is reported, will make a thorough check on the booking of EL pix through Rank's two big circuits, Odeon and British Gaumont. Understood that he has a list of questions which can only be answered by the Rank's General Film Distributors in London.

Rank has told EL as well as Universal, his other American distrib, that British films are still not (Continued on page 22)

## 'Red Shoes' Now Big In The Black, Rank Wants Coin Beyond \$1,200,000

J. Arthur Rank, British producer, has nixed the extension of his reciprocal deal on "The Red Shoes" with Eagle Lion. Current pact permits EL to retain \$1,200,000 share of "Shoes" earnings that would ordinarily go to Rank as producer of the pic in return for Rank's retention of an equivalent amount in pounds earned by EL films in England. With the \$1,200,000 total now nearing, EL had asked Rank to apply the same recoupment for subsequent earnings on the ballet pic.

Rank turned down the proposal while in New York recently. He had accepted the first deal because it gave him an assured \$1,200,000 before the film demonstrated its grossing power. However, he now feels that EL can offer no inducement to expand the deal.

Recoupment contract proved highly valuable to EL since it allowed the company to obtain revenues in full on certain of its films distributed in England. Rank has a similar deal with Universal on "Hamlet" covering \$2,000,000 of the producer's slice. Both pacts touched off a battle in the Motion Picture Assn. of America because the earnings were sidetracked from the British "B" pool which is divided among American companies under the Anglo-U. S. film accord.

## NO TV DENT IN NARROW-GAUGERS

While television is reported to have made tremendous inroads on films sold for home consumption, major distributors now engaged in domestic 16m sales to institutions, schools and narrow-gauge theatres report that their operations continue on the upbeat. No TV denting of returns is seen in 16m peddling by Universal, RKO, 20th-Fox and Columbia. With the figures now toted up for 1949, the majors corralled an estimated \$5,000,000 gross from the current domestic market, according to execs in that wing of distribution.

Outlets for narrow-gauge sales are still on the climb with a potential of 65,000 computed by one major recently. Gross business increased by 10% in '49 over '48, it is reported, while the latter year almost doubled the 1947 revenues. Currently, business is up a few percentage points over 1949 to date.

Included in the estimated \$5,000,000 take is approximately \$150,000 received by each major for sales to the Veterans Administration for use in hospitals and camps. That alone meant a take of \$1,200,000 or thereabouts. Understood that Films, Inc., outfit handling 20th's product, grossed some \$1,250,000 for the year, with 20th receiving approximately \$500,000 as a net take.

Reportedly, RKO took in some \$600,000 from domestic sales. Columbia, distributing through Screen Gems, grossed somewhat less than this total. Universal's worldwide receipts through United World Films, wholly-owned subsid, for '49 came to some \$2,500,000 for theatrical 16m distribution. Of (Continued on page 25)

## EL WILL DISTRIBUTE DAVID ROSE'S INDIE

Eagle Lion has signed a deal with David Rose to take on worldwide distribution of the indie producer's "Your Witness," film in which Robert Montgomery both directed and starred. Pacting of "Witness" by EL may be the first step in a continuing deal. Distrib and filmmaker have talked terms on the handling of Rose's upcoming productions, but nothing on that score has been inked yet.

"Witness" goes to EL on a straight releasing deal with no financing on the part of the distrib. It will probably be released in June. Pic was shot partly in New York and partly in England. It is a satire on British courts with a whodunit twist.

Rose is slated to arrive in New York from the Coast this week. He then shoves off for England to prep his next production chores.

## Balto Censors 'Thief'

Baltimore, April 11. "Bicycle Thief" ran into censor trouble here last week with two scenes ordered cut before permitting the film to be shown at the Little theatre. Appeal from the edict laid down by the Maryland Board of Censors is being planned by Joseph Burstyn, American distributor.

Board has been reversed by local courts before and its current action drew caustic comment from local press, which has been questioning need of localized blue penciling after national spoliage has been applied.

## No Cuts in Philly

Philadelphia, April 11. "Bicycle Thief" opened at the Princess, Warner Bros. house here. Saturday (8) sans the cuts that the Motion Picture Assn. of America had insisted upon if the Italian pic is to get a code seal.

WB had originally refused to play the film without a seal, but finally acquiesced on the grounds that contract had been inked before the MPAA seal was refused.

## Hughes' Unloading in RKO Still Uncertain; Cowdin Hottest Bidder

## TOA Co-op on Palsy Drive

Exchange of letters between Leonard H. Goldenson, prez of United Paramount who heads the United Cerebral Palsy Assns., and Gael Sullivan, Theatre Owners of America's exec director, has resulted in a pledge of all-out aid to the charity by TOA. Goldenson's org is driving for \$5,000,000 in the May 1-31 campaign stretch.

Paramount is also pitching in, the major having donated a 2½-minute trailer featuring Par stars Alan Ladd and William Demarest. Trailer will be included in the May 7 issue of the five newsreels.

## U.S. Would Bar Further Delays In RKO Splitup

Government is reported balking on the renewed request of RKO for further delay in the time for its splitup into two companies past the May 8 deadline. Protracted talks, still continuing, have failed to work out an agreement on the question, although neither side has yet closed the door to a new accord. If RKO's mission to Washington proves fruitless, the major will file application in N. Y. federal district court for a further extension.

RKO is meeting rough opposition from middle-echelon officials in the Dept. of Justice on its request. Claim is being made by these Government lawyers that the major has been taking too much time in divesting houses under its consent decree. One postponement to divorcement was granted by the Government in December and a faction in the D of J is fighting any added delays.

Short of an outright nix to the requested postponement, the Government may withhold any final word on the proposal pending an RKO application to the court. In that event, the major's top execs would be subject to questioning by the Government in the course of a hearing. It would then be up to the RKOers to justify further stall. (Continued on page 25)

## Korda Arrives in U.S. To Further His Tiff Against Selznick

With preliminary sparring over, Sir Alexander Korda and David O. Selznick get down to cases Friday (14) when their tiff over Korda's "The Third Man" and "Gone to Earth" is aired before Robert P. Patterson, erstwhile Secretary of War who is serving as special master. British producer arrived yesterday (Tues.) aboard the Queen Elizabeth for the legal fracas. He was accompanied by Tristran Owen, his British solicitor.

Korda is still contending that both pix should revert to him so far as the Western Hemisphere rights are concerned, according to Louis (Schwartz & Frohlich), his American attorney. Britisher is maintaining that DOS failed to live up to an agreement which divided distribution rights to the films with Selznick taking the west and Korda, the east. Michael Powell, co-producer of "Gone" with Emeric Pressburger, may cross the Atlantic for later hearings, Frohlich said.

Selznick will take the stand for his contention that "Gone" varied so much with the original script that Jennifer Jones (Mrs. Selznick) would suffer damage to her reputation if Korda's version of the pic continues playing. Patterson must decide, among other things, (Continued on page 22)

Howard Hughes' intentions on the to-sell-or-not-to-sell front with reference to his controlling shares in the RKO theatre chain still remain the enigma of the film industry. With confusing reports emanating both from the Coast and New York, it appears as though even his co-execs and associates at RKO do not know which way Hughes will jump, if at all.

Hughes apparently has permitted reports to seep out that he would be willing to unload not only his interest in the theatre circuit but also in the production-distribution company. That willingness, however, carries a big string tied to it. RKO's production chief will only sell, the report goes, if he is assured not only the return of his approximately \$10,000,000 outlay for the company but also a small profit on the deal.

It is on this basis, it has been authoritatively learned, that J. Cheever Cowdin, erstwhile board chairman of Universal, is now pursuing dickers with Hughes on the Coast. Cowdin is trying to buy out Hughes' complete control of the major via the transfer of the latter's present stock holdings. This would entail assumption of management over the theatres and studio.

Reportedly, Cowdin is offering Hughes a profit in the neighborhood of \$500,000 above the price the oil tycoon paid Atlas Corp. for his stock holdings. Cowdin has been busy in the financial district (Continued on page 74)

## Distrib Battle On Towne Decree

Chicago, April 11. Hearings on equity decree in Milwaukee's Towne theatre case began yesterday (10), with defense attorneys representing distributors and circuits registering vigorous opposition to proposed decree of plaintiffs and submitting one of their own. With only one hour of arguments left to be heard, hearings were adjourned late this afternoon (10). They will be resumed before Chi federal district judge John P. Barnes Friday morning (14).

Key legal objection to proposed decree of Towne attorney Thomas McConnell revolves around the question of whether the court can in private litigation enjoin activities of the defendant which go beyond immediate injury to plaintiff. McConnell's decree would set up entire new system of release, limiting first-runs to two weeks in defendant theatres, eliminating clearance and double features where intent of latter is to exhaust product and leave no pic available for Towne, and limiting subsequent runs to one week.

Towne attorney also seeks roundabout form of divestiture of four Fox and one Warner "deluxe" key nabes. Attorneys for defendants argued these were beyond the power of the court to grant, since injunctive powers are limited in private litigation to acts "which hurt or threaten to hurt" plaintiff. At end of the hearings, however, Judge Barnes indicated his feelings (Continued on page 20)

## U Retiring 1,400 Pfd.

Universal's board of directors has voted the retirement of 1,400 shares of the company's 4¼% cumulative preferred stock. Step means the reduction of U's capital structure by \$140,000 since the stock is issued at \$100 par value. There is currently some 64,000 shares either outstanding or available for issuance.

Block of 1,400 shares was acquired by U through a series of small purchases on the open market. Company is driving for the eventual retirement of all special issues.



## Annie Get Your Gun (MUSICAL-COLOR)

Hollywood, April 11.  
Metro release of Arthur Freed production. Stars Betty Hutton, Howard Keel, George Sidney, Louis Calhern, J. Carroll Naish, Edward Arnold, Keenan Wynn. Directed by George Sidney. Screenplay, Sidney Sheldon, based on the musical play with book by Herbert Fields and Dorothy Fields; musical numbers staged by Robert Alton; camera (Technical), Charles Roster; musical direction, Adolph Deutsch; editor, James E. Newcom. Tradeshown April 5, '50. Running time, 107 MINS.

"Annie Get Your Gun" is socko musical entertainment on film, just as it was on the Broadway stage. If it doesn't jolt the boxoffice out of its doldrums then there's little that will. New York had first claim on the Irving Berlin music as done by Ethel Merman but it is Betty Hutton whom the hinterlands will take to their heart. Wonderfully stimulating, always entertaining, "Annie" should do a lot to push the slogan, "Movies Are Better Than Ever."

In many respects, the film version gets the nod over the legit piece; at least there is enough pro and con to reprise that great novelty number, "Anything You Can Do." The magnitude of the production, because of the screen's greater scope, turns the musical numbers into overwhelming masses of movement and color, brilliantly hued and resoundingly staged.

Ten of the "Annie" Berlin hits are used and two are reprised as the footage runs a seemingly short 107 minutes. Added is "Colonel Buffalo Bill," which is used to start the song melange. Miss Hutton and "Doin' What Comes Naturally" have an affinity that's nothing short of baffola. The same might be said for "You Can't Get a Man with a Gun" and "I'm An Indian Too," the latter spotlighting the great comic production number of Miss Hutton's induction into an Indian tribe.

Singer turns on the heart-tug with "They Say It's Wonderful," dueting with Howard Keel, and on a reprise of "The Girl That I Marry." She's back in the Hutton madcap form, though, with "I've Got the Sun in the Morning" and the boff "Anything You Can Do," another duet with Keel. Principals all get together on "There's No Business Like Show Business" twice during the scoring.

Keel's baritone is particularly adaptable to the show tunes and he sounds them out with resonance, whether it's "Buffalo Bill," "Girl I Marry," "Defenses Are Down" or "Anything." Throughout the footage, the background musical score by Adolph Deutsch keeps the Berlin tunes echoing, which is just one of the many showpiece points about the film making it a smash eye-and-ear treat.

The book by Herbert Fields and Dorothy Fields supplies a skeleton story framework, mostly as a peg for the songs and production numbers, and Sidney Sheldon scripted in a manner that never lets plot mix too far into the tune pace. Briefly, Annie is a backwoods gal, a deadshot who is taken into a wild west show, soon supplants the show's male marksman, goes on to become a star and then wins her man by losing a shooting match. "Annie" is wild west, shooting, Indians, daredevil-riding and action, action, action, never slowing a minute as put together for the screen by producer Arthur Freed and director George Sidney. They each set such a high entertainment mark that they will find it hard to top.

Robert Alton staged the musical numbers. All are standout, but particularly remembered is "Naturally" with Miss Hutton and her uncredited little brother and three kid sisters; Keel's "Defenses Are Down," the tremendously spectacular "I'm An Indian Too," in which redskins run riot; the Indian raid on a stagecoach; and the immense thrill of the "Show Business" finale, with cowboys, Indians and horses filling a giant arena with movement.

Sharing in the delivery of entertainment with Miss Hutton and Keel are Louis Calhern, as Buffalo Bill; J. Carroll Naish, an hilariously astute "Sitting Bull"; Edward Arnold, as Pawnee Bill; Keenan Wynn, the brash show manager; Benay Venuta, showgirl, and Clinton Sundberg, prissy hotel operator.

Metro called out its top technical talent to put this one on. Charles Roster's mobile camera-handling supplies brilliant hues to show off the costumes and numbers. Editing by James E. Newcom ties the quantity of entertainment together expertly. The special effects, montages, art direction and set decorations all figure importantly.

Brog.

## Miniature Reviews

"Annie Get Your Gun" (Musical) (Color) (M-G). Wow screen treatment of the hit stage musical. Stimulating entertainment and socko b.o. outlook.

"The Big Lift" (20th). Montgomery Clift and Paul Douglas in a finely-scripted story; grooved for top grosses.

"The Damned Don't Cry" (WB). Joan Crawford in crime melodrama from the femme angle.

"No Sad Songs for Me" (Col.). Standout drama starring Margaret Sullivan; solid b.o.

"One Way Street" (U). James Mason-Marta Toren-Dan Duryea in a gangland actioner; okay boxoffice.

"The Lawless" (Par). Good exploitation feature dealing with California's Mexican-American inequities. Sturdy action and dramatics.

"Wagonmaster" (Songs) (RKO). Actionful outdoor drama. Stout screenfare for western fans.

"I Was a Shoplifter" (U). Routine melodrama for the action market.

"Code of the Silver Sage" (Rep). Allan "Rocky" Lane ridin' and shootin' for the Saturday matinee trade.

"West of Wyoming" (Mono). Okay Johnny Mack Brown western.

"Killer Shark" (Mono). Leisurely programmer with a shark-fishing background.

"Everybody's Dancin'" (Songs) (Lippert). Spade Cooley's regular Saturday west coast video show on film with slight story.

## The Big Lift

Twentieth-Fox release of William Perle production. Stars Montgomery Clift, Paul Douglas, features Cornell Borchers, Bruni Lobel, O. E. Hasse, Danny Davenport. Written and directed by George Seaton. Camera, Charles G. Clarke; editors, Robert Simpson, William Reynolds; music, Alfred Newman; special effects, Fred Sersen. Tradeshown, N.Y., April 5, '50. Running time, 120 MINS.

Danny MacCullough, Montgomery Clift, Bruni Lobel, O. E. Hasse, Cornell Borchers, Gerda, Bruni Lobel, Sieber, O. E. Hasse Private (And American military personnel in Germany.)

"The Big Lift" is 20th-Fox's story of the Berlin airlift, and the film should be just as successful at the boxoffice as the lift was in thwarting the Russian blockade. Lensed entirely in Germany, with the full cooperation of the American Military Government, it has its full share of action, romance, comedy, suspense and socio-political significance, with the latter factor never obstructing the yarn.

While the Air Force's "Operation Vittles" no longer holds the headlines, it can still be capitalized on by exhibitors for plenty of exploitation. Names of Montgomery Clift and Paul Douglas will brighten the marquee and, with certain word-of-mouth, "Lift" looks like a winner in all situations.

In spinning his tale, writer-director George Seaton has depicted with telling impact the tremendous job of getting food into Berlin, with the cargo planes and their crews emerging as the real heroes of the picture. But, in line with the current emphasis on adult filmfare, he has also pointed up dramatically the interaction of the American GIs and German civilians in the cold war. Long-standing grudge of one non-com because of the way he was mistreated in a Nazi prison camp; the mutual mistrust between the two peoples, and the way the GIs discover American democracy for themselves by exposing it to their German girlfriends, all help punch across the story without resorting to the usual flagwaving. It's a masterful scripting job.

Picture also introduces two German actresses in the femme leads, at least one of whom should win a quick name for herself in the U. S. She's Cornell Borchers, a blonde with a subdued charm who will remind the customers of Ingrid Bergman. Seaton has handed her a tough role for her American bow—that of the heroine who is gradually revealed as the film's heavy. She turns on a variety of emotions in underplaying the role to just the right extent, scoring in every scene with telling impact.

Clift and Douglas also sock across a couple of winning performances as two GIs participating in the lift. For Clift, it's his best part since he first gained prominence in "The Search." He milks each situation as the wolfish but idealistic flight engineer, who is almost tricked into marrying a

German gal. Douglas gets a chance at a slightly more serious role than the slapstick stuff he's had in his last few films and, while the wind-blown, blustering oaf is still plenty visible, he scores equally well in the more significant scenes.

With the exception of three supporting actors, the entire balance of the cast is composed of American military personnel and German thespes or civilians recruited on the scene. Combination of the authentic backdrops (including the bombed-out Berlin buildings, Templehof airdrome, etc.) with the natural actors, gives the story the necessary realism. Miss Borchers is a supposed war widow for whom Clift goes on the make. Despite Douglas' warnings that she's a phony, he falls in love and gets permission to marry her and take her back to the States. Just before the ceremony, however, he learns that she's been lying—that her husband is actually alive and living in America and that she planned to divorce Clift as soon as possible once they returned to the U. S.

That, basically, is the story but interspersed are a number of neat touches—the German civilian boasting that he's a Russian spy but explaining laughingly that the Russians don't believe him; Douglas trying to explain to his German girlfriend the difference between American and Russian politics; the petty squabbles among the military police of the four occupying powers over the boundaries of their respective sectors, etc.

Seaton's direction is as fine as his writing, with the American soldiers and German civilians playing with naturalness. Bruni Lobel, the other German actress, is excellent as Douglas' vis-a-vis, and O. E. Hasse, as a sympathetic German, and Danny Davenport, as another GI, also turn in top-drawer performances. Associated Press correspondent Richard O'Malley and ABC correspondent Lyford Moore are brought in to play themselves, with O'Malley in particular shining as a thesp.

Producer William Perleberg has limned the film with the best in production mountings, including standout camera work by Charles G. Clarke, a good score by Alfred Newman and some capital special effects by Fred Sersen depicting the hazards of flying the lift.

Stal.

## The Damned Don't Cry

Hollywood, April 6.

Warners release of Jerry Wald production. Stars Joan Crawford, David Brian; features Steve Cochran, Kent Smith, Hugh Sanders, Selena Royle. Directed by Vincent Sherman. Screenplay, Harold Medford; Jerome Weidman; story, Gertrude Walker; camera, Ted McCord; music, Daniele Amfitheatrof; editor, Rudi Fehr. Tradeshown April 4, '50. Running time, 102 MINS.

Ethel Whitehead, Joan Crawford, George Castleman, David Brian, Nick Prenta, Steve Cochran, Martin Blackford, Kent Smith, Brady, Hugh Sanders, Patricia Longworth, Selena Royle, Sandra, Jacqueline de Wit, Mrs. Whitehead, Morris Ankrum, Mrs. Castleman, Edith Evanson, Roy, Richard Egan, Tommy, Jimmy Moss, Mrs. Whitehead, Sara Perry, Walter Talbot, Eddie Marr.

"The Damned Don't Cry" fits its crime melodramatics to fairly recent frontpage news, making for a timely touch that should help at the b.o. Joan Crawford, backed with a good cast, plenty of femme angles and a plushy production dress are other factors that can bolster coin returns.

For the newsy side, Gertrude Walker's story, scripted by Harold Medford and Jerome Weidman, has a gal with a phony social front who is tied in with bigtime gangsters; a national overlord of vice, and an unruly western associate who is violently removed by the syndicate. Characters are easy to identify although scripting carefully switches the factual data just enough for any legal outs.

Footage is tossed to Miss Crawford, and she makes much of it. From a drab beginning as the wife of a midwest oilfield worker, her desertion of husband to try a life as model and then favorite of the crime syndicate's head, back to the same family shack from which she had started, the character has plenty of punch in Miss Crawford's handling. It does lack sympathy, however, a factor that keeps this one from being a thoroughly topnotch "woman's picture."

A flashback gets the story underway, opening with Miss Crawford's return to her old home in an effort to hide away from her former lover. Footage then goes into the reasons for the flight and to show Miss Crawford's venture into crime. Handling makes for chop-piness and the 103 minutes are long enough to have displayed the story in a straight line.

Four men are featured in Miss Crawford's life. Seen briefly is Richard Egan, the husband. She next takes up with Kent Smith, mild-mannered accountant through whom she meets David Brian,

## While the Sun Shines

"While the Sun Shines," British-made, tradeshown in N. Y. today (Wed.), was reviewed in VARIETY from London, Feb. 19, 1947. Adapted from Terence Rattigan's play of the same name, which was a London hit but flopped on Broadway when presented in 1944, pic was tabbed by reviewer Cane as having "uncertain b.o. possibilities." Situated in wartime London, film revolves around the experiences of a femme Air Force corporal traveling to London to marry her fiancé.

Film, being released in the U. S. by Stratford Pictures, presents Ronald Howard, son of the late Leslie Howard, in his screen debut.

suave head of the national syndicate. After she and the later play it cozy for a sufficient time, she is sent west to spy on Steve Cochran, the Pacific Coast associate. They fall for each other, Brian gets wind of the doublecross, kills Cochran, tries to get Miss Crawford but is killed by Smith.

Vincent Sherman's direction spots quite a bit of tension and sound dramatics as the story unfolds, simulating movement despite the long footage. Production guidance by Jerry Wald furnishes some nifty physical splashes for those scenes requiring gangland opulence, and they are excellently displayed by Ted McCord's lensing. Brian and Cochran are both forceful in their top male spots. Smith is good. Among other capable performances are those of Hugh Sanders, Selena Royle and Jacqueline de Wit.

Brog.

## No Sad Songs for Me

Columbia release of Buddy Adler production. Stars Margaret Sullivan, Wendell Corey, Viveca Lindfors. Directed by Rudolph M. Mates. Screenplay, Howard Koch; story, Ruth Southern; camera, Joseph Walker; editor, William Lyon; score, George Duning; musical director, Morris Stoloff. Tradeshown, N. Y., April 6, '50. Running time, 89 MINS.

Margaret Sullivan, Mary Scott, Wendell Corey, Chris Radna, Viveca Lindfors, Polly, Natalie Wood, Dr. Ralph Frene, John, McIntire, Quinlan Spears, Ann, Doran, Bruni Lobel, Richard Quine, Mona Frene, Jeanette Nolan, Frieda Miles, Dorothy Tree, Mr. Caswell, Raymond Greenlee, Lee Corbett, Douglas Evans, Lee Corbett, Harlan Ward, Doris Weldon, Margo Woode, Mel Fenelly, Henry Chesire, Jack Miller, Douglas Evans, George Spears, Sumner Getchell, Mrs. Hendrickson, Lucile Browne.

Margaret Sullivan, after more than a five-year absence from films, returns in this pic with a powerfully moving role. The actress' comeback is slated to be a boxoffice event, since "No Sad Songs for Me" has the right ingredients for generating hefty business.

Out of a melancholy saga of a woman afflicted with cancer, scripter Howard Koch has woven a sensitive and compelling drama. As a story of Miss Sullivan's sufferings, tribulations and ultimate triumph in death, it's a "woman's picture" that'll dampen plenty of hankies. But the film, while putting the heroine and audience through an emotional wringer, is kept on an adult plane through director Rudolph Mates' understating restraint and a series of skillful performances by Wendell Corey, Viveca Lindfors and juve actress Natalie Wood.

Story opens with an intimate glimpse into a young married couple's domestic life. Miss Sullivan, as Corey's wife, is expecting the birth of her second child but the family doctor crashes her hopes with the news that she is suffering from cancer and has only six months to live. With such a brief period remaining, she decides to conceal her fate from Corey and pretend to live a normal life.

Situation of a mother slowly wasting away would be tragic enough, but the yarn parlayes the pathos by making Corey fall for another woman, Viveca Lindfors, while being ignorant of his wife's condition. Miss Sullivan, meantime, emerges with an heroic stature as she plans the happiness of her family after her death by encouraging Miss Lindfors to stay near her daughter and husband. Film ends on a quietly sad note as Miss Sullivan passes away on a last vacation with her husband while the "other woman" is caring for the child.

Miss Sullivan saves the film from falling into a maudlin bog in several sequences by a standout performance that accents intelligence and underplays the agony of her predicament. Corey, as the slightly obtuse husband, also gives a credible portrayal of an ordinary male who's likely to stray slightly from the domestic hearth. As the interloper, Miss Lindfors gets her best chance since arriving in Hol-

lywood in a role that spotlights both her looks and her mature thesping talents. Miss Wood, as the young daughter, also contributes a fine performance, as does John McIntire, the family doctor, and the rest of the supporting cast.

Production is neatly dressed in modest settings that lend naturalness to the pic. Lensing and editing are handled expertly while a good background score adds to the pic's dramatic impact. Herm.

## One Way Street

Universal release of Leonard Goldstein production. Stars James Mason; features Marta Toren, Dan Duryea. Directed by Hugo Fregonese. Screenplay, Lawrence Kimble; camera, Maury Gertsman; editor, Milton Carruth; music, Frank Skinner. Tradeshown N. Y., April 10, '50. Running time, 79 MINS.

Do, Marta Toren, James Mason, Laura, Marta Toren, Wheeler, Dan Duryea, Ollie, William Conrad, Greider, King Donovan, Anne, Jack Lam, Hank Torres, Tito Renaldi, Father Moreno, Basil Ruysdael, Francisco Morales, Rodolfo Acosta, Antonio, Margarito Luna, Capt. Rodriguez, George Lee, Catalina, Emma Roldan, Santiago, Robert Espinoza, Blas, Jose Dominguez, Juanita, Julia Montoya, Frasca, Marguerite Martin.

"One Way Street" represents an excursion into fatalism. Ordinarily the workings of fate might be considered routine and dull. But when James Mason is the demonstrator of destiny as a doctor on the lam from a gangland chief. With the Mason name for marquee, this one rates as a good b.o. entry in most situations.

Part of the Lawrence Kimble yarn is located in Mexico. Screenplay brings in a flock of Latino players and some occasional Spanish dialog. Use of Argentine director Hugo Fregonese should also be a selling point in the Latin American sales sphere.

Plot starts off as a standard melier. There's also an action lag in some lengthy scenes in rural Mexico. However, scripter Kimble ties the overall story up neatly with several twists that graphically illustrate Mason's fervid belief in "what's to be must be."

There isn't anything particularly novel about a sawbones who heists gangland boss Dan Duryea \$200,000 and the latter's girl, Marta Toren, but decidedly contrary to conventional cops 'n' robbers are the Mexican sequences which find the doc practicing his profession for benefit of the natives while hiding out from Duryea.

When the tropical locale becomes somewhat wearing, Mason's fatalistic credo asserts itself. He and Miss Toren return to Los Angeles to kick back Duryea's 200G. Subsequent events eliminate all the principals with exception of Miss Toren. Finale is a masterly conception of fate in all its gruesome grandeur.

Mason takes the physician role in his stride. Portrayal isn't up to some of his past efforts, but it will satisfy his fans. Miss Toren, who has been a U standby in recent months, shows improvement and warmly interprets the gunmoll. Duryea wraps up the part of the gang chief with his customary vigor. Standouts in the supporting cast are Basil Ruysdael, as an itinerant priest, and William Conrad, a Duryea confederate.

Fregonese's direction gives the film a lift especially in the action scenes. Producer Leonard Goldstein endowed the pic with appropriate physical accoutrements. Maury Gertsman's camerawork is an asset, as is Frank Skinner's score.

## The Lawless

Hollywood, April 7.

Paramount release of William H. Pine, William C. Thomas production. Stars Michael Carey, Gail Russell, John Sands, Lee Patrick, John Hoyt, Lalo Rios. Directed by Joseph Losey. Screenplay, Geoffrey Homes; camera, Roy Hunt; music, Mahlon Herrick; editor, Howard Smith. Tradeshown, March 27, '50. Running time, 81 MINS.

Larry Wilder, Michael Carey, Sunny Garcia, Gail Russell, John Sands, Lee Patrick, John Hoyt, Ed Ferguson, John Hoyt, Paul Rodriguez, Lalo Rios, Lope Chavez, Maurice Jan, Jim Wilson, Maurice Reed, Jonas Creel, Guy Anderson, Mrs. Rodriguez, Argentina Brunetti, Mildred Jensen, William Edmunds, Harry Pawling, Gloria Winters, Caroline Tyler, Martha Hyer, Mr. Prentiss, Frank Fenton, Mr. Rodriguez, Paul Harker, Mr. Rodriguez, Walter Reed, Al Peters, Ian MacDonald, Fred Jackson, Noel Burnburn, Frank O'Brien, Tab Hunter, Eldred, Robert Williams, Boswell, Robert Williams, Anderson, James Bush, Mrs. Jensen, Julia Faye, Pete Cassell, Howard Nealey, Cadwagner, Gordon Nelson, Carl Green, Frank Ferguson, Motorcycle Officer, Ray Wike, Mr. Garcia, Pedro de Cordoba.

Racial tolerance gets a working over in "The Lawless," a well-stated action melodrama that provides plenty of exploitation angles to promote sturdy receipts under special handling. Tolerance topic (Continued on page 22)



# STUDIOS STILL ON OATERS GALLOP

## Anti-Trust Charges Shouldn't Bar Entry Into AM-TV, Pix Producers Say

Washington, April 11.

Major motion picture producers and other radio licensees are ready to challenge FCC authority to impose uniform rules governing the eligibility of anti-trust violators to enter the radio and television field. Oral arguments on the Commission's proposal will be held before the agency April 24.

In briefs filed yesterday (10) with the Commission, most of the companies take the position that violation of a law outside the field of radio cannot in itself disqualify an applicant and that the character qualification, as reflected in anti-trust violation, should not be the determinant factor in licensing of station.

Paramount, through its counsel, Arnold, Fortas & Porter, declares that its present status precludes the Commission from denying any of its TV applications in Boston, Frisco or Tampa, on anti-trust grounds. Par contends the consent decree "destroyed the industrial structure which occasioned the assailed practices, and it cannot now be recreated. The purpose of such decree is remedial, not punitive. To deny Paramount's applications on account of the motion picture anti-trust record would be arbitrary and punitive."

### Par Cites Record

Par declares that the truest standard for determining its qualifications is its past record as a broadcaster. Par owns KTLA in (Continued on page 25)

## Technicolor's 3-Way Stretch: Peak Profit, No. of Pix, and Dividend

Technicolor hit a triple peak in profits, number of films tinted by the process and dividends paid out during 1949, company's highly favorable report disclosed this week. While a raft of other color techniques have just about dented the market, they in no wise slowed down Techni's dominance in the field. Net totalled \$2,354,083 against \$1,775,834 in '48; gross reached a high of \$20,170,763 compared to \$20,016,066 in the previous year.

Tinting outfit paid out \$2 per share, a major boost over the \$1.25 allotted in '48. Equivalent per share earnings were \$2.56 in '49 compared to \$1.93 in the prior stanza. Dividend payments totalled \$1,840,189.

Prosperous times extended to Techni's British outfit. In its fiscal year, ended Nov. 30, affiliate netted an all-time high of 125,272 pounds (\$350,762) after adding 50,000 pounds (\$140,000) to a replacement fund and paying taxes of 199,000 pounds (\$557,200). Net in the preceding year was 55,481 pounds (\$155,346).

Report lists 44 films produced by American companies in Techni (Continued on page 25)

## Stillman's P.A. Veepee West With Brit. Actress

Irving Rubine, v.p. of Robert Stillman Productions, planes out of New York for the Coast tomorrow (Thursday) after a week of confabs on choice of eastern sales and publicity reps for the new indie unit. He also huddled with execs of United Artists, with which Stillman has a pact for release of six pix in three years. Accompanying Rubine to the Coast will be Kathleen Ryan, British actress, who'll star in the unit's initialer, "Sound of Fury." She arrived Monday (10) from London. She appeared in several J. Arthur Rank pix, to whom she was under contract.

"Fury" will be budgeted at \$410,- according to Rubine, with Stillman putting up all of the coin out of the \$700,000 profit he will show as principal investor with his father, John, in Stanley Kramer's "Champion" and "Home of the Brave." He served as associate producer on the pix.

## Cal. Assembly In Tribute to Grauman

Sacramento, April 11.

State of California took official cognizance of the passing of Sid Grauman in a resolution introduced by Assemblyman Charles Conrad and passed unanimously. It read in part:

"Whereas, the film industry and the nation mourn the loss of Sid Grauman, the great impresario who was greatly responsible for making Hollywood and the movies gay and glamorous; therefore, be it resolved by the Assembly of the State of California that the members express extreme regret for his passing, one of the truly great showmen of this state."

## 'But There's No TV In Hawaii' Theme Of Par Sales Hypo

Barney Balaban, Paramount's prez, followed the "but there's no television in Hawaii" train of thought last week to point up the puzzling aspects of the current box-office lag. Addressing Paramounters attending a three-day sales meet called by distribution veepee Alfred W. Schwalberg, Par's topper noted that non-video areas are suffering equally with those where telecast stations are rivaling radio transmission in crowding the airways.

(William F. Rodgers several weeks ago told VARIETY that he did not believe video is cutting sharply into picture grosses. Rodgers cited Hawaii as an illustration of his point, stating that business was just as sharply off on those Pacific islands, although they are completely without tele stations.)

Balaban told his personnel that overseas business is also behind the year before as a further illustration of the fact that video-raiding could not be the entire answer. Par's chief cited both Australia and New Zealand as examples of non-tele sectors. At the same time, he was far from pessimistic (Continued on page 20)

## Loew's to Distrib Pic Made by Fred Zinneman; Arthur Loew No Co-Prod.

Arthur Loew will not function in the role of an indie producer but purely as a rep of Loew's International in the forthcoming production of "Teresa." Prexy of Metro's foreign subsid made that explanation last week in declaring that a misconception had arisen in the industry in regard to his activity on the picture.

Loew's International will provide all of the financing, which will be the equivalent of about \$500,000, Loew said. Approximately 30% will be in lire for filming the Italian sequences and the other 70% in dollars.

In enlarging on his own status, Loew stated he will in no way share in the proceeds of "Teresa" beyond his capacity as an officer of the producing company. This is believed to be the first pic produced by the international department of a major company, although LI also advanced coin for "The Search."

Loew made his explanation prior to leaving Saturday (8) for Rome with director Fred Zinneman. They'll be gone about eight weeks, then return to New York to finish shooting on Manhattan locations and at Fox-Movietone studios. John Ericson, a 23-year-old actor never before seen on the screen or Broadway, was inked last week for the lead in "Teresa."

## 58 BIG BUDGET WESTERNS GOING

Hollywood, April 11.

Hollywood, in move to recoup failing theatre grosses, is embarking upon its most ambitious program of westerns. Every major in the business is launching high-budget saddlers, and indies also are going in strongly for this type of product.

No less than 58 high-budgeters are in the hopper, either in studio backlogs, currently shooting or slated to roll this year. This does not include the 11 series of sagebrushers, which will turn out 71 films this season, or smaller-budget giddyappers. On a conservative basis, fully one-third of the overall Hollywood product this year will be composed of western dramas.

Metro, which hadn't made a western in years, last year jumped into the fold with production of three, recognizing their worth at the boxoffice. Twentieth-Fox, reflecting grosses from its "Yellow Sky" and "Fury at Furnace Creek," already has four completed to go out this year, and will make another four. Paramount is lining up heavy schedule, and so, too, are Warners and Universal-International. Flurry is greatest since western entertainment composed most of the screen-fare of the early days of pictures.

Eight apiece are on 20th-Fox's and U.I.'s slates, and Warners has seven. Paramount has 13, including Hal Wallis, Pine-Thomas and Nat Holt offerings. Republic has five on its list, Columbia three, Eagle Lion three. Broken down, companies have 20 completed, 32 presently in work and another 32 to go.

## TOA Arbitration Plan Looks Good

Theatre Owners of America's appeal for the creation of an all-industry arbitration system has gotten off to a favorable start. Five major distributors have so far indicated their approval to the proposed voluntary setup in letters received by TOA. Replies come after TOA dispatched letters to all company presidents appealing for an industry conference on arbitration.

When the count was last taken, the other three majors had not yet answered the plea. However, it is understood that several are weighing responses which will tie strings to acceptance. Several of the smaller companies want specifications on the cost of the plan. Others are seeking info whether the plan would actually cut the number of exhib anti-trust suits as claimed by TOA.

No further action by TOA will be taken until the replies are submitted to either the board of directors or executive committee. Latter group is slated to meet early in May. Likelihood is that it will then consider further steps in the course of their convale.

Exec committee is gathering for another all-industry project with top priority. That is for further work on a code of selling practices. Code has been circulated among TOA directors with a request for suggested changes or proposed additional matter.

TOA is pushing the code to govern four subjects: arbitration, competitive selling, prints and clearances. Arbitration will probably be treated separately if the majors go for the industry conference.

### COL'S REGULAR PFD.

Columbia's board has declared a 1.06% per share dividend on the company's cumulative preferred stock.

Col will slice the pie May 15 with stockholders of record, May 1, eligible for payment.

## Got a Crystal Ball Handy? Every Showman Own Seer on H'wood Vs. TV

### Garson White Herd Of 58 Off to the States

Glasgow, April 4.

White cattle bought by Greer Garson at recent Perth sales, leaves here Thursday (6) for the States aboard the liner Salacia, bound for Canada.

Ship will make first trip of season up the thawed St. Lawrence to Montreal. She has 58 cows, bulls, calves, heifers, rams, ewes, Clydesdales, Welsh and Shetland ponies on board.

The Garson cattle are on their way to the star's ranch, where she plans to create an all-white herd.

## Deke Aylesworth Has Own Views On Pix, TV and B.O.

Bob Hope's appearance Sunday (9) on the Frigidare-sponsored TV show over the National Broadcasting web—and the resultant squawk from film exhibitors—has sparked a "which-came-first the chicken-or-the-egg" dispute. Theatre men, led by Boston operator E. M. Loew, take the attitude that Hope has done a great disservice to the industry that made him.

Radio and tele people don't see it that way at all. They maintain that both Hope and Bing Crosby reached their present popularity via the ether. The exhibitors they maintain, don't know what they're talking about, because it was only through radio that Hope and Crosby came to mean anything at the b.o.

Loew termed it a "disgrace" that Hope "should turn his back on the exhibitors and accept a television contract." Circuit operator admitted he didn't see why "the public should pay to see Hope at neighborhood theatres when they can see him for nothing in their living rooms."

He threatens to lead a crusade of exhibs against film stars appearing on tele. He wants the theatre men to form a committee to approach players and their studios to prevail upon them to stay off the video waves. Particularly disturbing, he declared at the recent 20th-Fox showmanship meeting in (Continued on page 20)

## SWG Seeks to Boost Bankroll as Aid In Negotiations on TV

Hollywood, April 11.

To help build guild's emergency kitty, Screen Writers Guild members have been asked to vote an assessment boost from 1/2% to 1% for period of one year. Idea is to strengthen bankroll during current contract negotiations in event negotiators fail to come to terms over guild's move for separation of rights so scribes can retain television rights to their material.

Breakdown of March employment figures shows 233 working for eight majors as compared to 220 last year, as follows: Columbia, 29 this year, 31 last; Metro, 45 to 64; Paramount, 24 to 19; Republic, 17 to 24; RKO, 24 to 11; 20th, 46 to 41; U.I., 21 to 19; Warners, 27 to 21. Only Columbia, Metro and Warners are using less writers than last year.

### 'Going' Around Again

Paramount is slotting "Going My Way" (Bing Crosby) that topped the list of big grossers in 1945, for a new general release in the fall.

Pic was pulled at the end of '45 with no repeats permitted because Par intended the film for reissue.

Revolution which many film men frankly admit they see going on in the industry now has given rise to considerable speculation on what the future holds. One off-heard theory—and, sans a guaranteed crystal ball, it can only be theory—is that the exhibition side will see only two types of houses: (1) Large firstrunners with stage shows, large screen tele or other attractions; and (2) small, low-overhead theatres.

On the production side, the predictions run, there will be fewer pictures made for theatres. That means a still further revolutionary cut in costs, particularly in overhead items, since the fewer the films the higher the proportion of overhead hung on each one.

View is not one of despair by any means, but of optimism. The adjustments in the next five to 10 years may mean bad personal jolts to some of the individuals living through this revolution, but the overall effect is seen as putting the industry on a firm footing to meet new conditions.

Hardest hit, of course, will be the exhibs in the middle category between the large and the small house. They haven't enough capacity to employ the extra attractions needed to corral audiences who've drifted to other amusements, and their overhead isn't low enough to continue profitably on a contracted basis. Many exhibs in this class, as a matter of fact, are (Continued on page 18)

## Exhibitor Si Fabian To Arbitrate Another Exhib's (Conn.) Beef

For the first time in years an exhibitor has been named as arbitrator in a dispute between distribution and exhibition. Si Fabian, w.k. New York circuit op, has consented to act as sole arbitrator in a tiff on clearances and availability of product referring to the Stratford, Conn., area. As a result of the voluntary arbitration agreement, Elmwood Theatre Corp. is dropping a treble-damage, anti-trust suit in the Federal district court of Connecticut against the eight majors.

Fabian, accompanied by h.o. attorneys for the Big Five and lawyers repping a number of exhibs in the sector, trekked to Stratford yesterday (Tues.) for an inspection of the houses involved. Arbitration agreement provides that he will make his decision after hearing evidence, making a tour of inspection and "using his special knowledge of the film industry."

Naming of Fabian is an about-face on the rules which governed the arbitration system operating under the first consent decree. That setup banned anyone in the industry from acting as judge and jury. Voluntary agreement now being proposed for future use specifically permits industryites as arbitrators.

Under terms of the agreement either side may appeal within 10 (Continued on page 20)

## Emil Stern Emerges As Chi Triangle Aide

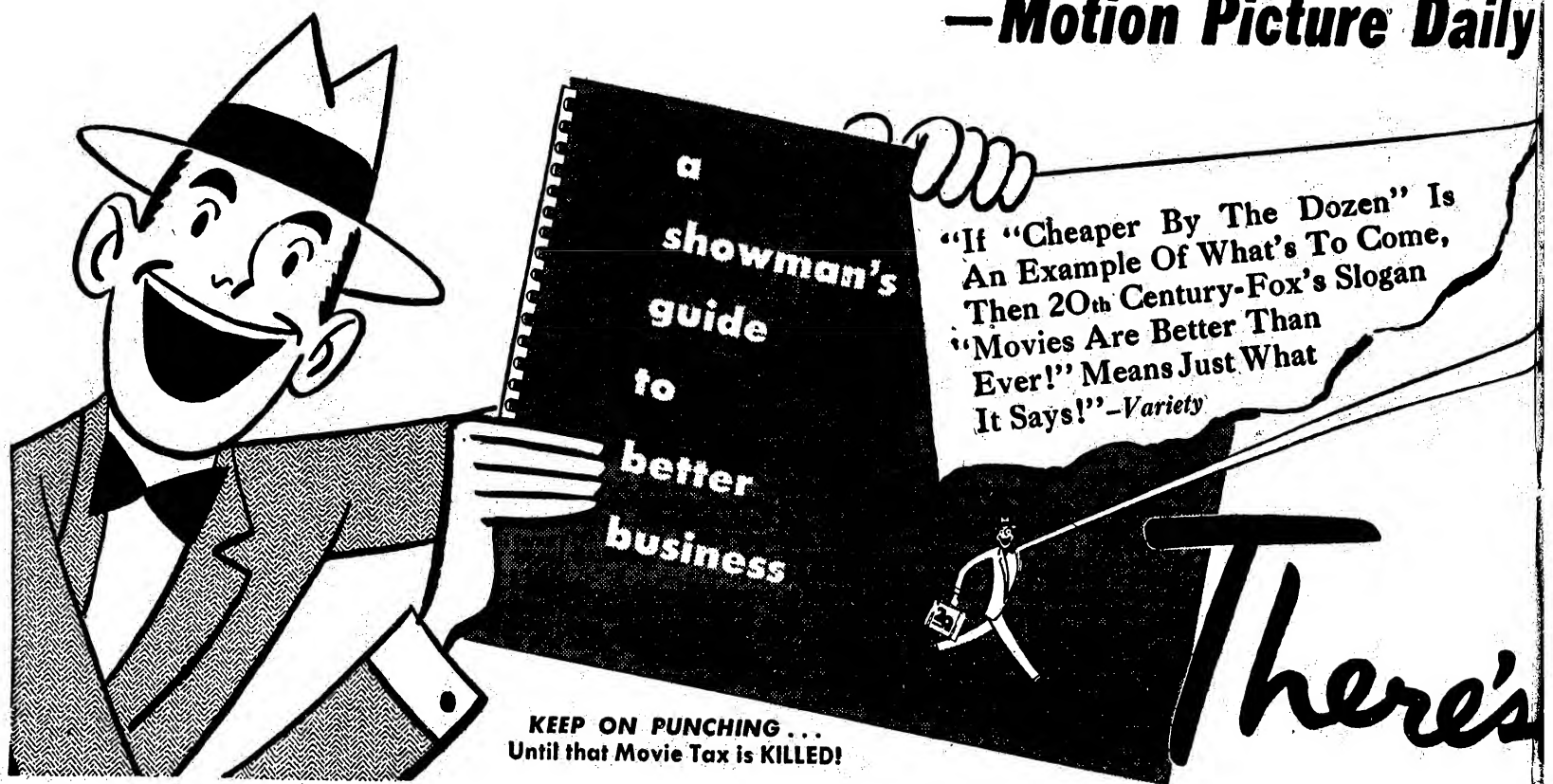
Chicago, April 11.

Emil Stern, one of founders of Essaness circuit and a former partner in the circuit, has come out of retirement to take a semi-active role in the Triangle Amus Co., a three-house circuit owned by his son, Arthur. Emil Stern has no financial interest in the firm; he will act only in an advisory capacity.

The elder Stern retired three months ago from a similar position at Essaness. He had held this post for the four years after his share in the business was bought up by Edwin Silverman, Essaness president. Arthur Stern's three houses were under Essaness operation until a month ago, when he withdrew them and founded Triangle.

**"IT WAS 20<sup>th</sup> CENTURY-FOX  
WHICH CAME UP WITH THE  
SLOGAN "MOVIES ARE BETTER  
THAN EVER." THE SAME COM-  
PANY IS NOW HERE WITH MER-  
CHANDISE THAT UNDENIABLY  
MAKES GOOD THAT CLAIM!"**

**—Motion Picture Daily**





# THE BIG LIFT



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HOME • A TICKET TO TOMAHAWK *Technicolor* • UNDER MY SKIN • NIGHT AND THE CITY

No Business Like **20th** Century-Fox Business

# L.A. Perks Up; 'Dozen' Brisk \$64,000, 'Cab Man' Nifty 33G, 'Riding'-Vaude Fast \$35,000, 'Kettle' Solid at 31G

Los Angeles, April 11.

First-run biz pace has taken a material upswing, with school holiday followed by Easter weekend and new bills shoving up takes in most spots. Total boxoffice is considerably ahead of same week last year. "Cheaper by Dozen" is very strong at \$64,000 in five theatres while combo of "Yellow Cab Man" and "Side Street" also is hotly with \$33,000 in two houses.

"Riding High," plus stagebills at both Paramounts, is hitting very solid \$35,000. "Ma, Pa Kettle Go to Town" is sighting good \$31,000 in five spots. "Cinderella" continues stoutly with \$27,000 in third frame, two houses.

Only two newcomers are on slow side. "Johnny Holiday" shapes very skimpy \$17,000 in five locations while "Jolson Sings Again," first time at regular prices, is taking only \$18,000 in five sites.

## Estimates for This Week

Downtown, Hollywood, Beverly Hills, Hawaii, Forum Music Halls (Princor) (902; 512; 834; 1,106; 2,100; 55-51)—"Johnny Holiday" (UA) and "Fighting Stallion" (EL). Only \$17,000. Last week, "All King's Men" (Col) and "Traveling Saleswoman" (Col) (8 days), \$23,300.

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-51)—"Cheaper by Dozen" (20th). Solid \$64,000. Last week, "Under My Skin" (20th) and "Tarnished" (Rep) (9 days), \$28,600.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 60-51)—"Stage Fright" (WB) (2d wk). Okay \$22,000. Last week, \$37,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-51)—"Yellow Cab Man" (M-G) and "Side Street" (M-G). Nifty \$33,000 or better. Last week, "Black Hand" (M-G) and "Conspirator" (M-G) (8 days), \$33,900.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-51)—"Cinderella" (RKO) (3d wk). Nice \$27,000. Last week, Smash \$48,800, ahead of first week.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-51)—"Riding High" (Par), with Frank Marlowe, others onstage at L. A.; Ben Pollack, Pied Pipers at Hollywood. Smart \$35,000. Last week, "Sundowners" (EL) (9 days) with Toni Harper, Tennessee Ernie at L. A.; Herb Jeffries, Dick Wesson at Hollywood, \$25,800.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-51)—"Ma, Pa Kettle to Town" (U) and "Federal Agent" (Rep.). Good \$31,000. Last week, "Kid From Texas" (U) and "Western Pacific Agent" (Indie) (2d wk), \$13,900.

Orpheum (Downtown) (2,210; 50-95)—"Palooka Meets Humphrey" (Mono) (2d run) with eight acts of vaude. Mild \$13,500. Last week, "Palomino" (Col) (2d wk), with Fun on Wheels revue, \$11,700.

Four Star (UA) (900; 60-51)—"Gay Lady" (EL) (2d wk). Dull \$1,500. Last week, \$2,300.

Fine Arts (FWC) (679; 85-51.25)—"Il Trovatore" (Indie) (4th wk). Under \$2,000. Last week, \$2,200.

Globe, Iris, El Rey, Belmont, Guild, (FWC) (799; 828; 861; 1,532; 968; 60-51)—"Jolson Sings Again" (Col) and "Beware Blondie" (Col). Light \$18,000. Last week, "Red Shoes" (EL) (m.o.) (2d wk), \$11,400.

## 'SAMSON'-VAUDE BOFF \$40,000 PACES D.C.

Washington, April 11. Easter holiday is giving the town a potent shot in the box office, with the situation generally perking up everywhere. Hottest film in town is "Samson and Delilah," backed up by a short vaudeville bill and upped scale. It looks terrific \$40,000, biggest at Capitol in a long time. "Cheaper by Dozen" is heading for strong week at Palace while "Riding High" is doing well but less than expected at Warner.

Estimates for This Week: Capitol (Loew's) (2,434; 65-1.20)—"Samson and Delilah" (Par), plus vaude. Colossal \$40,000 or higher. Holds. Last week, "Yellow Cab Man" (M-G) plus vaude, fine \$27,000 in 9 days.

Dupont (Lopert) (386; 50-55)—"Tight Little Island" (U) (3d wk). Still holding to neat \$5,500 after hefty \$6,000 last week.

Keith's (RKO) (1,939; 44-80)—"Cinderella" (RKO) (7th wk). Up-

## Broadway Grosses

Estimated Total Gross  
This Week \$737,200  
(Based on 19 theatres.)  
Last Year \$562,500  
(Based on 16 theatres.)

## 'Samson' Mighty \$20,000, St. Louis

St. Louis, April 11.

Scattered showers failed to dampen weekend biz here, with nearly all first-runs reaching nice to terrific totals. "Samson and Delilah," with upped scale, is colossal at the 1,700-seat Shubert while "Cheaper By Dozen," in the larger St. Louis, also is smash. "Yellow Cab Man" shapes fancy at Loew's. "Riding High" looms big at the Missouri.

## Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Cinderella" (RKO) (2d wk). Still big at \$18,000 after initial session's great \$22,000.

Fox (F&M) (5,000; 50-75)—"Nevadan" (Col) and vaude. Nice \$18,500. Last week, "Tarzan and Slave Girl" (RKO) and vaude, \$11,500.

Loew's (Loew's) (3,172; 50-75)—"Yellow Cab Man" (M-G) and "Killer Shark" (Mono). Fancy \$18,000. Last week, "Big Wheel" (UA) and "Bodyhold" (Col), \$13,500.

Missouri (F&M) (3,500; 50-75)—"Riding High" (Par) and "Military Academy" (Col). Big \$16,000. Last week, "Perfect Strangers" (WB) and "Live By Night" (RKO) (2d wk), \$9,000.

St. Louis (F&M) (4,000; 50-75)—"Cheaper By Dozen" (20th) and "Boy From Indiana" (EL). Smash \$23,000 or near. Last week, "Francis" (U) and "Blondie's Hero" (Col) (3d wk), \$7,000.

Shubert (Ind) (1,700; 60-51)—"Samson and Delilah" (Par). Terrific \$20,000. Last week, subsequent-run operation.

## '3d Man' Philly Topper, Wow \$30,000; 'Kid' Nice 14G, 'Fright' Slow 20G

Philadelphia, April 11.

Easter weekend brought a revival to film row, with satisfactory, if not hot, biz reported in most of first-runs. Most first-runs changed bills and two other houses, the Princess and Studio, were added to the list. "Third Man" will pace the newcomers clocking up the town's high, smash at Stanley. Other strong ptx are "Kid From Texas" at Aldine; "Riding High," at Randolph; and "Yellow Cab Man," at Goldman. "Cinderella" still is capacity in third-Trans-Lux week.

## Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Kid from Texas" (U). Nice \$14,000. Last week, "Guilty Bystander" (FC), \$8,000.

Boyd (WB) (2,360; 50-99)—"Nancy to Rio" (M-G) (4th wk). Fell off to oke \$11,000. Last week, \$14,000.

Earle (WB) (2,700; 50-99)—"Free

(Continued on page 18)

## 'DOZEN' STANDOUT IN CLEVE., WOW \$23,000

Cleveland, April 11.

"Cheaper by Dozen" is terrific this session, placing the Allen in the No. 1 position in city. "Yellow Cab Man" at State next best new pic is far behind. "Cinderella" on h.o. at Palace is still socko.

## Estimates for This Week

Allen (Warners) (3,000; 55-70)—"Cheaper by Dozen" (20th). Smash \$23,000, with stayover definite. Last week, "Dakota Lil" (20th), average \$9,000 in 6 days.

Esquire (Community) (704; 55-70)—"Red Shoes" (EL) (7th wk). Oke \$4,500 following \$4,300 for last week.

Hipp (Warners) (3,700; 55-70)—"Barricade" (20th). Fair \$14,500. Last week "Cargo Capetown" (Col), \$13,500.

Palace (RKO) (3,300; 55-70)—"Cinderella" (RKO) (2d wk). Strong \$24,000 after \$26,000 for last week.

State (Loew's) (3,450; 55-70)—"Yellow Cab Man" (M-G). Breezy \$16,000. Last week, "Conspirator" (M-G), \$13,000.

Stillman (Loew's) (2,700; 55-70)—"Buccaneer's Girl" (U). Middling \$8,000. Last week, "Paid in Full" (Par), \$7,000.

## 'Third Man' Giant \$22,000 in Frisco

San Francisco, April 11.

Although Holy week and heavy rain is generally sloughing biz here this week, the Golden Gate, Warfield and St. Francis are lighting up Market Street. "Third Man" is smash at the small St. Francis while "Yellow Cab Man" looms very hefty at Warfield. "Cinderella" continues wham at the Gate.

## Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Cinderella" (RKO) (2d wk). Wow \$25,000. Last week, \$32,500.

Fox (FWC) (4,651; 60-95)—"Wabash Avenue" (20th) and "Harbor Missing Men" (Rep). NSG \$18,500, and rated disappointing. Last week, "Singing Guns" (Rep) and "Tarnished" (Rep), \$11,500.

Warfield (FWC) (2,656; 60-85)—"Yellow Cab Man" (M-G). Hefty \$28,000. Last week, "East Side" (M-G) (2d wk), \$8,000 in 3 days.

Paramount (Par) (2,646; 60-85)—"Riding High" (Par). Fine \$20,500. Last week, "Barricade" (WB) and "Cry Murder" (FC), 10 days, \$20,000.

St. Francis (Par) (1,400; 60-85)—"Third Man" (SRO). Wham \$22,000. Last week, "Conspirator" (M-G) (2d wk), \$10,000 in 9 days.

Orpheum (No. Coast) (2,448; 55-85)—"Buccaneer's Girl" (U) and "Outside the Wall" (U). Thin \$14,000 or close. Last week, "Davy Crockett" (UA) and "Military Academy" (Col), \$12,000.

United Artists (No. Coast) (1,207; 55-85)—"Johnny Holiday" (UA). Fair \$8,000. Last week, "Tight Little Island" (U), same.

Stagedoor (Ackerman - Rosener) (370; 85-51)—"Guinea Pig" (Indie) (2d wk). Down to \$3,500 in 4 days. Last week, nice \$5,200.

Geary (Indie) (1,550; 60-1.80)—"Bicycle Thief" (Indie) (4th wk). Up to an okay \$9,000. Last week, \$7,500.

Esquire (No. Coast) (955; 55-85)—"Francis" (U) and "Bodyhold" (Col) (7th wk). Still big at \$4,500. Last week, \$4,800.

Clay (Roemer) (400; 65-85)—"Mons. Vincent" (Indie). Oke \$2,200. Last week, "Cesar" (Indie) (2d wk), \$2,300.

Larkin (Roemer) (400; 65-85)—"Woman Trouble" (Indie) (2d wk). Down to \$2,000. Last week, \$2,400.

## Crosby Rides NSH in Cincy, \$16,000; 'Francis' Knockout 14G, 'Cab Man' 15G

Cincinnati, April 11.

Major front is in full Easter bloom. Four new bills are whopper beauties in "Riding High," town topper; "Francis" terrific at Keith's, "Cheaper By Dozen," big at Capitol and "Yellow Cab Man," hotly at Grand. "Cinderella" continues fancy on moveover for fourth downtown week.

## Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Riding High" (Par). Fairly good \$16,000 for Bing Crosby starrer. Last week, "East Side" (M-G), 9 days, pleasing \$14,000.

Capitol (Mid-States) (2,000; 55-75)—"Cheaper By Dozen" (20th).

Big \$15,000. Last week, "Under My Skin" (20th), slow \$5,500.

Grand (RKO) (1,400; 55-75)—"Yellow Cab Man" (M-G). Hotsy \$15,000. Last week, "Barricade" (WB), \$7,500.

Keith's (Mid-States) (1,542; 55-75)—"Francis" (U). Terrific \$14,000. Last week, "Backfire" (WB), \$5,000.

Lyric (RKO) (1,400; 55-75)—"Cinderella" (RKO) (m.o.) (2d wk). Fourth fling on main line, strong \$6,500 on heels of last week's excellent \$7,000.

Palace (RKO) (2,600; 55-75)—"Nevadan" (Col). Oke \$11,000. Last week, "Perfect Strangers" (WB), \$8,000.

## Det. Up; 'Dozen' Big \$35,000, 'Cab Man' Hotsy 20G, 'Woman' Fair at \$12,000

Detroit, April 11.

Bouncing back from a very bad Holy Week, business is up somewhat this week. Weather cooperated in getting patrons back into theatre. "Cheaper by Dozen" looks big at the Fox, while "Captain Carey" shapes good at the Michigan. "Yellow Cab Man" is going great at the Palms. "Woman of Distinction" is fair at United Artists.

## Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Cheaper By Dozen" (20th). Big \$35,000. Last week, "South Sea Sinner" (U) and "Tight Little Island" (U), \$17,000.

Michigan (United Detroit) (4,000; 70-95)—"Capt. Carey" (Par) and "Father Is Bachelor" (Col). Good \$25,000. Last week, "Key To City" (M-G) (2d wk), \$13,500.

Palm (UD) (2,900; 70-95)—"Yellow Cab Man" (M-G). Great \$20,000. Last week, "Barricade" (WB) and "Tyrant of Sea" (Mono), \$16,000.

United Artists (UD) (2,000; 70-95)—"Woman of Distinction" (Col). Fair \$12,000. Last week, "Cargo Capetown" (Col) and "Military Academy" (Col), \$10,000.

Madison (UD) (1,800; 70-95)—"Mr. Deeds To Town" (Col) and "Howards of Virginia" (Col) (reissues). Slim \$8,000. Last week, "Outside Wall" (U) and "Traveling Saleswoman" (U), \$7,000.

Adams (Balaban) (1,700; 70-95)—"Foolish Heart" (RKO) (2d wk). Trim \$8,000. Last week, \$10,000.

Downtown (Balaban) (2,900; 70-95)—"Sundowners" (EL) and "Boy from Indiana" (EL). Okay \$11,000. Last week, "Conspirator" (M-G) and "Palooka Meets Humphrey" (Mono) \$11,000. (2d wk), \$5,000.

## 'Wabash' Nifty \$11,000 in Balto

Baltimore, April 11.

Solid product lineup is lifting this holiday week into best all-around figures here in months. "Riding High" looks standout at Keith's while "Wabash Avenue" is pointing to strong week at the New. "Yellow Cab Man" looms sturdy at Century.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Yellow Cab Man" (M-G). Sturdy \$13,000. Last week, "Buccaneer's Girl" (U), \$8,500.

Hippodrome (Rappaport) (2,240; 25-80)—"Father Is Bachelor" (Col) plus vaude headed by Three Stooges. Fine \$15,000. Last week, "Cinderella" (RKO) and vaude (5th wk), strong \$11,500.

Keith's (Schanberger) (2,460; 20-60)—"Riding High" (Par). Drawing best action here in months, big \$12,000 indicated. Last week, "Conflict" (Indie) and "Shadow of Doubt" (Indie) (reissues), \$5,000 in 5 days.

Mayfair (Hicks) (980; 20-65)—"Quicksand" (UA). Nicely sold for oke \$5,000. Last week, "End of River" and "U" "Arctic Manhunt" (U), \$4,300.

New (Mechanic) (1,800; 20-60)—"Wabash Avenue" (20th). Rousing \$11,000. Last week, "Under My Skin" (20th), \$6,500.

Stanley (WB) (3,280; 25-75)—"Captain Carey" (Par). Light \$13,000. Last week, "Baron of Arizona" (Indie), \$7,000.

Town (Rappaport) (1,500; 35-65)—"Woman of Distinction" (Col) (2d wk) Maintaining nice pace at \$9,000 after pleasing preem at \$11,000.

'JOHNNY' FAT \$17,000, DENVER; 'RIDING' 16G

Denver, April 11.

With several first-runs doing biggest Easter week in years, Denver trade is soaring currently. "Johnny Holiday" shapes lofty in three spots for top coin in town. "Riding High" is comparatively stronger with smash week at Denham.

## Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Bicycle Thief" (Indie) day-date with Rialto. Poor \$2,000. Last week, on reissues.

Broadway (Wolfberg) (1,500; 35-74)—"Key to City" (M-G) (2d wk). Fine \$9,000. Holds again. Last week, big \$13,500.

Denham (Cockrill) (1,750; 35-70)—"Riding High" (Par). Sock \$16,000. Holds. Last week, "Proudly

(Continued on page 18)

## Key City Grosses

Estimated Total Gross  
This Week \$3,254,000  
Based on 24 cities, 227 theatres, chiefly first runs, including N. Y.  
Total Gross Same Week  
Last Year \$2,575,000  
(Based on 25 cities and 197 theatres.)

## Crosby Trim 24G In Mildish Hub

Boston, April 11.

Easter pick-up is slow in getting under way here, with most major houses unveiling new product last Saturday (8), and most of them are not too staunch. "Riding High" at Fenway and Paramount, "Cheaper By Dozen" at Met and "Love Happy" at two houses all shape well. "Yellow Cab Man" at State and Orpheum look okay. "Third Man" at Astor look strong.

## Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Third Man" (SRO). Opened nicely Saturday (8). Last week, "Winslow Boy" (EL) (2d wk), \$6,000.

Beacon Hill (Beacon Hill) (780; 40-95)—"Bicycle Thief" (Indie) (8th wk). About \$5,000 after nice \$5,200 for seventh.

Boston (RKO) (3,200; 40-85)—"Kid From Texas" (U) and "Forbidden Jungle" (Indie). Average \$16,000. Last week, subsequent-run.

Fenway (NET) (1,373; 40-85)—"Riding High" (Par) and "Davy Crockett" (UA). Neat \$8,000 for Bing Crosby opus. Last week, "Capt. China" (Par) and "Bells of Corogado" (Rep), slim \$4,500.

Mayflower (ATC) (700; 35-85)—"Love Happy" (UA) and "Strange Gamble" (UA). Opened fair Saturday (8). Last week, subsequent-run.

Memorial (RKO) (3,500; 40-85)—"Mother Didn't Tell Me" (20th) and "Flying Saucer" (FC). Oke \$19,000. Last week, "Francis" (U) and "Black Shadow" (EL) (2d wk). Mild \$15,000.

Metropolitan (NET) (3,500; 40-85)—"Cheaper By Dozen" (20th) and "Boy From Indiana" (EL). Expected to build to okay \$19,000. Last week, "Perfect Strangers" (WB) and "Killer Shark" (Mono), slim \$15,000.

Orpheum (Loew) (3,000; 40-85)—"Yellow Cab Man" (M-G) and "Great Plane Robbery" (UA). Fair \$18,000 in view. Last week, "Nancy to Rio" (M-G) and "Blondie's Hero" (Col), \$16,000.

Paramount (NET) (1,700; 40-85) (Continued on page 18)

## 'Cab Man' Fine \$14,000, L'ville; 'Johnny' Hep 9G, 'Cinderella' Strong 14G

Louisville, April 11.

First-runs are making a splendid showing currently, and getting hypo from vacation for school youngsters. At same time, Kentucky Education Assn. is holding its annual convention this week, bringing several thousand school marmos to city. "Cinderella" at Rialto is catching neat session. "Yellow Cab Man" at State looms strong. "Johnny Holiday" at Mary Anderson is strong while "Red Shoes" at Strand looms healthy \$7,500.

## Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Johnny Holiday" (UA). Pic had advance plugs on radio and in newspapers, and looks sturdy \$9,000 or near. Last week, "Barricade" (WB), \$6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Cinderella" (RKO). Opened slowly, but perked Saturday (8). Strong \$14,000 looms. Last week, "Samson and Delilah" (Par) (2d wk), satisfactory \$12,000.

State (Loew's) (3,000; 45-65)—"Yellow Cab Man" (M-G) and "Blondie's Hero" (Col). Fine \$15,000. Last week, "Big Wheel" (UA) and "Intruder in Dust" (M-G), \$11,000.

Strand (FA) (1,200; 45-65)—"Red Shoes" (EL). First local showing at regular scale. Indicated big \$7,500, with h.o. in prospect. Last week, "Pirates Capri" (FC) and "Flying Saucer" (FC), sluggish \$3,000.



# New Films Help Chi; 'Woman'-Horne Fancy \$43,000, 'Francis' Rousing 15G, 'Dozen' Great 27G, 'Cab Man' Mild 9G

Chicago, April 11.—Loop boxoffice biz is slightly higher this week mainly because of a batch of new pix. However, some first-runs still are sluggish. Brightest spot is the Oriental, where "Woman of Distinction" and Lena Horne on stage are landing a fancy \$43,000. "Francis" looks big \$15,000 at Grand. "Cheaper By Dozen" should bring in great \$27,000 at Woods.

"The Great Rupert" is not so good at Garrick. "Yellow Cab Man" is mild at Roosevelt with \$9,000. "The Sundowners" and "House By River" at United Artists, is not so big with \$9,000. "Wabash Avenue" with Dean Martin and Jerry Lewis on stage at Chicago is shaping sock \$55,000 in second round. First session hit \$62,000 despite Holy Week, and highest for such pre-Easter week at house. "Third Man" continues solid in eighth week at Selwyn. "Bicycle Thief," also in eighth at World, still is fast.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Wabash Avenue" (20th) with Dean Martin and Jerry Lewis on stage (2d wk). Shaping smash \$55,000. Last week, \$62,000, terrific for Holy Week.

Garrick (B&K) (900; 50-98)—"Great Rupert" (EL) and "Kill or Be Killed" (EL). NSG \$6,000. Last week, "Killers" (U) and "Brute Force" (U) (reissues), oke \$8,000.

Grand (RKO) (1,500; 98)—"Francis" (U). Rousing \$15,000. Last week, "Outside Wall" (U) (2d wk), \$6,000.

Oriental (Booth) (3,400; 50-98)—"Woman of Distinction" (Col) with Lena Horne in person. Horne draw boosting this to big \$43,000. Last week, "Golden Gloves Story" (EL) with Margaret O'Brien and Buddy Rogers on stage (2d wk), \$21,500.

Palace (RKO) (2,500; 98)—"Tarzan and Slave Girl" (RKO) and "Tyrant of Sea" (Col). Dim \$7,000. Last week, "Mother Didn't Tell Me" (20th), \$9,000.

Roosevelt (B&K) (1,500; 50-98)—"Yellow Cab Man" (M-G). So-so \$9,000. Last week, "Wake Island" (Par) and "Proudly We Hail" (Par) (reissues) (2d wk), \$7,000.

Selwyn (Shubert) (1,000; 98-120)—"Third Man" (SRO) (8th wk). Still strong at \$8,500. Last week, tail \$12,000.

State-Lake (B&K) (2,700; 50-98)—"Perfect Strangers" (WB) (2d wk). Poor \$7,000. Last week, \$12,000.

United Artists (B&K) (1,700; 50-98)—"Sundowners" (EL) and "House By River" (Rep). Modest \$9,000. Last week, "Paid in Full" (Par) and "Unmasked" (Rep) (2d wk), \$6,000.

Woods (Essaness) (1,073; 98)—"Cheaper By Dozen" (20th). Great \$27,000. Last week, "12 O'Clock High" (20th) (5th wk), \$12,500.

World (Indie) (587; 80)—"Bicycle Thief" (Indie) (8th wk). Fine \$5,000 in final week. Last week, \$4,000.

## 'Cinderella' Leads Buff, \$21,000; 'Cab Man' 20G

Buffalo, April 11.—Big news here this round is the showing being made by "Cinderella" and "Yellow Cab Man." Both are terrific. "Riding High" also is big at Paramount. "Cindy" will pace city at Century while "Cab Man" is only step behind at the Buffalo.

**Estimates for This Week**  
Buffalo (Loews) (3,500; 40-70)—"Yellow Cab Man" (M-G) and "Silent Dust" (Mono). Great at \$21,000 or close. Last week, "Conspirator" (M-G) and "Great Plane Robbery" (UA), \$14,000.

Paramount (Par) (3,000; 40-70)—"Riding High" (Par). Big \$16,000! Last week, "Monkey Business" (Par) and "Horse Feathers" (Par) (reissues), \$6,000.

Center (Par) (2,100; 40-70)—"Stage Fright" (WB). Strong \$14,000. Last week, "Dakota Lil" (20th) and "Cry Murder" (FC), \$7,500.

Lafayette (Basil's) (3,000; 40-70)—"Woman of Distinction" (Col) and "Mule Train" (Col). Okay \$10,500. Last week, "Buccaner's Girl" (U) and "Bodyhold" (Col), \$11,000.

Century (20th Cent.) (3,000; 40-70)—"Cinderella" (RKO). Terrific \$21,000 or close. Last week, "Back Bataan" (RKO) and "Marine Raiders" (RKO) (reissues), \$9,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## Kettle' Lively \$16,000, Indpls.

Indianapolis, April 11.—Easter Week biz is good to solid at big first-run spots, although a little soft at smaller houses. Cold, raw Sunday didn't help. But "Cinderella" played to near capacity over weekend at Indiana to lead town in coin. "Ma, Pa Kettle" at Circle is comparatively about as big. "Yellow Cab Man" at Loew's also is solid.

**Estimates for This Week**  
Circle (Gamble-Dolle) (2,800; 44-65)—"Ma, Pa Kettle to Town" (U) and "Tarnished" (Rep). Big \$16,000. Moves over to Lyric. Last week, "Square Dance Katy" (Mono) with Vaughn Monroe orch on stage, great \$26,000 at 50-90c scale.

Indiana (G-D) (3,300; 44-65)—"Cinderella" (RKO). Socko \$18,000. Holds. Last week, "Willie Comes Home" (20th) and "Fighting Stallion" (Indie), thin \$8,500.

Loew's (Loew's) (2,427; 44-65)—"Yellow Cab Man" (M-G) and "Blondie's Hero" (Col). Fancy \$13,000. Last week, "Conspirator" (M-G) and "Palomino" (Col), \$10,000.

Lyric (G-D) (1,600; 44-65)—"Capt. China" (Par) and "Riders Whistling Pines" (Col). Mild \$6,000. Last week, "Proudly We Hail" (Par) and "Wake Island" (Par) (reissues), fair \$5,000.

## 'Dozen' Leads New Mpls. Pix, \$18,000; 'Cinderella' Sockeroo \$12,000 in 2d

Minneapolis, April 17.—It is no newcomer, but a hold-over, the amazing "Cinderella," in its second RKO-Orpheum week, that's the boxoffice talk of town. This Disney opus is still rolling after phenomenal feat of breaking the RKO-Orpheum record for a straight regular admission film and in Holy Week including Good Friday. One new entry, "Cheaper By the Dozen," however, is setting a fast pace at Radio City. "East Side" at State looks okay. "Francis" still is big in third week at RKO-Par.

**Estimates for This Week**  
Century (Par) (1,600; 50-70)—"12 O'Clock High" (20th) (3d wk). Neat \$6,000 after big \$7,500 previous stanza.

Radio City (Par) (4,000; 50-70)—"Cheaper By Dozen" (20th). Big \$18,000. Last week, "Perfect Strangers" (WB), light \$11,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Cinderella" (RKO) (2d wk). Boxoffice champ. Huge \$12,000 after remarkable \$28,000 for Holy Week, breaking house record for straight films at regular scale. Way over hopes. Theatre opens at 9:30 a.m. to accommodate crowds.

RKO-Pan (RKO) (1,600; 50-70)—"Francis" (U) (3d wk). One of year's top grossers here. Big \$6,000 following boff \$8,500 previous stanza.

State (Par) (2,300; 50-70)—"East Side" (M-G). Tough opposition and bad weather holding this to only okay \$10,000. Last week, "Ambush" (M-G), \$11,000.

World (Mann) (400; 50-85)—"Conspirator" (M-G). Bang-up bally along with substantial amount of publicity recently garnered by Elizabeth Taylor helping this one to good \$3,500. Last week, "Tight Little Island" (U) (3d wk), good \$2,000.

## 'DOZEN' HOT \$13,000, OMAHA; 'CINDY' 12G, 2d

Omaha, April 11.—With "Cinderella" in second week still out in front with sock \$12,000 at Brandels and "Cheaper By Dozen" as well as "Key to the City" doing nicely, biz is on up-beat here this session. "My Foolish Heart" at small State shapes trim.

**Estimates for This Week**  
Orpheum (Tristates) (3,000; 16-65)—"Key to the City" (M-G). Drew good reviews and word of mouth for trim \$11,000. Last week, "Ambush" (M-G) and "Treasure Monte Cristo" (EL), about same despite holy week.

Paramount (Tristates) (2,800; 16-65)—"Cheaper By Dozen" (20th). Sock \$13,000. Last week, "Perfect Strangers" (WB), \$10,500.

Brandels (RKO) (1,500; 16-65)—"Cinderella" (RKO) (2d wk). Smash \$12,000. Last week, terrific \$15,000.

Omaha (Tristates) (2,100; 16-65)—"Thelma Jordan" (Par) and "Killer Shark" (Mono). Mild \$8,000. Last week, "Wake Island" (Par) and "Proudly We Hail" (Par) (reissues), \$7,000.

State (Goldberg) (865; 16-65)—"Foolish Heart" (RKO). Trim \$5,000. Last week, "Challenge Lassie" (M-G) and "Twilight in Sierra" (Rep), \$5,000.

## 'Cindy' Soars In Pitt, Terrif 22G

Pittsburgh, April 11.—Easter Week producing a couple of winners in "Cinderella," hold-over at Stanley and "Cheaper by Dozen," at Harris. But on the whole, biz isn't up to expectations after recent very mild sessions. "Wabash Avenue" got off to slow start at Fulton. Return of vaude to Senator, with "Traveling Saleswoman," giving that spot a lift. "Love Happy" is sending the Barry over the hump.

**Estimates for This Week**  
Barry (Skirball) (1,100; 45-80)—"Love Happy" (UA). Smart campaign is spelling good \$8,500, best here since house went first-run with Red Shoes" (EL). Last week, "Port New York" (EL) and "Blonde Dynamite" (Mono), \$4,500 in 9 days.

Fulton (Shea) (1,750; 45-80)—"Wabash Avenue" (20th). Crix didn't think this one of Betty Grable's better musicals and box-office seems to bear that out. Moderate \$10,000 or less. Last week, "Three Came Home" (20th) (2d wk-10 days), \$9,500.

Harris (Harris) (2,200; 45-80)—"Cheaper by Dozen" (20th). Sock \$15,000. That's enough to hold. Last week, "The Nevadan" (Col), \$9,500 in 9 days.

Penn (Loew's) (3,300; 45-80)—"Yellow Cab Man" (M-G). Just fair at \$15,000. Last week, "Conspirator" (M-G), sluggish \$11,000.

Senator (Astor) (1,750; 50-99)—"Traveling Saleswoman" (Col) and vaude. Big campaign about return of vaude to Pittsburgh paying off with big \$11,000 or over in 6 days. Session abbreviated because house goes to Friday (14) opening this week. Last week, subsequent-run.

Stanley (WB) (3,800; 45-80)—"Cinderella" (RKO) (2d wk). Still riding high, wide and handsome at sock \$22,000 on top of \$20,000 last week, sensational for Holy Week.

Warner (WB) (2,000; 45-80)—"Tarzan Slave Girl" (RKO). With kids holidaying, should add up to better than okay \$9,000. Last week, "Barricade" (WB), \$7,000.

## 'Dozen' Socko 21G, K.C.; 'Riding' Tall at \$18,000, 'Cindy' Same, 'Home' 14G

Kansas City, April 11.—Theatre row is loaded with good films and emerging from Lent with big grosses all around. "Cheaper By Dozen" is sock in three Fox-Midwest houses, stays second week. "Cinderella" at Missouri and "Riding High" at Paramount both are big. Both hold. Midland is just good with "Yellow Cab Man." Orpheum is back with films. "Three Came Home" doing fairly okay. Weather is not too warm, and more favorable than previous fortnight.

**Estimates for This Week**  
Esquire (Fox Midwest) (820; 45-65)—"Hit Ice" (EL) and "Letter of Introduction" (EL) (reissues). Fair \$3,000. Last week, "Dillinger" (Mono) and "Mutiny Big House" (Mono) (reissues), \$2,000 in 5 days.

Kimo (Dickinson) (550; 55-75)—"Bicycle Thief" (Indie). Nice

(Continued on page 18)

# B'way Soars; 'Cry'-Hayes-Healy Big \$59,000, 'Reformer'-S. Kaye Hep 58G, 'Comanche' Loud 42G, 'Rosie' 163G, 2d

Business on Broadway at first-run theatres is soaring way ahead of recent sessions what with Easter week crowds and the launching of 11 new bills since last Wednesday. While last Saturday and Monday (10) did not come up to expectancy, Easter Sunday (9) was big and yesterday (Tues.) was near last Sunday's totals. Total business was running only about \$40,000 behind Easter week of 1949.

New York area was visited by the first Easter-Day snow in 35 years but it was very brief. It had little influence on business. The blanket unveiling of "Cinderella" in about 100 neighborhood houses Monday (10) apparently cut into trade at nearly all Broadway theatres, keeping many youngsters and parents from the midtown sector.

Biggest money of newcomers is going to the Strand's "Damned Don't Cry," which is backed by Peter Lind Hayes and Mary Healy plus Miguelito Valdes band. Shapes up very solidly at \$59,000. The larger Capitol also is fancy at \$58,000 with "Reformer" and Red-head" plus Sammy Kaye band and Nancy Walker on stage.

"Comanche Territory" looms as the ace straight-film with sock \$42,000 at the Rivoli, most criv giving it a nod. Also smash is "Love Happy" with \$30,000 or a bit better at the Criterion. "City Lights" shapes to hit \$28,000 at the Globe, very strong for a re-issue.

The really terrific trade, however, is going to the second weeks of "Daughter of Rosie O'Grady" and "Cheaper By Dozen." "O'Grady," with strong assist from annual Easter stagelash, is zooming to \$163,000 at the Music Hall, with long lines every day. "Dozen," supported by stout stage bill headed by Fran Warren and Harmonicats, is pushing up to \$153,000 on initial holdover round at the Roxy, this 20th-Fox showcase also having lines.

"Golden Twenties," Richard de Rochemont documentary, is landing \$24,000 or near in first week at the Astor, very strong for this type of pic. Hung up this money despite the top price being lowered to \$1.25 compared with \$1.50 and at times \$1.80 at this house. "Nancy Goes To Rio," hurt somewhat by so many new pictures being launched, still is nice at around \$25,000 at the State. "A Run For Your Money" teed off with big \$12,000 at the Park Avenue.

"Riding High," with Billy Eckstine, Henny Youngman and Pete Rugolo band on stage, started big in first two days at the Paramount, bill having been moved up to last Monday (10) instead of usual Wednesday opening day. "Guilty of Treason" started out only fair in initial two days at the Mayfair.

The few remaining extended-runs on Broadway perked up also. Outstanding of these is "Third Man," which is climbing to giant \$31,000 or close in 10th week at the Victoria. New Palace bill is surprisingly mild.

**Estimates for This Week**  
Ambassador (Siritzky) (1,100; 70-\$1)—"Scandals of Clochermerle" (Siritzky) (3d wk). Second week ended Monday (10) held to socko \$9,200 after first stanza's \$9,400.

Astor (City Inv.) (1,300; 60-\$1.25)—"Golden Twenties" (RKO). Richard de Rochemont documentary of 1920-30 period of American life hitting solid \$24,000 or near, surprisingly strong for this type of film in view of lower scale. Holds. Last week, "Three Came Home" (20th) (6th wk), light \$11,500.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (77th wk). Pushing up to smash \$11,000 or better, aided by five additional shows; 76th stanza was oke \$7,500. Stays indef.

Capitol (Loew's) (4,820; 55-\$1.50)—"Reformer and Redhead" (M-G) with Sammy Kaye orch, Nancy Walker heading stage bill. Looks like fancy \$58,000 in initial week ending Friday (14). Holds, naturally. Last week, "Yellow Cab Man" (M-G) with George Paxton orch topping stagelash (2d wk), slight \$25,000. Lee Davis replaced Artie Dann part of holdover session; latter was out ill.

Criterion (Moss) (1,700; 50-\$1.75)—"Love Happy" (UA). Giving this house one of its biggest recent weeks with smash \$30,000 or over. Holds. Last week, "Buc-

caner's Girl" (U) (2d wk), only \$7,000 in final 6 days.

Globe (Brandt) (1,500; 50-\$1.20)—"City Lights" (UA) (reissue). Oldie Charlie Chaplin comedy not as big as expected but still strong at \$28,000 or under. "Stays on. Last week, "Outlaw" (RKO) (7th wk), \$7,000.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Guilty of Treason" (EL). Doing only fair in first two days, having opened Monday (10). In ahead, "Cinderella" (RKO) (7th wk-5 days), was off to \$17,000, with scheduled opening of Walt Disney opus in numerous nabes Monday (10) hurting even Saturday-Sunday here. Sixth week was big \$25,000, winding up highly successful run here.

Palace (RKO) (1,700; 55-\$1.20)—"Challenge To Lassie" (M-G) with vaude. Apparently pic is not drawing youngsters as hoped, with fair \$17,000. Last week, "Cargo Capetown" (Col) and vaude, \$19,200, over hopes.

Paramount (Par) (3,664; 55-\$1.50)—"Riding High" (Par) plus Billy Eckstine, Henny Youngman, Pete Rugolo orch on stage. Brought in ahead of originally scheduled opening date, to tee off Monday (10) following two previews Sunday (9) night. Doing big, after fine reviews, in first two days. In ahead, "Captain Carey" (Par) with Mel Tormé, Ella Fitzgerald, Sam Donahue orch (2d wk-5 days), \$39,000 after fair \$60,000 opener.

Park Avenue (U) (583; 90-\$1.50)—"Run For Your Money" (U). Shapes to hit big \$12,000, and holds. In ahead, "Astonished Heart" (U) (8th wk), was down to \$2,000 in final four days after \$3,700 for seventh frame.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Daughter of Rosie O'Grady" (WB) and Easter show, "Glory of Easter" on stage (2d wk). With big lift from crowds starting Saturday-Sunday pushing to terrific \$163,000 after big \$143,500 initial frame. Continues on. Current session is running very close to Easter week a year ago.

Rialto (Mage) (594; 44-98)—"Without Pity" (Indie) (5th wk). Opens today (Wed.). Last week, strong \$7,500 after \$8,300 in third round. Fifth week for this Italian-made makes it longest-run picture at house since last July.

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"Comanche Territory" (U). Socko \$42,000 looms in first week ending tomorrow (Thurs.). Holds. In ahead, "Samson and Delilah" (Par) (15th wk), okay \$12,000 in 8 days, concluding highly profitable long-run engagement.

Roxy (20th) (5,886; 80-\$1.75)—"Cheaper By Dozen" (20th) with Fran Warren, Harmonicats heading stagelash (2d wk). Pushing to giant \$153,000 after big \$114,000 opener. Set to stay four weeks. Harmonicats went on bill before end of first week after missing first few days. Trade built so well yesterday that house went to six shows. Biz was running ahead of comparable day Easter week last year.

State (Loew's) (3,450; 55-\$1.20)—"Nancy To Rio" (M-G). Somewhat disappointing but still nice with \$25,000 or near. Stays over. In ahead, "Outriders" (M-G) (4th wk), \$8,000 in final 8 days.

Strand (WB) (2,776; 55-\$2)—"Damned Don't Cry" (WB) with Peter Lind Hayes, Mary Healy, Miguelito Valdes orch, DiGatanos on stage. Very solid \$59,000 or near with nice crix appraisal of pic, and Hayes-Healy figuring as big draw. Stays over, since this is far ahead of anything house has done in many weeks. In ahead, "Barricade" (WB) and Count Basie orch, Billie Holiday (2d wk), \$22,000.

Sutton (R&B) (561; 90-\$1.50)—"Fallen Idol" (SRO) (22d wk). The 21st session ended Monday (10) edged up to \$6,500 as result of Easter after strong \$6,200 for 20th week. Continues, with "Winslow Boy" (EL) opening in about 5 weeks.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Tight Little Island" (U) (16th wk). Fifteenth week ended last Saturday (8) was fancy \$5,000, same as 14th round. Stays on.

Victoria (City Inv.) (1,080; 95-\$1.50)—"Third Man" (SRO) (10th wk). Climbing to smash \$31,000 or near in current round ending today (Wed.) after \$25,000 for 9th week. Stays indef.



Hundreds of press and radio correspondents, trade paper representatives and national magazine editors joined cheering audiences East and West in acclaiming M-G-M's Great American Musical. You'll hear this often: More people will pay more money to see M-G-M's "ANNIE GET YOUR GUN" than any other TECHNICOLOR screen musical in film history!

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# Ban on 'Anti-British' 'Titanic' Pic In U.S. German Zone First of Its Kind

Frankfurt, April 4.

In the first action of its kind, the U. S. High Commission clamped down on a film produced under the former Nazi propaganda minister's auspices and banned it from further showing in the U. S. occupation zone for being "anti-British." U. S. action came Wednesday (29) and climaxed a controversy which started in the British House of Commons, where the first charges were made against pic being "anti-British."

The film, "Titanic," was produced by the Nazi company, Terra Film, in 1943, inspired by Josef Goebbels. A year later, however, Goebbels banned pic for possible sowing of defeatism.

After the war, "Titanic" was obtained by the Central European Distribution Co. About 900 feet were cut from the original version, eliminating all pro-Nazi or nationalistic sequences. The film was passed last year by the German self-regulation office and was premed in Stuttgart early February. Pic had also license for the French zone, but was never shown there. No license for the British zone was obtained. (Under regulations concerning former Nazi-made pix, distributors must have licenses for each of the occupation zones.)

Pic did good business in major U. S. zone cities and business began booming after the issue was raised in the British parliament. It hit the top money-making brackets when the ban, giving it a three-day leeway, was announced. It played three houses in Frankfurt, two in Heidelberg and a seven-day run in Kassel, with all performances on the three days SRO. Additionally, a Regensburg theatre changed its program and put on "Titanic" for a special three-day run. Tickets were sold out immediately.

Marek Goldstein, head of the distrib firm owning "Titanic," said he will try to negotiate with High Commission authorities for a revision of the decision, if necessary with further cuts in the pic.

A spokesman of the distrib denied that the film is "anti-British" and said that it is hardly logical that Goldstein, a former Jewish concentration camp inmate, would play a pro-Nazi pic. He added that the firm has also two British pix among its stock.

## TOP GERMAN PIX FIRM SETS NEW EXPORT DEALS

Hamburg, March 31.

Real Film, Germany's biggest production outfit, announced the conclusion of several new export contracts with Finland, Yugoslavia, Iran and Belgium-Luxembourg.

The Belgian-Luxembourg deal calls for export of the entire Real production until the end of this year. The pact for Finland takes all their films made until June 30, 1951. (Real has 13 pix at the moment, with one of them still in production.)

The contract with Yugoslavia represents the first export of a western German film to that country since the war. The film the Yugoslavs chose was "Kathie For All," which is also sold for Iran. Pic was directed by Akos Rathonyi and produced by Geza Trebitsch.

## Markova, Dolin to Wind Tour in Albert Hall Stint

London, April 4.

Alicia Markova and Anton Dolin, who have been touring England for six months, will conclude their tour with a ballet presentation June 26, at Albert Hall for six nights. This will mark the first time for ballet at this 8,000-seat house. Duo, with their company, played the first half of their tour in British concert halls and theatres, with second half devoted to appearances in Rank theatres.

Tour has been uniformly successful, and duo are expected back in the fall. They fly to the U. S. for an appearance at Robin Hood Dell, Philadelphia, July 6.

Don Cossack Chorus conducted by Serge Jaroff touring Switzerland after 11 years' absence.

## 'Umbrella' Well Received As It Bows in London

London, April 11.

"The Man With the Umbrella," by Louis Ducreux, which marks comedian Ralph Lynn's first effort at production, bowed in at the Duchess theatre April 5, where it was adroitly directed in a series of cameo and full stage scenes by John Counsell. Roma June translated it. Charles Goldner scored evening's honors as a kind of man-who-played God in shaping others' lives with unforeseen disaster, with Sheila Burrell excelling in difficult puppet-like role.

Play was enthusiastically received by first-nighters, but press was somewhat cagey, with outlook promising in intimate theatre and likely to attract on its unusual appeal.

## Strong Boost to U.S. Ballet Seen in Boff London Preem Of Balanchine at Sadler's

London, April 11.

Premiere of N. Y. choreographer George Balanchine's "Ballet Imperial" by the Sadler's Wells Ballet at Covent Garden last Wednesday (5), which got a rave reception from audience and critics, has some interesting sidelights. (Balanchine had been invited over specially to stage this work.) Production was seen as a trial balloon for Balanchine's own troupe, the N. Y. City Ballet Co., which makes its first appearance in London this summer. Boff reception is taken as a good omen for the trip, indicating the British public will accept the works of Balanchine in the N. Y. repertory, as well as those of Jerome Robbins, Todd Bolender and others.

Preem was a Balanchine triumph, as well as an event of major importance to English ballet. The work is pure ballet in the best classical tradition, differing from Sadler's type of classic ballets, like "Sleeping Beauty" and "Swan Lake," which are story ballets rather than straight classic abstractions. "Imperial" was hailed here as the greatest classical work since "Sleeping Beauty." Reception is considered significant, in that heretofore the English public has gone for ballets by U. S. choreographers based mainly on American themes—"Fancy Free" (sailors), "Rodeo" (cowboys) and "Barn Dance" (square dances). This marks the first time the British have accepted so wholeheartedly a classical ballet done by an American, thus putting the U. S. on equal terms with British choreographers in the classic field.

Margot Fonteyn, Beryl Grey and Michael Somes danced the lead roles. Moira Shearer will alternate with Miss Fonteyn in subsequent presentations.

## Paris Union Asks 600% Pay Boosts on Dubbing

Paris, April 11.

Actors Syndicate, whose members handle all dubbing, have demanded a 600% salary boost for dubbing American pictures. In the event its demands aren't met, the union says, it will call a strike.

Meanwhile, reps of the Motion Picture Assn. of America are huddling with the Syndicate in an effort to avert a walkout. Action of the union in insisting upon such an astronomical hike has been termed by some observers as blatant anti-American discrimination.

## Venice Script Prize

Author of the best original unproduced screen treatment reportedly will be handed 1,000,000 lire (about \$1,600) at the 1950 Venice Film Festival. Fete is generally held during August.

Writers of all countries are eligible to compete and scripts may be submitted either in English, French or Italian. Prize-winning piece will be optioned by Artisti Associati, United Artists' distributors in Italy.

## Alameda's 1949 \$559,475 Gross Mex City's Highest

Mexico City, April 4.

Top grossing film house here last year was the Cine Alameda, pioneer deluxe house, opened in 1936 by Emilio Azcarraga, big exhibitor and radio station operator. Alameda's gross, reports the city amusements supervision department, was \$559,475, a new high for cinemas here.

Next were the Cine Orfeon: \$422,685; Cine Mexico: \$381,945; Cine Metropolitan: \$375,135; Cine Teresa: \$357,825; Cine Chapultepec: \$320,075; Cine Palacio Chino: \$319,990; Cine Mariscal: \$318,850; Cine Olympia: \$312,990, and Cine Opera: \$310,950.

The Arfeon, Teresa and Opera exhibit mostly Mexican pictures.

## Austro-Soviet Newsreel Deal

Vienna, April 4.

Deal has been set between Sovexportfilm, Russian distrib monopoly here, and the Austrian government-controlled Austria Wochenschau newsreel, under which the Soviets shut down their zonally distributed newsreel immediately in favor of the Austrian reel. Quid pro quo is that the Austrians agree to insert minimum of one Kremlin clip in each week's release for a minimum of 120 feet of Soviet propaganda. Deal is fine financially for the Viennese, since it adds several hundred houses to their comparatively new reel's bookings. Ultimate snapper in the situation is that the Austrian reel is printed on U. S. raw stock made available through ECA, despite the local reel's competition with the Motion Picture Export Assn. newsreel.

ECA officials here are meeting shortly to consider what they can do about the raw stock. When the U. S. Army withdrew from the newsreel biz last October, the Austrians entered the field through Wochenschau, which is owned jointly by the government and KIBA, a Socialist Party exhibition and distribution holding company. Ernst Marboe, nephew by marriage of Chancellor Leopold Figl, was put in charge. Chances are the Yanks can't do anything, since allocation of film was made to Austrian government "to stimulate native production," and its assignment was left to Austrians who promptly gave most of it, at very low price, to their newsreel. All this was despite protest yawns from Wolfgang Wolf, local MPEA boss, who has had hard shelling with bookings for the MPEA reel against government and party pressure on exhibs. Reported that the Austrians got sufficient raw stock in the first batch to last them about eight months.

Under the Vienna-Moscow deal the Russian reel, which was 100% Bolshie and of little interest to audiences even in Russ zone, dies completely. The Austrians must insert whatever the Russians give them, or prepare a Russian-flavored clip of their own subject to Soviet censorship and approval. First clips already have appeared in the Austrian reel's current release.

## Current London Shows

(Figures show weeks of run)

London, April 11.  
"Annie Get Gun," Col's m (149).  
"Beau Stratagem," Lyric (50).  
"Black Chiffon," West's ter (50).  
"Bonaventure," Vaude (18).  
"Brigadoon," Majesty's (22).  
"Castle Air," Adelphi (18).  
"Detective Story," Princess (3).  
"Eliz. Slept Here," Strand (24).  
"Fallen Angels," Ambass. (18).  
"Folies Bergere," Hipp (27).  
"Harvey," Prince of Wales (67).  
"Heiress," Haymarket (63).  
"Home at Seven," Wham (5).  
"King Rhapsody," Palace (30).  
"Knights Madness," Vic. Pal. (4).  
"Lady Mislaid," St. Mart (11).  
"Larger Than Life," York (9).  
"Latin Qt. 1950," Casino (4).  
"Man With Umbrella," D'tch's (1).  
"Mr. Gillie," Garrick (5).  
"Oklahoma," Drury Lane (149).  
"Old Vic Rep.," News (26).  
"On Mon. Next," Comedy (45).  
"Ring Round Moon," Globe (11).  
"Schoolmistress," Seville (10).  
"Schootcar," Aldwych (27).  
"Traveler's Joy," Criterion (96).  
"Treasure Hunt," Apollo (30).  
"Venus Obs'v'd," St. James (12).  
"Way Things Go," Phoenix (6).  
"Worm's View," Whitehall (155).  
"Young Wives Tale," Savoy (39).

# West End Pre-Easter Film Biz At Low Ebb; 'Town,' 'Divided' Exceptions

London, April 11.

## Foreign Films Unit Aids Getting 'Marshes' Distrib

Cooperation of the Motion Picture Assn. of America's Foreign Films Advisory Unit helped him considerably in his chore of lining up an American distributor for the Italian-made "Sky Over the Marshes." Leonard Lippe revealed in New York last week. While Lippe failed to close a deal prior to his departure for Paris, he explained that the Unit's assistance produced a number of prospects.

Advisory Unit's aid in Lippe's instance was in the form of a recent trade screening for "Marshes" which some 60 affiliated and indie distributors attended. It was the first such preview handled under the Unit's auspices. Lippe holds the film's U. S. rights under an arrangement with the picture's Italian producer. Feature, incidentally, has copped plenty of pre-release publicity in national mags.

## Wilson Facing ACT Meet, Union Set to Announce Pix Production Plans

London, April 11.

Important statement of government policy to stem the British production crisis is expected from Broad of Trade prexy Harold Wilson when he addresses the annual general meeting of the Assn. of Cinematograph & Allied Technicians April 23.

In outlining his policy, Wilson will have to face the one organization which tenaciously opposed the cutting of the quota from 40% to 30%, and the hundreds of unemployed technicians who have been idle for long periods, and who still have little prospect of permanent absorption in British studios.

It is expected that at this meeting there will be the first official announcement of ACT's entry into the production sphere and the details of its newly formed cooperative venture are now being finalized. Aim over a period of one to two years is a production program of six "A" features with a total budget for the sextet of over \$2,000,000.

## GOODMAN, ELLINGTON 'INVASION' OF EUROPE

Basle, April 4.

The invasion of American bands into Europe goes on. Benny Goodman will appear in Switzerland May 10 to 13, visiting Zurich, Berne, Basle, Lausanne and Geneva with a group comprising Roy Eldridge, trumpet; Jack Sims, tenor sax; Dick Hyman, piano; Ed Shaughnessy, drums; Jan Thieleman, guitar; Charlie Short, bass, and others.

Duke Ellington is touring Europe with one of the largest bands ever to visit the continent. He will cover France, Belgium, Holland, Switzerland, Italy and Scandinavia, starting in Le Havre tomorrow (5), with two concerts scheduled for Zurich and Geneva May 2-3.

## Mills Touring Scotland In London Legit Tryout

Glasgow, April 4.

John Mills, here at King's theatre in the new Bridget Boland play, "The Damascus Blade," is mulling return to films in "Little Boy Lost," from novel by Margarita Laski.

Pic will deal with an Englishman's search through Europe for the son whom he's never seen. Mills and wife, Mary Hayley Bell, recently bought film rights of book, "Damascus Blade," given moderate boost by Scot critics, moves south to London after its Edinburgh week.

## M-G's Burger Overseas

Sam Burger, Metro's foreign department sales chief, planned for the Continent yesterday (Tues.) on a two-month swing through Europe and the Middle East. Burger will brief overseas Metroites on new product and sales policies.

He will visit 15 countries during his trek.

With the exception of Metro's Empire, where standout business has been done with "On the Town" and a stage show, and "They Were Not Divided" at the Leicester Square theatre, which opened big after a valuable press boost, pre-Easter West End boxoffice takings have been generally at a low ebb. New holiday attractions which bowed in last weekend included the new Danny Kaye opus, "The Inspector General," which is expected to gross upwards of \$17,000 in its first week, and Ivor Novello's "The Dancing Years," which was launched with a swank premiere at the Carlton.

**Estimates for Last Week**  
Carlton (Par) (1,128; 65c-\$1.60)—"Happiest Days of Your Life" (BL). Stood up well to fifth week, with handy \$5,000 after strong opening, which fluctuated between \$8,000 and \$8,500. "Dancing Years" (ABP) in for Easter.

Empire (M-G) 3,099; 50c-\$1.60—"On the Town" (M-G) and stage show. Socko opening close on \$20,000, almost reaching first week record for new vaudfilm policy. Second week holding firm and likely to top \$18,000. Holds.

Gaumont (CMA) 1,500; 45c-\$1.61. "Dancing in Dark" (20th) and "Father Was Fullback" (20th). Second week useful \$7,000 after bright opening at around \$7,800. "All the Kings Men" (Col) in after Easter.

Leicester Square (CMA) (1,733; 45c-\$1.60). "They Were Not Divided" (GFD). Opened to strong \$6,700 in first weekend, with initial week expected to climb to over \$11,000. Continues.

London Pavilion (UA) (1,217; 45c-\$1.60). "The Big Wheel" (UA). Below average opening week, barely reaching \$3,000. Continues over Easter, with "She Wore a Yellow Ribbon" and "Bride for Sale" following.

New Gallery (CMA) (1,376; 45c-\$1.60). "The Blue Lamp" (GFD). Holding up strongly in its second West End run with nifty \$3,400 for its first week. Continues.

Odeon, Leicester Sq. (CMA) (2,200; 45c-\$1.60). "Young Man of Music" (WB). Second week down to mild \$7,000 after opening to modest \$7,800. Holds over Easter. "Oh, You Beautiful Doll" (20th-Fox) in next week.

Odeon, Marble Arch (CMA) 2,200; 45c-\$1.60. "Beautiful Blonde from Bashful Bend" and "Prisoner of Zenda" (20th-Fox). Third week down to moderate \$5,000 after modest second week take of \$5,400. "Under My Skin" (20th) goes in as Easter attraction.

Plaza (Par) (1,902; 65c-\$1.60). "Appointment With Danger" (Par). Disappointing opening week, around \$4,800, in line with general boxoffice drop. Holds.

Warners (WB) (1,735; 45c-\$1.60). "Always Leave Them Laughing" (WB). Second week poor at \$4,500, after mild opening at \$5,000. "Inspector General" opened last Thursday (6).

## Hayakawa to Launch Own Jap Film Production Co.

Tokyo, April 4.

Sessue Hayakawa, who made "Tokyo Joe" and "Three Came Home" in Hollywood, on the way back to Japan after his wartime European exile, is now appearing on Nipponese screens in his first postwar Japanese pic. Film is Daisie's "Far Away Motherland," in which Hayakawa, appropriately enough, plays a Japanese exile in South America who returns to Nippon to pursue the gal he loves. Film is doing o.k. in first-run release.

Vet actor has announced intention to launch his own production company this month. His first effort will be a filmization of "Les Miserables," which he will produce, star in and direct. When pic is finished, Hayakawa plans to return to America and hopes to release "Miserables" in the U. S.

## FRENCH TOURIST INFLUX

Paris, April 11.

Despite inclement weather, tourists are flocking to Paris and also the Riviera, where highway traffic has been unprecedented.

Both niteries and theatres in the French capital are jammed.

*The*

*Easter Parade rolls on and on*

*with Warner Bros. "Daughter of*

*Rosie O'Grady!"*

COLOR BY  
**TECHNICOLOR!**

**"THE DAUGHTER OF ROSIE O'GRADY"**

STARRING

**JUNE HAVER • GORDON MACRAE**

WITH

**JAMES BARTON • CUDDLES SAKALL • GENE NELSON**

**DIRECTED BY DAVID BUTLER PRODUCED BY WILLIAM JACOBS**

Screen Play by Jack Rose • MELVILLE SHAVELSON • PETER MILNE • From a Story by  
Jack Rose and Melville Shavelson • Musical Director Ray Heindorf





## ARNALL'S BUSY AGENDA FOR SIMPP MEMBERS

Washington, April 11. — Ellis G. Arnall, prez. of the Society of Independent Motion Picture Producers, who accompanied Samuel Goldwyn on his visit to President Truman and a round of other official Washington yesterday (Monday) and today, will be in the Capital all week. He is expecting visits here by several other SIMPP members, he said.

Refusing to name those coming, Arnall stated they would see Dept. of Justice officials on anti-trust charges against theatre ops; Reconstruction Finance Corp. execs on requests for financing aid for producers; the Alien Property Custodian on the clearance of rights to pix and titles vested by the Custodian during the war, and the State Dept. on foreign matters.

Arnall said he had no intention of volunteering testimony at the hearings by the Senate Interstate Commerce subcommittee next month on Senator Edwin C. Johnson's bill for film industry licensing. Arnall declared he would testify only if invited.

## Goldwyn In D.C.

Continued from page 3

one of the Democratic members of the Senate Interstate Commerce Committee. That is the group which holds much of the fate of Hollywood—as well as radio and TV—in its hands.

It is a subcommittee of this group, headed by Senator Edwin C. Johnson of Colorado, that will hold hearings next month on Johnson's bill for Federal licensing of films. Johnson was among the Senators at the luncheon in Goldwyn's honor yesterday in the office of Senate secretary Leslie Biffle.

Vice-president Alben W. Barkley was also among the guests. Host was Senator Brien McMahon, Connecticut Democrat. Others on hand were Senate Majority Leader Scott Lucas, and Senators Clinton Anderson, Warren G. Magnuson, Linden B. Johnson, Ernest W. McFarland, Herbert R. O'Connor and Lester C. Hunt. All but Anderson are on the Commerce committee.

Goldwyn was dinner guest last night of Mrs. Morris Cafritz, who has succeeded Mrs. Perle Mesta as the Capital's champion party-giver. He and Arnall were also on the "Who Said That?" TV show from Washington later in the evening.

Producer and his press aide, Jock Lawrence, returned to New York this afternoon. Goldwyn will be there until April 22, when he leaves for Europe. He is awaiting receipt of new prints of his forthcoming "Edge of Doom," on which he ordered the shooting of three new scenes last week.

## Lotos Club Site

Continued from page 3

seater, and trade circles indicate that the old Embassy club on E. 57th street may become another art house.

A modern 600-seater will rise on the Lotos site, Raybond Theatres' prez David Weinstock revealed, which will replace the chain's present Normandie at Park avenue and E. 53d street. That house, although comparatively new, will be razed some time during the summer as it occupies part of a site on which Lever Bros. will erect an office building.

New Normandie will be started shortly, Weinstock said, with the Ellinger Construction Corp. handling the remodeling on the existing seven-story structure. He added that the theatre, which is expected to be ready about Oct. 1, will be "finely appointed" in every respect. Program policy will be similar to the present Normandie, which has been using British pix in recent weeks.

However, whether the new Normandie will screen imports on a regular basis "depends upon the availability of suitable foreign product." Besides a theatre, the remodeled structure will also have stores and offices. Normandie Amus. Corp., incidentally, is a Raybond affiliate. Parent firm is also mapping construction of three nabe theatres to add to its string of N.Y. suburban holdings.

## Par Answers

Continued from page 3

distributed earnings of non-consolidated companies, chief of which is Allen B. DuMont Laboratories. DuMont, last week, disclosed a net of \$3,269,880 for 1949. Par has a 29% stock interest in the television concern. It may reasonably expect eventual dividends of well over \$500,000 for the year from DuMont earnings.

Industry interest in Par's first earnings report as a divorced company has been intense. Previously, Par had derived 80% or more of its profits from its tremendous theatre interests. The big question has been whether the company, shorn of established outlets, could improve its distribution take or would suffer a setback as a consequence. First indications are that sales wing has rallied. Par, of course, is the first of the Big Five actually to launch into distribution sans theatres.

### Metro's Profit

To heighten the feeling of an upswing, Metro this week aired its net for the first 28 weeks of fiscal 1950. Company showed a profit of \$4,986,963 against \$4,117,117 for the comparative period of 1949. Report covers the half-year ended March 16.

Actually, the gain was not as great as indicated, because \$808,020 of it represents the sale of theatre interests. However, allowing for this sum against a minor capital sale of \$40,000 in the previous year, Metro still comes out ahead of its 1949 total. Company's advance is all the more impressive because in '49 it showed a net for the year of more than \$1,000,000 ahead of '48.

M-G's net for the second quarter is a resounding \$3,334,314. This compares with \$3,095,961 in the comparative stanza of the year before. Equivalent earnings for the half-year amounts to 97c per share or well ahead of the regular dividend requirement of 75c for that period. Six-month earnings compare with 80c in '49.

Gross income for the 28 weeks totaled \$95,618,000 against \$94,115,000 in 1949. Operating profit added to \$10,535,886 while the year before it came to \$10,886,610. Included in the figure are distributed earnings of \$299,474 from partly-owned subsids.

### Repub Up Too

This week's developments now make it three in a row so far as promising returns are concerned. Republic at a stockholder meet last week disclosed that its first-quarter net will show an improvement over the \$414,000 earned last year. Rep is regarded significant as another illustration that purely distribution operations can be profitable in the present domestic and overseas markets.

Par's earnings for the first stanza of '49 was \$5,675,000. This, of course, included big theatre profits. On the basis of its first quarter net of \$1,400,000, company could earn \$5,500,000 or thereabouts for the year. Reduction of its common to a contemplated total of 2,500,000 shares outstanding would permit it to pay \$2 yearly as it has in the past.

## Par's Reasons

Continued from page 4

taining that rate if revenues warrant it.

Par took the step of bidding for 500,000 shares because it found considerable difficulty in picking up a big block through ordinary channels. Because of Securities & Exchange Commission regulations, the company could never bid either below or above the market price. It could not, for instance, pick up a block of 10,000 shares by offering 1¢ point above market price.

Although the transaction will call for the expenditure of \$10,500,000, actually Par will not be laying out more than \$2,500,000 of its own cash. Reason for that is the major has obtained a loan of \$8,000,000 at 3% on its Paramount building, Times Sq. h.o. site, with the ultimate intention of selling the building outright. That coin will be devoted to the stock buys.

Under its consent decree, Par must sell the building, anyway, by March 3, 1954. It expects a price in the neighborhood of \$12,000,000. Reduction of the capital assets through the sale of the building is balanced by the whittling of outstanding common stock, it is pointed out.

## Reverse Teaser

Philadelphia, April 11.

Fox, 20th's deluxe showcase here, attempted to prove last week the theory that the public is satiated with superlative-laden film advertising, as propounded at 20th's Chicago showmanship meet by N. Y. Times' film critic, Bosley Crowther. In a large, two-column ad plugging "Wabash Avenue," ad chief Harold Seidenberg superimposed over a cutout still of star Betty Grable only the title, cast, production credits and play-date of the film. Ad was headed:

"Surveys show that many patrons say they can't find out what a movie is about from the customary type of ad. This is an attempt to simply convey facts. No superlatives, no adjectives—just facts about a forthcoming movie. We would appreciate comment. Would you prefer such an ad on each motion picture?" Under the general heading of "press comment," Seidenberg closed the ad with the notation:

"No critical information available insofar as the picture has a world premiere showing in Chicago one day prior to our opening."

## Philly Exhibs Map B.O. Setup

Philadelphia, April 11.

As a followup to the 20th-Fox showmanship meeting here, leading exhibs are working up a program to boost theatre attendance through the cooperative action of the entire local industry.

Following a preliminary meeting called Thursday (6) by Jay Emanuel, indie operator, a committee to lay out the program was selected headed by Harold Seidenberg of 20th; Harry Botwick, Paramount; Frank Buehler, Al Boyd Theatres; Everett Callow, Warner Bros.; Mo Wax and Paul Kleiman, indies, and Emanuel.

The committee meeting is scheduled for today (11) at the Fox theatre, and campaign procedure will be decided upon, some idea of price obtained, and the costs when figured out will be allocated proportionately to participating theatres.

Primary objectives are institutional ads to appear in newspapers, on radio and television; and the publicly-made pledge that savings obtained from elimination of the Federal admissions tax will be passed on to patrons. An ad agency will be hired to prepare and place copy for the campaign.

Initial meeting met with enthusiastic response and among others represented were Sidney Samuelson, business manager of Allied; Martin Ellis, Jack Greenberg and Melvin Fox, all operators of independent theatre chains.

## Int'l Film Ass'n

Continued from page 4

agents working for art houses or virtually anyone else who showed an interest.

Dues are expected to be \$100 for full membership and \$25 for associate membership. That is unlike the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers where fees are based on each producer's income.

Budget may reach \$40,000 or \$50,000 a year, with a plan of special previews suggested as a means of raising coin needed beyond dues. "One of the expenditures may be on a magazine to interest the public in foreign pix. Entirely uncertain yet is whether the publication would be sold or given away and how popular or how arty it would be in content.

In any case, a fulltime publicity man will be hired and a research library will be set up to make info available on foreign pix. Subcommittees which will continue wrestling with unsolved questions are (1) planning and scope, (2) membership and budget, and (3) publicity. Morris Helprin, American rep for Sir Alexander Korda, continues as temporary chairman. No new general meeting date has been set.

## Showmanship Perks On, as Exhibs Absorb 20th's Tips for Better Biz

### Bally in Canada, Too

Canadian theatremen are joining in the showmanship pitch now being staged in the U. S., circuit operator Peter Herschorn said in New York last week. Herschorn is partnered with Joe Franklin in a chain in the maritime provinces. He is the son of the late Meyer Herschorn, who with Franklin founded the F&H circuit.

Canadian op declared that houses in his area were enthusiastic on joining in the efforts to promote better b.o. He said they were planning a program of re-education of the public via trailers and press conferences.

### U Throwing Everybody But the Script Girl Into the Big Bally Act

Script writer Martin Ragaway has been brought east by Universal as one more step in the company's program of utilizing production execs and technicians as adjuncts to players in bally stunts. Ragaway is currently in New York for a round of newspapers, radio and video interviews timed for the mass preem of "Ma and Pa Kettle Go to Town" in 32 RKO flickeries. He scripted the exploitation pic.

U has already drafted a number of behind-the-scenes personnel for junkets including Melvin Hanks, technical expert on "Johnny Stoolpigeon"; makeup, fashion designer and hair-stylist trio of Buddy Westmore, Yvonne Wood and Joan St. Oegger for "Woman in Hiding"; and Lt. Commander K. D. Jan Murray, authority on pirates, for "Buccaneer's Girl."

Besides Ragaway, U has booked Marjorie Main, Percy Kilbride, Richard Long and Meg Randall for appearances in a dozen RKO houses, Sunday (16) and Monday (17). Leonard Goldstein, producer of "Kettle," arrived in the east Monday to join the troupe in Boston where the film preems today (Wed.).

Metro stars June Allyson and Dick Powell trek to Little Rock May 3, to beat the drums for "The Reformer and the Redhead," in which they co-star. Film has its preem in the Arkansas capital in conjunction with the town's annual Rose Festival.

### 'Samson' Sights

Continued from page 5

something over \$35,000,000, according to best estimates.

"Samson," on basis of figures to date, will get about \$7,000,000 on pre-release. Every house which has played it to date has charged increased admissions, which is what makes possible the ultra grosses. On basis of present strength, trade sources feel that an added \$5,000,000 for the first time around at regular prices is a reasonable estimate. "GWTW" played once at upped scale and four times around in addition to reach its present figure.

DeMille epic piled up approximately \$1,800,000 in its first 45 dates. While "Cindy" is showing great strength it can't approach those figures minus the upped admission feature. Present estimates are that it will hit \$5,000,000. It will, of course, also be hot for an anending series of reissues.

"Cheaper by the Dozen" actually hasn't played sufficiently to make a good estimate, but looks certain to do better than \$4,000,000. Another in the same category of around \$4,000,000 is "Battle-ground."

"Francis" may exceed \$2,500,000 and may well hit \$3,000,000. "Two Jims" looks good for \$2,500,000. "Third Man" is too early to estimate. All three pix are from non-theatre-owning distribs and resultantly have a harder push to reach top grosses than those from affiliated companies. In addition, Paramount, 20th, RKO, Metro and Warner Bros. are able to reach higher figures as a result of a pattern of high terms and best theatres and playing time for their product.

Series of institutional ads in newspapers throughout the country plugging the "Movies Are Better Than Ever" campaign, and the appearance of the slogan on hundreds of theatre marquees, evidenced this week that the industry's new showmanship crusade is continuing to generate steam. While it is still too early to determine whether it will also generate the hypoed boxoffice for which it was designed, execs in all branches of the industry are hopeful that the drive will combine with the current crop of better product for an overall boost in business.

Twentieth-Fox, which initiated the campaign, is continuing to plug away with exhibs on its offer of sharing the institutional ads on a 50-50 basis. With its top homeoffice execs now away from their desks, however, the company is letting exhibs and other interested major distrib outfits, such as Paramount, carry the ball. H.o. spokesmen emphasized they will continue to stimulate more aggressive film merchandising and are prepared to revive such energizers as the regional showmanship meets, if it is found they are necessary to keep exhibs on their toes.

Indications of exhib acceptance of the campaign sprang up throughout the country during the last two weeks. In Cleveland, for example, every theatre in the city and suburbs is carrying the slogan as the tag line on its marquee. Kaspar Monahan, film editor of the Pittsburgh Press, gave over a column of space to the Pitt territory's meeting, as did Oscar Davis in the Washington (D. C.) Daily News. Pierre County Tribune, published in Digby, N. D., ran a two-column editorial headed, "Let's not anyone kid you into believing there's an inferior movie being made today," and carrying a detailed listing of the industry's contribution to the war effort.

### Exhibs Follow-Through

Number of exhibs took the suggestion of 20th to go back to their home towns after the regional meets and sit for interviews with the editors of their daily newspapers on the reasons for the drive. Much extra space, and all of it free, was obtained in that way. In Philadelphia, a group of indie exhibs banded together in their daily newspaper ads to buy a two-column slug over their program listings bearings the "MABTE" slogan.

One of the most ingenious ad campaigns was launched by the Hollywood theatre in La Crosse, Wis. Owner Harry Greene planted a series of small teaser ads with the questions "What's New?" and "What's Coming?" leading into a large display ad featuring his upcoming bookings and topped with a personal message to the effect that "never before have I been privileged to present such an array of truly great motion pictures."

Showmanship drive extended even to Canada, where the enterprising owner of the Avenue theatre, Montreal, inaugurated a glass-enclosed section in his balcony for rental in advance to parties at a total cost of \$10, which averages about 85c per person. No individual seats are sold in the enclosure, which has a separate volume control and in which smoking, forbidden in other parts of the theatre, is permitted.

## Prods. Guild

Continued from page 3

business heads of studios whose organization is the Assn. of Motion Picture Producers. These men feel that they have a constructive contribution to make to the industry and its problems and that they could best do this through the organization of such a Guild.

Among the producers present were: Irving Allen, Buddy Adler, Jerry Bresler, William Dozier, Robert Welsh, Robert Fellows, Alex Gottlieb, Robert Bassler, Julian Blaustein, Fred Kohlmar, Sol Siegel, Aubrey Schenck, Jerry Wald, Joe Pasternak, Jack Cummings, Edwin Knopf and William Wright.

They emphasized that it was not the intent of the new organization to infringe on the functions of the AMPP.

**Paramount, N. Y.**

Billy Eckstine, Henny Youngman, Pete Rugolo Orch. (19), Bobby Lane & Claire; "Riding High" (Par), reviewed in VARIETY Jan. 11, '50.

With Crosby's "Riding High" for the screen lure and the high-riding Billy Eckstine topping the in-person department, the Paramount looks set for a very profitable current run. They had 'em queued up in the lobby opening show of the first day (10), and that's certain to be the pattern for the next couple of weeks at least.

Bill has less talent quantitatively than usual, but from the more important qualitative angle it's stronger than quite a few other lineups in recent weeks. Eckstine, naturally, kills them from the moment he walks on. Starting with "I'm in the Mood For Love" and running through such items as "Body and Soul," "My Foolish Heart," "Caravan," and "Sitting By the Window," Eckstine sent the bobbysox brigade into spasms at the show caught.

Henny Youngman's current material contains some of the best gags he's trotted out on a Broadway stage. If some of them aren't quite as new or original as they might be, they at least have the merit of being consistently funny. The rapid-fire Youngman delivery has on past occasions been a little too fast for some of the pewholders, and even with a too-amplified mike here some of his stuff failed to get the yocks it rated. Or maybe it was just that the teenagers were waiting for Eckstine.

Bobby Lane and Claire dance personally, doing a cute stockinged-foot routine for their opener and going off to a good hand with acro stunts while ostensibly reading a newspaper comic section. Later is an extremely good routine and a welcome relief from the standard hoofing of presentation-terp teams.

Band is Pete Rugolo in his first New York appearance with a crew of his own. Rugolo is chief arranger for Stan Kenton's new 38-piece orch, and touches of the Kenton progressive jazz are evident in his scoring for this 19-man outfit. Band has a chance to show in only a pair of numbers, the conventional fast jazz opener and what the leader terms his "concert" arrangement of Cole Porter's "Love For Sale." Latter is okay if a little over-arranged.

Show is paced well, with the result that its 50-minute length seems quite a bit shorter than that.

Rich.

**Orpheum, L. A.**

Los Angeles, April 5.

Dale Sisters (2), Johnny Dugan, Steve & Sally Phillips, Lee Donn, Vivian Marshall, Brother Bones, Gifford & Pearl, The Jeffreys (2), Rene William House Orch. (9), "Joe Palooka Meets Humphrey" (Mono).

Two acts that are vaude vets and show it in timing, plus some promising newer turns, keep this week's Orpheum layout interesting. Sparking the show are Vivian Marshall, song impressionist, and Gifford & Pearl, rowdy, knockabout comics.

Miss Marshall stays on for a fast 14 minutes, whipping over a lot of material during that span, best of which is an hilarious takeoff on a drunken operatic prima donna. At show caught, she also supplied eye-appeal and suspense in a halter-top evening gown. Rowdy antics of Gifford & Pearl are sparked by deft timing that solidly sells the old gags, the dances and the fun-poking at ventriloquists.

A couple of newer acts also garner attention. The Jeffreys, male and female, perform ballet-like routines on trapeze and rings, supplying a good close to the bill. Spins and muscle work catch the eye. Male, however, should try out a new set of grmaces, Steve & Sally Phillips have developed something different in style for tap teams. Instead of just running through stock sets of terping, they have added some flash, tapping while pantomiming their way through a pickup, a baseball game and hitch-hiking scene. Also added by Steve are impressions of old-time riffs, buck-and-wings and Pat Rooney. Pair earn a good hand.

Brother Bones beats out his rhythms on bones, knives and auto wrenches while whistling. He tosses in a plug for his Tempo recordings of "12th Street Rag" and "Sweet Georgia Brown," demonstrating why the platters sold. He was liked at show caught. Johnny Dugan has a good tenor voice, nice personality and looks, all of which helped get his four songs over. He needs a bit clearer enunciation. Specially pleasing was his Irish "A Little Bit of Heaven."

The two Dale Sisters start the show with a trampoline workout of standard routines. Lee Donn,

pianist, occupies the four-spot. At the first show he did four numbers and then didn't wait to be asked to turn in two more. Keyboarding of "Rhapsody in Blue," a Greig Concerto, "Bumble Boogie" and others offers nothing unusual.

Brog.

**Olympia, Miami**

Miami, April 9.

Gene Baylos, Freddie Stewart, DeMay & Moore, Tu Tones, Brick Bros. & Gloria, Les Rhode House Orch; "The Outlaw" (RKO).

Satisfying fare on hand here for the vaude regulars this week. Two nitery acts, long holdovers in local bistros, share topline honors and satisfy.

Comedy spot is held down by Gene Baylos, who also emcees in amiable manner. On his own, he sets off a line of patter that is familiar, and in some cases a bit too fast, but on overall garners laughs with his deadpan approach. Set routines are new twists on the pinball addict, guy on way to work in a bus, also teaming with young Freddie Stewart on a song. Holds them all the way.

Monogram pic songster Stewart socks in own stanza. Offers pops in zingy style to win plaudits. Delivery is smooth and effective to set well with both oldsters and teenagers.

Tee offers are Brick brothers and Gloria in clever trampoline act. Tricks are effective and worked out act for maximum results. Accordion act of the Tu Tones is okay. Their impresses of Three Suns and Harmonicas come off well to healthy returns.

DeMay and Moore contrive satirical ballroomology for a nifty mitt. Les Rhode house orch does okay on backgroundings.

Lary.

**Casino, Toronto**

Toronto, April 7.

Red Ingle & Natural Seven, Dunhills (3), Martin Bros. (2), Naomi Irwin, Jimmy Cameron, Charles Gregory Girls (18), Archie Stone House Orch; "Girls School" (Col).

With Easter backgrounding, current layout is a pleasant package that scores in the 70-minute session.

The marquee lure is Red Ingles and his seven men and a girl (Ilean Martin) for clowning and gunfire effects that are not new but noisy and marked by clever instrumental solos, with accompanying mayhem from fellow trouper. Their "Chloe" and "Tim-tash-in" had the customers begging for more.

The three Dunhills and the Martin Bros. are also high in the applause brackets; the first for their fast and furious stepping, and challenge finishes, and the latter for clever puppet manipulating. Both had to beg off.

The line girls, in rabbit costumes and lush garden backdrop, open the bill with a neat routine, with Thelma Frechette singing "Easter Bunny." Gals are back for the production finale before a church window motif, with emcee Jimmie Cameron nicely vocalizing "Sweet Easter Lily of Mine." Neat finish has Naomi Irwin doing a nifty butterfly dance on toes, with colorful strobolite finish.

Nice package and doing top biz.

McStay.

**Paramount, Hollywood**

Hollywood, April 8.

Ben Pollack & Pick-A-Rib Dixieland Band (6), Pied Pipers (4), Don Corey; "Riding High" (Par).

Live presentations here follow the nightclub floorshow format since the house has no real stage, and the current layout is strictly in the nitery tradition. As a result, it leaves something to be desired for vaude audiences, rating only as "acceptable" entertainment.

Stronger response could have been elicited by more judicious use of Ben Pollack's Dixieland crew which, though top-billed, has little to do. Combo provides musical backing for the Pied Pipers, but has only opening and closing numbers and a socko dixiebeat version of the "Thir Man" theme for its own spotlighted efforts. Current two-beat resurgence, particularly on the Coast, would justify more work from the Pollack sextet. Crew earns hefty response for its slim chores.

Pied Pipers, with years of band, radio, nitery and waxing dates behind them, draw on a neatly-rounded medley of old faves for the best part of their 12-minute turn. It's pleasingly purveyed.

Emcee is Don Corey, who is also on his own for his usual impersonations routine. Corey moved into the Hollywood Paramount after a week at the Downtown Par dispensing some okay comic stuff that draws chuckles but needs some jacking up to score strongly with vaude audiences.

Kap.

**Capitol, N. Y.**

Sammy Kaye Orch. (18) with Tony Alamo, Laura Leslie, Chubby Silvers; Nancy Walker, Ray Malone; "The Reformer and the Redhead" (M-G), reviewed in VARIETY, March 8, '50.

Sammy Kaye's orch in its regular annual stand at this Broadway house, is heading up a crackerjack holiday show earmarked for heavy b.o. returns. Kaye's organization, with a solid assist from comedienne Nancy Walker and hoover Ray Malone, paces a well-planned layout that's smooth, fast and funny throughout.

It's in the standard Kaye pattern from the opening "Bake a Cake" number to the closing "So You Want to Lead a Band" sequence. This musierew has a deceptively relaxed air that covers its tightly executed routines as, for instance, in the luminous flower arrangements on the darkened stage. All the background gagging, culminating in the aud-participation stunt, also garners sock results because of the perfect timing.

Musically, the Kaye orch dishes up a neatly varied program. Band vocalist Tony Alamo registers strongly with two change-of-pace tunes, "It Isn't Fair" and "Wild Goose," the latter getting an effectively dramatic rendition. Laura Leslie also does nicely with "It's Wonderful" and joins with the male glee club in "Echoes." On the hot side, sax player Chubby Silvers hits a driving pace on "Rag Mop," capitalizing on his heft for good laugh returns.

Additional comedy values are supplied by Nancy Walker, legit musical actress who does several numbers from "On the Town" and "Along Fifth Avenue," in which she was featured. Garbed in slacks, Miss Walker has a clever turn, although some of the sophistication in her overall broad style is lost in this big house. She scores heavily, however, with her burlesque of an amateur ballet dancer for a strong finish.

Ray Malone rounds out the bill with a flashy style of tapstering. Malone's hoofing is marked by eye-catching breaks and fancy pats.

Herm.

**Fox, St. Loo**

St. Louis, April 8.

Paul Gray, Dick Thomas, Bobby Joyce & Ginger, Fred & Ann Carroll, Nancy Long, Joe Schirmer, Frank Panus Orch; "The Nevada" (Col).

Fred and Ann Carroll, satirists, working with masks of show biz personalities, plus soft-shoe, acro and eccentric dancing, are easily the outstanders of the current layout. The Carrolls, in their satires on Jerry Colonna, Jimmy Cagney, Basil Rathbone, etc., are in trey spot and socko.

Paul Gray, comic, who also emcees, had a tough time warming 'em up on the intro, but when he goes into his routine in next to closing he held them all the way. Gray's sly chatter, his impress of the Ink Spots doing "If I Didn't Care," Al Jolson warbling "April Showers" and a burlesk of Nelson Eddy and Jeanette McDonald warbling "Indian Love Call" are clickers.

Session opens with Panus' tooters scoring with a Chinese medley. Nancy Long, a teenage brunet hand balancer and acro dancer, working on an elevated platform, wins a fine mitt for her novelty stuff. Bobby Joyce and Ginger, in next slot, uncork a lot of showmanship with their tap and eccentric dance routine for nice returns.

Dick Thomas, songster and composer of "Sioux City Sue," working with an accordion, socks over that ditty along with "Jealous Heart" and other items, several in the hill-billy yodeling vein.

Joe Schirmer, band's banjoist, brings session to a close with a torrid interl of "Melody in F" for a neat hand. Biz fair. Sahu.

**Capitol, Wash.**

Washington, April 9.

Bela Kremo, Kay De Witt, Bernice George, Sam Jack Kaufman House Orch. (18); Samson & Delilah (Par).

Capitol has trimmed its usual four-act vaude to accommodate the lengthy De Mille opus on the screen. Result is an unimpressive, though pleasant, layout, with little accent on the holiday theme.

Headliner Bela Kremo gets payees on edge of their seats with his bell-ringing juggling routine. Act is more sophisticated than the usual sleight of hand, and, at the same time, dazzling in its swift pace and gravity-defying technique. Juggler works with minimum of props—hats, balls, cigars and boxes. His top hat twirling, in which he pops the topper on his head from all positions and angles, and his amazing cigar box juggling, with one box perpetually

suspended mid air, are tops in the field. Garners top mitt action. Kay De Witt, hep house chanteuse, who is being featured more and more often by manager Joel Margolis, displays her versatility with a trio of tunes. There is some trivial production business to introduce her "Cinderella," thence on to "One Fine Day" from "Madame Butterfly," and a final "Hosanna" as show's sole tribute to the Easter season. Miss De Witt's rich contralto registers well enough, but her material impresses as being rather haphazardly chosen, with less pop appeal than is usual in her repertoire.

Impressionist Bernie George specializes in sound effects, rather than takeoffs on big names; though there's some of the latter in his Ronald Colman and Churchill bits. Reproduces the sounds of the fight ring, announcer, referee, crowds, et al.; the sound effects of soap operas; a sham air battle and an overseas broadcast, complete with atmospheric interference. His impressions are sufficiently authentic to have rated a better response than he got at show caught. A rather mechanical manner, and a lack of flare, may account for this. There's no question of George's ability to reproduce sounds.

Lowie.

**Empire, London**

London, March 27.

Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), The Myrons (2), Eddie Gray & Jack Hartman, George Melachrino Orch; "On the Town" (M-G).

"Spring on Parade," the new Nat Karson production provides a refreshment seasonal attraction and combined with the Metro film, "On the Town," is one of the best shows of the series.

In the three months since the vaudeville policy was introduced at the Empire, there have been noticeable improvements in the standard of the stage show. This particularly applies to the technical side, and the current show is outstanding for superb lighting.

Karson has now developed a set format for the show, which works out well. First is the Melachrino orchestra playing "Irving Berlin Fantasy." Next, with Easter as theme, comes the Choral Ensemble and the Empire Ballet in a new and attractive version of "Easter Parade." The Myrons, gymnasts, offer a skillful and well timed balancing act for merited returns.

Empire Girls, in a colorful setting and attired in nifty spring costumes, maintain a high standard and their precision work is still tops of the show. One of the weaker spots of the bill is Eddie Gray, whose act with Jack Hartman is much too unsophisticated for a West End audience. Humor is too obvious and corny and the act lacks punch. Finale is most colorful, with the ballets, singers and dancers teamed in a vivid Spanish dance, enhanced by magnificent effects.

Myro.

**Oriental, Chi**

Chicago, April 6.

Condos & Brandow, George DeWitt, Lennie Hayton, Lena Horne, Carl Sands Orch; "Woman of Distinction" (Col).

While perhaps one of the briefest shows, it is one of the strongest layouts in recent weeks. Bill is fast paced, and, of course, major plaudits are reserved for Lena Horne, singing flimster.

Steve Condos and Jerry Brandow have nifty routine, flanked by fine tap work, which gets a hefty hand. Starting off with unison taps to "Wrap Your Troubles in Rhythm," Brandow takes over for neat imitation of Louis Armstrong chirping "I Can't Give You Anything But Love" and some hot trumpet licks. Condos does a series of twirl taps with Brandos doing piano backgrounding. They close to strong applause with nifty clog dance.

George DeWitt, comedian, dishes out some quickies before going into sharp satires of Perry Como, Vaughan Monroe, and Mel Tormé. His bit on soap operas is familiar, as is his detective episodes, but both are received well. He does a trim characterization of the President.

Miss Horne, in her first appearance at this theatre, does a slick job on four numbers. Backed by an enlarged orch, five more strings, piano and drummer all under the direction of Lennie Hayton, she opens with "Jump for Joy" for fast pacemaker; follows with torchant. Exotic singer switches to sock over "Can't Help Loving That Man of Mine," rocks 'em with "Love Can Be," accompanied by a mixed quartet, who chant a few bars. Comes back to see things up with a sizzling version of "Stormy Weather."

Carl Sands does some neat pianoing with house band on a spring medley.

Zabe.

**Strand, N. Y.**

Miguelito Valdes Orch. (13) with Juanita Rios; The DiGatanos (2), Peter Lind Hayes with Mary Healy; "The Damned Don't Cry" (WB), reviewed in current issue of VARIETY.

Short in numbers, the current Strand bill has enough of what it takes to handle its entertainment needs. Only three names on the bill—Miguelito Valdes band, the ballrooming DiGatanos, plus the headlining Peter Lind Hayes with Mary Healy (Mrs. Hayes).

The Valdes orch, with the husky leader alternating between the baton and the vocals, plus a little bong-belling on the side, gets over with the Latin rhythms from a combination that comprises piano, bass, two bongas, drums, four reeds and four brass plus the leader himself. Juanita Rios is the undulating band vocalist and maracas-shaker. The DiGatanos are svelte as ever with their smooth ballroom stuff, the male's lifts being as effortless and distinctive as ever. Their top click is still the fast whirl that he does with the girl entwined around his neck.

Hayes has an insouciant charm, but some of those admittedly old gags can be eliminated. Miss Healy does much for the act with her looks and stage know-how, plus the voice and comedy flair. That finale single by Hayes, in which he does a drunk, is adept artistry that is better than the material. Their "Disk Jockey Blues," together, and the "Baby, It's Cold Outside" duet are likewise clickeroo.

Kahn.

**Palace, N. Y.**

King Bros. (2), Freda Wing, Leonard Sues, Clifford & Marion, Lee Sullivan, Gautier's Bricklayers, Buck & Bubbles, Earl, Jack & Betty, Don Albert's House Orch; "Challenge to Lassie" (M-G), reviewed in VARIETY Nov. 2, '49.

Current Palace bill shapes up as diversified and entertaining. Fast-paced, its main artillery is in the latter half.

King Bros., youthful pair of acros, give proceedings a lively sendoff with slick hand and head-balancing for hefty returns. Freda Wing (New Acts) maintains the pace with hillbilly song and hoofing to nice reception. Leonard Sues scores with solid trumpeting of "Blue Skies," "St. James Infirmary," et al., and shifts into impresses of Henry Busse, Clyde McCoy and winds with his version of "Ritual Fire Dance."

Clifford and Marion reprise their yesteryear vaude act to fair returns. The premise of their material is okay, but times and tempo have changed, and they'd do well to pep it up for better pacing. As presently constituted, it grabs a measure of laughs. However, their nonchalant delivery slows it to pedestrian pace.

Lee Sullivan gets bill back into former groove, with solid song session. Former "Brigadoon" juve introes with "It's a Great Feeling," follows with "A Song in My Heart" and "Irish Lullaby" for a grand slam. Encores with a "Brigadoon" tune for nice exit. Gautier's Bricklayers again prove they are one of the best canine acts in show business and rate the applause awarded.

Buck and Bubbles, sepiat team rounding out their 25th anni as partners, are clicko, as usual, with their comedies, songs, pianoing and hoofing. Only a few weeks ago they played the nearby Roxy. Earl, Jack and Betty provide a flashy closer with their whirlwind skating. Don Albert's house orch backgrounds superbly.

Edba.

**Senator, Pitt**

Pittsburgh, April 8.

Johnny Pineapple, Nellie Arnaud & Bros., Sully & Thomas, Winton & Diane, Melino & Hollis, Hula Maids (5); "The Traveling Saleswoman" (Col).

Downtown Senator theatre, long-time film house which was recently taken over by a local syndicate with an eye to having it replace Nixon as a legit site next season, is trying to salvage something between now and then with vaude. Management made quite a big thing in exploitation and advertising about return of vaudeville to Pittsburgh after, such a long absence, and public seems to be responding to it.

Premiere bill has the usual variety layout, including a couple of acts which were standards long before vaudeville was supposed to have died. Nellie Arnaud and her brothers are still doing the same musical and birdland fantasy of old, proving that an okay turn can withstand the march of time and mediums, and gage turn of Sully and Thomas, with the whacky dame, continue to offer the routine of a generation ago.

(Continued on page 69)



# THE CAPTURE

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## Picture Grosses

### PHILADELPHIA

(Continued from page 10)

for All" (U) with Jack Carson, Janis Paige, Robert Alda onstage. Mild \$20,000. Last week, "Side Street" (M-G) with Erskine Hawkins orch onstage, fine \$25,000.

Fox (20th) (2,250; 50-99)—"Wabash Avenue" (20th) (2d wk). Very good \$20,000, after sock \$25,000 break-in.

Goldman (Goldman) (1,200; 50-99)—"Yellow Cab Man" (M-G). Trim \$15,000. Last week, "Conspirator" (M-G) (2d wk), \$10,500.

Karlton (Goldman) (1,000; 50-99)—"Black Hand" (M-G) (3d wk). Fair \$7,500. Last week, \$8,200.

Mastbaum (WB) (4,360; 50-99)—"Stage Fright" (WB). Mild \$20,000. Last week, "Perfect Stranger" (WB) (2d wk), slim \$12,000.

Princess (WB) (450; 50-99)—"Bicycle Thief" (Indie). Nifty \$5,500. Last week, second-run.

Randolph (Goldman) (2,500; 50-99)—"Riding High" (Par). Sturdy \$20,000. Last week, "Foolish Heart" (RKO), good \$13,000, third stanza.

Stanley (WB) (2,950; 50-99)—"Third Man" (SRO). Best thing in town, great \$30,000. Last week, "Nevadan" (Col), \$14,000.

Stanton (WB) (1,475; 50-99)—"Cargo Capetown" (Col). Sluggish \$7,000. Last week, "Gun Crazy" (UA), \$8,000.

Studio (Goldberg) (400; 50-99)—"Titan" (Indie). Breaking house records at tariff \$7,500. Last week, second-run.

Trans-Lux (T-L) (500; 50-99)—"Cinderella" (RKO) (3d wk). Still getting heavy play—all house will hold, huge \$16,000. Last week, same.

### 'Cinderella' Biggest Ever In Toronto, Huge \$48,000

Toronto, April 11. With smash \$14,000 opening day, "Cinderella," at four J. Arthur Rank houses, will do terrific \$48,000 on week, largest ever scored in Toronto by any film. Also the first time that four Odeon houses ever were linked. It is breaking all house records. Other top product also is packing in patrons. In for lush returns are "Riding High," "Yellow Cab Man" and "Cheaper By Dozen."

Estimates for This Week

Danforth, Fairlawn, Humber, Odeon (Rank) (1,330; 1,165; 1,201; 2,390; 48-\$1.15)—"Cinderella" (RKO). Great \$48,000. Last week, "Glass Mountain" (EL) at Odeon only, fair \$9,000.

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 33-57)—"Blue Grass Kentucky" (Mono) and "Blonde Dynamite" (Mono). Fine \$13,500. Last week, "Cargo Capetown" (Col) and "Crime Doctor's Diary" (Col), \$12,000.

Eglinton, Victoria (FP) (1,080; 1,140; 38-67)—"Third Man" (SRO). Hefty \$15,000. Last week, "Hasty Heart" (WB) (2d wk), \$12,000.

Hyland (Rank) (1,357; 46-77)—"Tight Little Isle" (U) (2d wk). Still capacity at \$12,000 for continuing house record. Last week, same.

Imperial (FP) (3,373; 37-59)—"Riding High" (Par). Smash \$22,000. Last week, "Chain Lightning" (WB) (2d wk), \$12,500.

Loew's (Loew) (2,095; 38-67)—"Yellow Cab Man" (M-G). Great \$15,000. Last week, "Key to City" (M-G) (2d wk), \$9,000.

Nortown, University (FP) (959; 1,556; 38-67)—"Cheaper By Dozen" (20th). Sock \$14,000. Last week, "Perfect Strangers" (WB), \$11,500.

Shea's (FP) (2,386; 38-67)—"Daughter Rosie O'Grady" (WB). Big \$16,000. Last week, "Barriade" (WB), \$11,000.

Uptown (Loew) (2,743; 38-67)—"Kettles Go to Town" (U). Nice \$12,000. Last week, "Francis" (U) (3d wk), big \$6,500.

### WASHINGTON

(Continued from page 10)

swing to \$10,000 or better with holiday trade, after nice \$9,000 last week.

Little (Lopert) (285; 50-85)—"Tight Little Island" (U) (3d wk). Big \$4,500 after \$3,000 last week.

Metropolitan (Warner) (1,163; 44-74)—"Tarzan Slave Girl" (RKO). Good \$7,500. Last week, "Barricade" (WB), \$7,000 in 9 days.

Palace (Loew's) (2,370; 44-74)—"Cheaper By Dozen" (20th). Sock \$25,000. Last week, "Three Came Home" (20th) (2d wk), nice \$14,000.

Playhouse (Lopert) (485; 50-90)—"Third Man" (SRO) (4th wk). Riding on crest of holiday wave to terrific \$12,000 after big \$11,000 last week.

Warner (WB) (2,164; 44-74)—"Riding High" (Par). Very nice

\$16,000 for Crosby comedy but not as strong as expected for this time of year. Last week, "Perfect Strangers" (WB), slow \$12,000 in 9 days.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL) (5th wk). Stout \$8,000 after \$7,000 last week. Holds again.

### 'Wabash' Robust \$12,000, Seattle; 'Cindy' 14G, 2d

Seattle, April 11.

It is an even split between first-run having holdovers and those with new fare this week. "Wabash Avenue" shapes nice at Fifth Avenue while "Riding High" looks fine at Paramount. "Cinderella" in second stanza at Music Hall, still is smash. "Francis" continues big on fifth downtown week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Francis" (U) and "Molly X" (U) (5th wk). Big \$4,500 after \$5,300 last week.

Coliseum (Evergreen) (1,877; 59-84)—"Captain Carey" (Par) and "Tyrant of Sea" (Col). Strong \$11,000 or near. Last week, "Father Is Bachelor" (Col) and "Palomino" (Col), \$8,400 in 10 days.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Wabash Avenue" (20th) and "Tattooed Stranger" (RKO). Nice \$12,000. Last week, "Paid in Full" (Par) and "Blonde Dynamite" (Mopo), dull \$7,500 in 9 days.

Liberty (Hamrick) (1,650; 59-84)—"East Side" (M-G) (2d wk). Okay \$7,000 or under. Last week, \$9,800.

Music Hall (Hamrick) (2,200; 59-84)—"Cinderella" (RKO) (2d wk). Smash \$14,000. Last week, immense \$19,000.

Orpheum (Hamrick) (2,600; 59-84)—"Perfect Strangers" (WB). Dim \$5,000 in 6 days. Last week, "Man With Horn" (WB), nice \$10,500 in 9 days.

Palomar (Sterling) (1,350; 50-51)—"Capt. China" (Par) (2d run) plus Desi Arnaz heading stage-show. Arnaz boosting this to nice \$10,000. Last week "Dumbo" (RKO) (reissue) plus Dailey's stage circus, \$8,500 at 40-69c scale.

Paramount (Evergreen) (3,039; 59-84)—"Riding High" (Par) and "Dangerous Profession" (RKO). Fine \$12,000. Last week, "Outlaw" (RKO) and "Traveling Saleswoman" (Col) (3d wk), okay \$7,000 in 8 days.

### DENVER

(Continued from page 10)

We Hall" (Par) (reissue), poor \$6,000.

Denver (Fox) (2,525; 35-74)—"Perfect Strangers" (WB) and "Bomba Panther Island" (Mono), day-date with Esquire. Thin \$11,000. Last week, "Mrs. Mike" (UA) and "Killer Shark" (RKO), \$12,000.

Esquire (Fox) (742; 35-74)—"Perfect Strangers" (WB) and "Bomba Panther Island" (Mono), also Denver. Poor \$1,700. Last week, "Mrs. Mike" (UA) and "Killer Shark" (Mono), \$2,000.

Orpheum (RKO) (2,600; 35-74)—"Cinderella" (RKO) (2d wk). Big \$17,000. Last week, smash \$25,000.

Paramount (Fox) (2,200; 35-74)—"Johnny Holiday" (UA) and "Forbidden Jungle" (EL), day-date with Webber. Tall \$11,000 or near. Last week, "Baron of Arizona" (Lip) and "Everybody's Dancing" (Lip), fair \$7,000.

Rialto (Fox) (878; 35-74)—"Johnny Holiday" (UA), also Paramount. Webber. Fine \$3,000. Last week, "Jeepers Creepers" (Rep) and "Joan of Ozark" (Rep), \$2,200.

Vogue (Wolfberg) (600; 60-74)—"Starway Heaven" (Indie). Fair \$2,000. Last week, on reissues.

Webber (Fox) (750; 35-74)—"Johnny Holiday" (UA) and "Forbidden Jungle" (EL), also Paramount. Nice \$3,000. Last week, "Mrs. Mike" (UA) and "Killer Shark" (Mono), fair \$1,800.

### BOSTON

(Continued from page 10)

"Riding High" (Par) and "Davy Crockett" (UA). Nice \$16,000. Last week, "Capt. China" (Par) and "Bells of Coronado" (Rep), thin \$10,000.

Pilgrim (ATC) (1,700; 35-85)—"Love Happy" (UA) and "Strange Gamble" (UA). Mild \$8,000 or near. Last week, subsequent-run.

State (Loew) (3,500; 40-85)—"Yellow Cab Man" (M-G) and "Great Plane Robbery" (UA). Light \$11,000. Last week, "Nancy to Rio" (M-G) and "Blondie's Hero" (Col.), \$9,500.

### Prov. Sluggish Albeit 'Wabash' Solid \$17,000; 'Buccaneer' Light 13G

Providence, April 11. With biz practically at a standstill from Thursday to Easter Sunday, most stands found even the expected Sunday upsurge far below the usual annual standard. Star-studded TV show hurt, and most operators have stopped kidding themselves (in private at least) about upsurge of fireside viewers. Rated as fairly active this week are "Wabash Avenue" at Majestic and "Yellow Cab Man" at Loew's State.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Buccaneer's Girl" (U) and "Flying Saucer" (FC). Fair \$13,000. Last week, "Outside Wall" (U) and "Square Dance Jubilee" (Lip), so-so \$9,000.

Fay's (Fay) (1,400; 44-65)—"Mule Train" (Col) and vaude featuring Jimmy Burrell. Steady \$6,000. Last week, "Yellow Sky" (20th) (reissue) and vaude onstage, weak \$5,500.

Majestic (Fay) (2,200; 44-65)—"Wabash Avenue" (20th) and "Federal Agent" (Rep). Solid \$17,000. Last week, "Perfect Strangers" (WB) and "Western Pacific Agent" (Lip), so-so \$9,000.

Metropolitan (Spider) (3,100; 44-65)—"Woman of Distinction" (Col) and "Killer Shark" (Mono). Oke \$7,500. Last week, "Davy Crockett" (UA) and "Guilty Bystander" (FC), \$7,000 in 8 days.

State (Loew) (3,200; 44-65)—"Yellow Cab Man" (M-G) and the "Great Plane Robbery" (Col). Fair \$18,500. Last week, "Conspirator" (M-G) and "Mark Gorilla" (Col), \$16,500.

Strand (Silverman) (2,200; 44-65)—"Riding High" (Par). Opened Monday (10). Last week, "Song To Remember" (Col) (reissue), died at \$5,500.

### 'Nancy' Lofty at \$19,000, Montreal; 'Dozen' Hefty 20G

Montreal, April 11.

New entries in all deluxes this week, heavy holiday weekend booming trade in all houses. "Cheaper By Dozen" shapes to get top coin, being great total at Capitol. "Nancy Goes to Rio," also socko, is making comparatively stronger showing at Palace. "Riding High" and "Love Happy" also are in the chips.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—"Riding High" (Par). Nice \$11,000. Last week, "Inspector General" (WB) (2d wk), okay \$16,500.

Capitol (C.T.) (2,412; 34-60)—"Cheaper By Dozen" (20th). Great \$20,000. Last week, "King's Men" (Col) (3d wk), fair \$9,500.

Palace (C.T.) (2,625; 34-60)—"Nancy to Rio" (M-G). Big \$19,000. Last week, "Dear Wife" (Par), \$15,000.

Imperial (C.T.) (1,839; 26-45)—"Buccaneer's Girl" (U) and "Daughter of West" (U). Fancy \$11,000. Last week, "South Sea Sinner" (U) and "Black Midnight" (U) (2d wk), \$8,000.

Princess (C.T.) (2,131; 34-60)—"Chain Lightning" (WB). Okay \$12,000. Last week, "Backfire" (WB), \$11,000.

Orpheum (C.T.) (1,040; 34-60)—"Love Happy" (UA) and "Prison Warden" (UA). Solid \$9,000. Last week, "Carnegie Hall" (UA) and "Fabulous Joe" (UA) (reissues), \$6,000.

### KANSAS CITY

(Continued from page 11)

ballhoo, and may get extended time. Big \$3,000. Last week, "Miranda" (EL), \$2,000.

Midwest (Loew's) (3,500; 45-65)—"Yellow Cab Man" (M-G) and "Blondie's Hero" (Col). Passably good \$15,000. Last week, "All King's Men" (Col) and "Girls' School" (Col) (2d wk), satisfactory \$9,000 in 5 days.

Missouri (RKO) (2,650; 30-74)—"Cinderella" (RKO) and "Storm Over Wyoming" (RKO). Heavy play from opening gun, and with scale upped to 74c, smash \$18,000 to bats.

Last week, "Back to Bataan" (RKO) and "Marine Raiders" (RKO) (reissues), fair \$9,000.

Orpheum (Fox Midwest) (1,912; 55-75)—"Three Came Home" (20th). Reopens house to films after recent legit shows. Pleasant \$14,000, and will hold.

Paramount (United Par) (1,900; 45-65)—"Riding High" (Par). Great \$18,000 and will go second stanza. Last week, "Capt. China" (Par) and "Backfire" (WB), standard \$10,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Cheaper By Dozen" (20th). Sock \$21,000, and holdover. Last week, "Under My Skin" (20th) and "Dakota Lil" (20th), slow \$12,000.

## Glamor In \$250,000,000 Payoff

Continued from page 1

heartily supporting this new-style merchandising, and many "Hollywoodized" items also will be included in the nationally-distributed catalogs of such big mail-order houses as Sears-Roebuck and Montgomery Ward. Merchandisers also expect that studios will shortly realize the tremendous potential involved and step up the licensing practice. At present, only a small percentage of film-land people or characters is represented.

Leading the parade, of course, is merchandise carrying the names and sketches of Walt Disney characters. More than 150 manufacturers are licensed to turn out hundreds of items whose total retail sales volume tops the \$100,000,000 mark annually. Department store merchandisers believe it possible that few homes in America now are without some item tied up with Mickey Mouse, Donald Duck, Pluto, Snow White and the Seven Dwarfs or one of the other Disney characters.

Sage and Sales

A close second, however, is the merchandising of items licensed to use the names of w.k. oaters stars, several of whom are being hailed by stores around the country as this year's "lifesavers." Skyrocketing sales of apparel items, particularly, have provided a badly-needed sales hypo to hundreds of stores, and merchandising traders have devoted columns of space to the trend that his lifted certain department stores out of the doldrums.

As an indication of how the boys' apparel industry feels about the practice of name licensing, 57 out of 160 advertising pages in a recent issue of The Boys' Outfitter were devoted to announcements of licensed products carrying the names of sagebrush heroes. Another two pages were devoted to products licensed by owners of cartoon characters. And the boys' apparel industry is only one small segment of the many branches of commerce gleefully falling into line with the licensing scheme.

As a practical example, it is now possible to find a child who sleeps in "licensed" pajamas in a bed carrying the name and picture of a film star, under blankets similarly inscribed, in a bedroom whose walls are papered and whose windows are draped with licensed products; who gets up in the morning to wash with licensed soap, dry off with licensed towels and eat, using licensed plates and silverware, a breakfast consisting of licensed foods (including licensed coffee for the parents); who gets dressed in smartly-styled licensed clothes and goes off to play on a licensed bicycle or with any one of hundreds of licensed toys and games; who has lunch consisting of licensed foods (without duplicating the breakfast fare); goes swimming in the afternoon in a licensed bathing suit (or ducks the rain with licensed rainwear and umbrella); writes a "thank you" letter for a (probably licensed) present on licensed stationery with a licensed pen; has more licensed food for dinner; reads a licensed book or comic book (ownership of which may be certified with a licensed bookplate), or listens to licensed phonograph records while sitting in a licensed chair, and finally goes off to (as yet unlicensed) sleep after removing licensed jewelry, including a licensed wristwatch, when the licensed clock on the wall says it's bedtime.

Probably the biggest single sensation in the licensing field at the moment is Hopalong Cassidy who, in the space of eight months, has licensed 73 manufacturers who collectively expect an \$80,000,000 volume of business this year. The "Hoppy" products ride the usual range of clothing, toys, etc., capped by the new Hopalong Cassidy bicycle which has reins, a real saddle seat and stirrups.

Kamen Showed Way

Probably the father of the licensing industry was Kay Kamen, who secured exclusive "licensing rights" to all Walt Disney characters in 1932 and guided the business-skyrocket from a \$10,000,000 sales volume in 1933 to over the \$100,000,000 mark in 1949.

Kamen, who was killed in a plane crash last October, controlled the licensing rights up to the time of his death. They have now been taken over by the Character Merchandising Division of Walt Dis-

ney Productions, which has a list of more than 2,000 licensed items on its books.

Today, there are several licensing agents in the field, exclusive of those personal managers who include licensing in their normal duties, or the corporations set up specifically to handle the licensing of one personality, such as Roy Rogers' Rohr Co. Most agents like William C. Erskine, Stephen Steinger and Hal Salzman maintain their headquarters in New York to be near the centre of the manufacturing field. Sole active agent on the Coast at the moment is Norma Jean Wright, who specializes in what she calls "Merchandise dramatization" and handles the licensing of Walter Lantz cartoon characters as well as items she has conceived herself, such as the "Strawberry Roan."

So far, Miss Wright has studiously avoided handling personalities although several have cheerfully indicated their willingness to be licensed. Miss Wright, however, feels that some stars have an exaggerated idea of the value of their names on commercial products and adds:

"I'd rather work with characters. They don't get temperamental—and they don't die."

### Big By-Product Take On 'Cinderella' Tieups

Aside from strength it is showing at the b.o., Walt Disney's "Cinderella" is proving a top coin getter for exhibs in the gadget merchandising department. There's a scramble by theatremen to line up all sorts of tie-in products for over-the-counter sale in lobbies as result of the phenomenal turnover of such goods during the film's six and a half week run at Brandt's Mayfair on Broadway and in other key engagements.

Curiously, Disney is not profiting by the sale of much of the merchandise, despite his extensive licensing department. Since the "Cinderella" theme itself is naturally in the public domain, there have been many objects, such as small glass slippers, which have been made without Disney licensing and on which he can't claim infringement.

There are also, however, a great many items which have been licensed and which will add tremendously to the cartoon-maker's income from the pic. Among the big-sellers at the Mayfair were RCA-Victor albums of the music at \$2.50 per copy, Simon & Schuster "Cindy" books from 25c to \$1.50, jewelry, balloons, novelties of all kinds and specially packaged candy.

### Crystal Ball

Continued from page 7

said to be well aware of the situation and have been profitably compensating by moving into drive-ins or other special situations.

The prophets—and there's nothing to stop anyone else from using his own crystal ball and coming up with different conclusions—see Hollywood as likely to be little hurt beyond the adjustment period. They take the view that the studios will swing over to television with their picturemaking in addition to making product for theatres. This may require considerable change in basic picture economics and creative techniques, but it will not prove unprofitable.

The small, low-overhead houses to which there is a trend throughout the U. S. are seen as fine, profitable operations. They will get sufficient product because they'll be able to pay a producer comparatively well. In the first place, they can offer long runs because the nut is low and holdover figures can be very reasonable. In the second place, they can afford to pay better terms because less coin is going out in high operating costs.

Thus producers will be encouraged to make pix for them. The long runs they offer, however, will mean the necessity of fewer pix. And the fact that their aggregate rentals may be sharply curtailed from present-day figures gets back to the point that Hollywood will have to do some radical budget trimming to make the whole think economic.



# BEST TARZAN BUSINESS SINCE 1946!

Despite the much-publicized decline at the box-office, **TARZAN AND THE SLAVE GIRL** has not only held its ground as compared to **TARZAN** business last year, but in its five opening engagements has piled up returns comparable with peak 1946 **TARZAN** figures.

**TARZAN'S  
NEWEST  
ADVENTURE!**

EDGAR RICE BURROUGHS'

## **TARZAN AND THE SLAVE GIRL**

Starring  
**LEX BARKER** AND  
**VANESSA BROWN**  
WITH  
**ROBERT ALDA**

Featuring the  
"BATTLEGROUND" GIRL

Denise Darcel



**DENISE DARCEL • ARTHUR SHIELDS** Produced by SOL LESSER

Directed by LEE SHOLEM • Screenplay by HANS JACOBY, ARNOLD BELGARD • Based upon the character created by EDGAR RICE BURROUGHS  
KEEP PUNCHING...UNTIL THAT MOVIE TAX IS KILLED!

# Ozoner Operator Sues Chi Suburban Village for \$1,000,000 Over Permit

Chicago, April 11.

Refusal of a Chicago suburb to permit construction of drive-in within its limits has brought a \$1,000,000 conspiracy suit, naming the village of Skokie and 21 of its officials as defendants. Skokie Amusement Co. and the Trust Co. of Chicago filed the action. Latter owns proposed site of ozoner while former had signed lease for property.

Also named in suit are Illinois Drive-In Theatres Co. Complaint charges conspiracy to deprive plaintiffs of property and right to operate lawful biz.

Action came three weeks after an Illinois judge declared invalid the zoning amendment passed by village prohibiting construction of the ozoner. The village has appealed to state supreme court.

Plaintiffs applied for permit in August, 1949, and were denied one. They filed suit claiming that no provision banning drive-ins was contained in Skokie's zoning ordinance of 1946. After suit was filed, village council amended the ordinance banning drive-ins in zoning district where site was located.

Defendants Flannery and Barger operate the Drive-In theatre, five miles from proposed site, complaint charging that they conspired to instigate village officials to deny plaintiffs the permit.

## Plan 3 New Jersey Ozoners

Boston.

Philip Smith, head of Philip Smith Management Co., signed partnership with Michael Redstone in construction of three new ozoners in New Jersey this spring. Smith Management is also in partnership with Redstone in Natick Drive-In, accommodating 1,100 cars which is scheduled for an early June opening. Although this is Smith's first ozoner in New England, he operates 19 others in U. S. and has interest in three conventional theatres in Mass.

## Distribs Battle

Continued from page 5

on this point. He declared: "It is not true that only this or that activity hurt plaintiff and that I should enjoin these things and let others go by. Plaintiff was hurt by the entire conspiracy."

McConnell's method of divesting key nabes drew defense fire. Method would enjoin distrib defendants from licensing any pix to these nabes so long as defendants controlled the houses. "This would make it impossible for defendants to run the houses at a profit, forcing them to give houses up. Decree names eight houses, but language is so worded as to prevent defendants from ever getting control of the other three independent houses named. Only five of the eight are affiliated."

Lawyers freely admit that a conspiracy was found to exist and that an "effective decree" must be promulgated to afford plaintiffs relief. But the defendants disagree on what that relief should be. At one point in proceedings defense lawyer pointed out that his clients could be trusted to carry out the terms of decree. Whereupon Judge Barnes lashed out: "They are bright, shrewd men, whose loyalty to a group way off yonder (apparently the home offices) far transcends their fear of this court or any court or even the hereafter."

## Si Fabian

Continued from page 7

days of a Fabian decision to the former appeals board consisting of George W. Alger, Albert W. Putnam and Robert Marsh. Besides Elmwood, which operates the Highway theatre in Stratford, other exhibs involved are Albert M. Pickus, Jack Schwartz and Strand Amusement, all with theatres in the area.

Little Three companies have not consented to the arbitration and will not be affected by a decision. However, if the Big Five change their clearances and availability, the other three companies will undoubtedly follow suit. They have in the past consistently opposed arbitration because of its expense.

## John Roeburt's Script

John Roeburt, scripter of CBS' "Inner Sanctum" whodunit, has been signed to write "Saint Benny the Dip," which Benny Productions (Edward J. and Harry Lee Danziger) will start shooting at the end of April. Film will feature Dick Haymes, Roland Young, Beatrice Pearson and Allen Jenkins.

Story of a trio of confidence men posing as priests will be directed by Edgar Ulmer.

## Essaness Claims

Continued from page 4

in their motion to strike and amend the original complaint. Judge Campbell now has the motion under advisement. One of the clauses in the motion would, to all practical purposes, eliminate Mrs. Le Roy from the case. This calls for striking all damage claims prior to 1944, by reason of statute of limitations. Mrs. Le Roy's claims are for the period from 1938 to 1943.

Original complaint, filed last August by Essaness and 10 associated groups and individuals, charges defendants with operating a monopoly in Chicago distribution area from the period from 1938 to 1947, when Jackson Park decree went into effect.

Mrs. Le Roy, along with Morris Glaser and the Northern Trust Co. of Illinois, the two other executors, is suing on the basis of Spiegel's interests in the Woods Theatre Building and the Woods Theatre Corp. Spiegel held a 50% interest in the Woods Theatre Building from September, 1938, to July, 1942. At that time, he and Edwin Silverman, president of Essaness, were allegedly forced to get rid of the lease. On the basis of his half-interest, Mrs. Le Roy charges losses amounting to \$500,000, or triple damages of \$1,500,000.

Spiegel also held a 50% interest in the Woods Theatre Corp. from September, 1938, to August, 1942. Mrs. Le Roy charges that the alleged monopoly prevented the Woods from obtaining "A" pictures, resulting in injuries to Spiegel's share, which, trebled, would be \$1,305,000 damages.

In addition, she charges, the Woods' reputation was so weakened by action of the monopoly that when Silverman disposed of his interests in November, 1943, he got \$300,000 less than he should have received. She, therefore, claims triple damages of \$900,000. Thus, her claims total \$3,705,000.

## Par Sales Hypo

Continued from page 7

in the overall effect of his talk. His feeling apparently was that hard plugging by the sales force could bring the company along at a satisfactory clip.

Y. Frank Freeman, studio exec who also took to the platform, blasted away at high production costs, a subject which the Paramount has frequently discussed in public recently. Freeman reiterated his stand that all branches of the industry must cooperate in bringing down filmmaking budgets. Unless this was done, he said, the domestic market could not support the high cost of product. It was Freeman's contention that stars and other talent are exacting out-of-this-world salaries without making a real move in the direction of moderating their demands.

Par is prepping for a strong campaign to build its bookings in drive-ins. Tabulation has been taken by the company's sales force of ozoners in each exchange with the disclosure that 1,740 now operate either full-year or part-time in the U. S. Divisional chiefs were told by Schwalberg to direct special efforts in garnering bookings from drive-ins, providing the terms and clearances are right.

Ozoners were also covered by Oscar Morgan, short subjects sales chief, who pointed out that the open-air flickeries are proving a big customer for briefies. Morgan said the booking was big because drive-ins use a batch of shorts, particularly in color, during the twilight period before the feature program gets going.

## Closer Coordination Between Film Flacks; 2-a-Yr. Joint Meets

Aiming for closer coordination of their two groups, east and west coast publicity toppers have agreed to stage two meetings annually as a regular procedure to exchange notes on industry problems. Decision for semi-annual huddles was reached last week when Normal Siegel, Paramount's studio publicity chief, and Howard Strickling, ditto for Metro, convened with eastern ad-pub heads. Purpose of the meetings will be to create in essence one org with two wings rather than separate groups.

Time and place of forthcoming meets will be kept flexible to suit the convenience of both groups. Both wings agreed at last week's huddle to push for wider use of constructive publicity on the industry by all media. At the same time, ad-pubbers agreed to skirt any implication of censorship in their work.

Studioites and easterners agreed that the trade papers will be guaranteed first crack at publishing reviews of pix. Eastern group also accepted a definition of reviews which the western wing has put into writing exempting one-line plugs for pix generally published in columns. While the trades are assured first publication rights, that guarantee will in no wise restrict the screening of films for other media at any time suitable to the companies.

## Deke Aylesworth

Continued from page 7

Boston, was appearance of these stars in pix which exhibs play on percentage.

"When I play one of Hope's films on a percentage basis," Loew declared, "he is, in effect, my partner. And when my own partner becomes my toughest competition, the matter becomes a little ridiculous."

Commenting on Loew's beef, vet radioman Merlin H. Aylesworth, former prexy of NBC, declared: "I couldn't help get a laugh out of it. Will the boys ever wake up? - Of course, Bob Hope and Bing Crosby came out of radio—not the picture business, and gave the picture business a chance to exploit pictures with these stars from radio. Now Mr. Loew thinks Hope has deserted the picture business because he makes a television contract."

Aylesworth takes the attitude that both TV and films can profit by working together. He sees TV as a "salvation" of the picture industry if it employs video trailers to sell its product.

Question of whether such stars as Hope and Crosby owe their eminence to pictures or radio is an old one and not open to any unequivocal answer in the opinion of unbiased observers. Neither of the stars is actually a product of either radio or films. Hope's real start to the bigtime came on the New York stage in "Roberta" and "Ziegfeld Follies," while Crosby's genesis was via Paul Whiteman's band, niteries and vaude.

Both the film and radio mediums contributed mightily to their popularity, but how much is accountable to one and how much to the other is impossible to measure. It is pretty much of a complementary thing, with both mediums playing a vital part in contributing to the whole.

## Siritzky's Yen

Continued from page 3

Clochemerle," the German-made "Girls Behind Bars" and the French-made "Casse Pieds."

Siritzky withdrawal, it's said, will be a gradual one for the company can't pull up stakes until the lease of its Ambassador, N.Y. expires. Firm disposed of its houses in Brooklyn and Boston some time ago. Meanwhile, Joseph Siritzky left for Paris last month and his brother, Sam, will join him later this summer. The Siritzkys recently acquired three houses in Paris and in addition Sam Siritzky plans to produce two pictures in the French capital this year.

## Inside Stuff—Pictures

Renzo Cesana, who played the priest in "Stromboli" and is set for a role in Robert Stillman's forthcoming "Sound of Fury," has become an actor by a roundabout route. An Italian; he was brought to Hollywood in the early '30s as a writer. After a stint with little activity there, the depression caught up with him and he went into numerous jobs outside the industry. He eventually became advertising manager on the Coast for Roma Wines.

When RKO was assembling its crew for the production of "Stromboli," Cesana was hired as a technical adviser. Director Roberto Rossellini made him an actor instead. Stillman and "Fury" director Cyril Endfield were so impressed with his performance, they have set him for their pic.

Because expenses of a five-year legal battle with the American Society of Composers, Authors & Publishers over seat taxes have proven heavy, Allied Theatre Owners of Indiana is circulating a plea among non-member exhibs in that state for contributions to make up the outlay. Letter points out that the fight has now ended successfully and results have accrued to the benefit of all exhibs regardless of whether or not they are Allied members. It also states that Allied's arrangement with its lawyers provided no fee if the case failed, but a substantial amount if successful in eliminating ASCAP. Letter estimates savings to exhibs in Indiana alone at \$35,000 annually and asks contribution of half the savings before the rate boost went into effect.

RKO's "The Window," which will be handed an "Edgar" as the best mystery picture of the year by the Mystery Writers of America at their annual award dinner tomorrow (Thursday), started as a pulper. It was discovered by vet story editor Florence Strauss Day in Mystery Book Magazine. She bought it for the producer, the late Frederic Ullman, Jr. for \$5,000. Written by Cornell Woolrich, it was originally labeled, "The Boy Cried Murder."

Pic also won Bobby Driscoll a special Academy Award last month for the best juvenile performance of the year.

Those dull thuds heard in the technical departments and backlots of major film studios are caused by the dropping of contracts. Growing practice is to let the pacts of department heads lapse whenever they come up for renewal. Studios are reducing their contract rosters to increase their financial fluidity under current business conditions. Term tickets were handed out freely during the war years when competition for key men was keen. Many department chiefs, who have held their jobs for years, are now working on a week-to-week basis, with only a select few signing long pacts.

The Nation-Wide Securities Co., Inc., added 3,000 shares of United Paramount Theatres, Inc., to its portfolio during the three-month period ended last Feb. 28. This is the Calvin Bullock fund whose investment objective is conservation of capital and maintenance of comparatively stable income which would indicate that UPT is now being well regarded. The investment firm eliminated holdings in common stocks of four companies during that period.

Si Seadler, Metro's advertising topper, contributed his own James Thurber-ish sketches to spark ads plugging "The Reformer and the Redhead," which opened Saturday (8) at the Capitol, Broadway showcase. Ads, plus sketches, play up screwball comic appeal of pic.

## End of 'Ice Age'

Continued from page 3

the fact that other industries are jealously turning to the MPAA for some of its know-how. In unfreezing its currency, picture industry has raised tankers, built ships, bought and sold Bibles, manufactured rayon and otherwise, as Eric Johnston put it recently, "become the world's greatest entrepreneur."

### Boon to the Britons

Another significant point last week was the deal with the English industry by which the MPAA companies agreed to take off British hands the latter's frozen currency in other countries of the world. Britons, of course, have the same problem of blocked funds in Italy, France, Sweden, Holland and other countries that the Yanks have.

English, however, have been much less successful in solving this problem. As a result, the Americans have agreed to give frozen pounds to the British in return for other blocked currencies. U. S. companies find it considerably more difficult to translate sterling into dollars than to thaw their lire, francs and other currencies.

The pounds released by the Americans will be helpful to the British in financing production. Sir Henry French, director general of the British Film Producers Assn., estimated his members as having about \$2,000,000 in outlying markets, with more piling up all the time.

Plan was worked out by John G. McCarthy, director of the MPAA's international division and Fayette W. Allport, its London rep, with the British Treasury and Board of Trade. Deals negotiated under the scheme will still require approval of each of the countries involved.

### France, Italy and Holland

Situation in France, Italy and Holland, three of the most important foreign markets, is also a reason for optimism. In France there's a big push on now to remove the quota of 121 U. S. pix annually. MPAA has enlisted State Dept. help in arguing its case that there is no further justification for restrictions that may have been reasonable in 1947.

In Italy most American coin has been removed through various deals which the Yank film men

have cooked up and the Rome government has okayed. Now it looks very likely that the restrictions against free convertibility may be removed altogether, so that the U. S. firms won't even lose the 15% or so that they've been forced to give in the way of a discount for conversion.

In Holland there is likewise a very good chance that all restrictions against exchanging local coin for dollars will be lifted. The restrictions have already been greatly toned down.

### The Occupied Countries

Against the loss of China and the rapidly-dwindling Iron Curtain market the American companies have been able to more than compensate by the resurgence of Germany and Japan. Both of those areas have already begun to pay off through the U. S. occupation government and promise in a comparatively short time to become tremendously important and profitable territories.

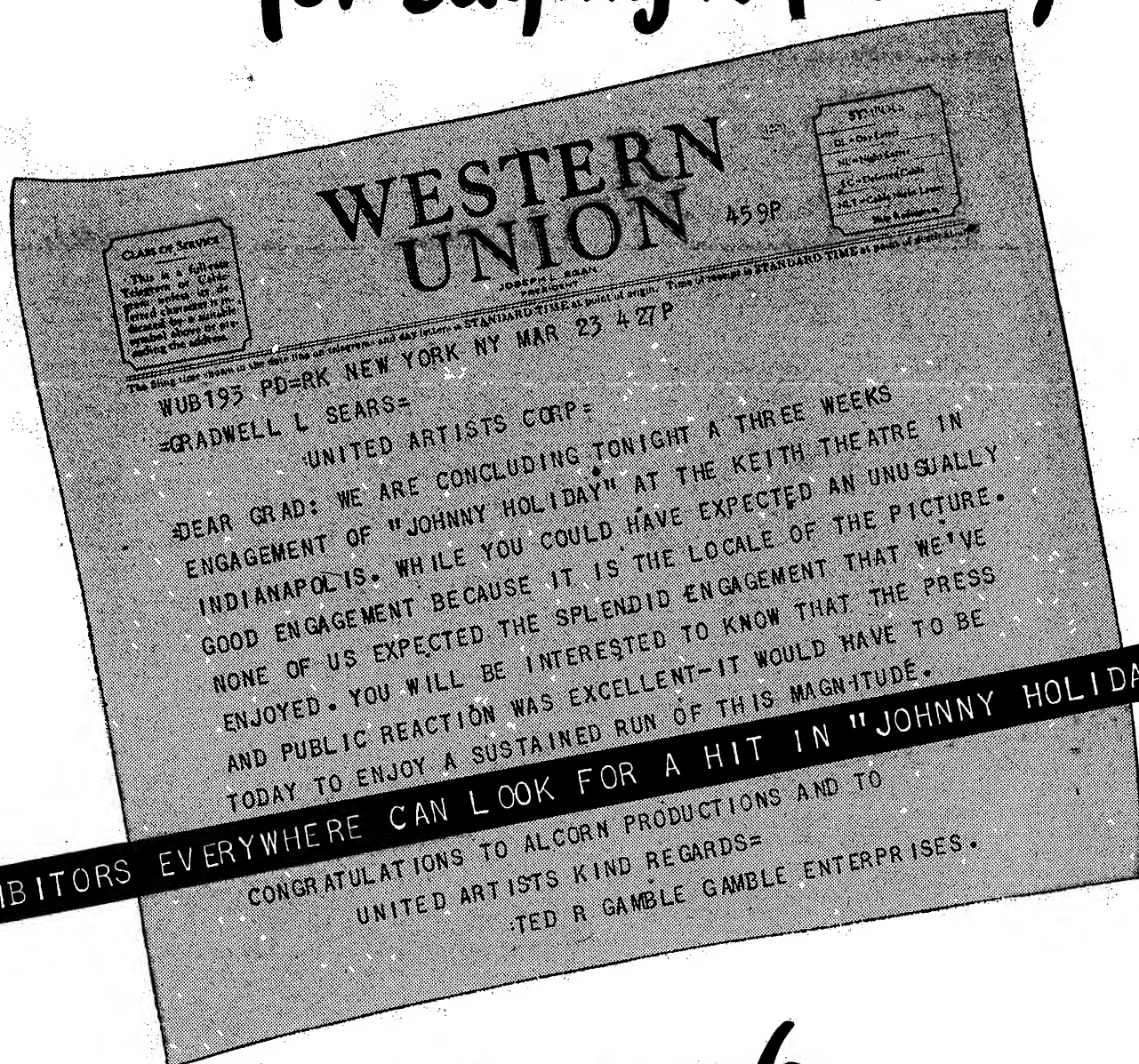
Latin-American has also cleared up rather well. Argentina, which has prohibited importation of U. S. pix for more than a year, is still a mighty headache, but Chile and Brazil, the biggest secondary markets in the southern hemisphere, have eased off almost completely on restrictions.

In England, Hollywood's most important foreign market, the mere fact that only \$6,000,000 remains frozen is indicative in itself of how far the American industry has come. Prediction two years ago, when the current film agreement was negotiated by Johnston and James A. Mulvey, was that the freeze by this time might be nearer \$25,000,000.

Exactly how much is now in deep freeze abroad it is impossible to say. From \$10,000,000 to \$15,000,000 is a generalized estimate by a top MPAA exec in a position to know. He pointed out the impossibility of giving an accurate figure, since some of the frozen currencies have no established rate of exchange in dollars. Also, it would be unfair to translate others at legal rates when it is manifestly impossible to convert them except at discounts ranging up to 25%.



# Thank you, Ted Gamble, for saying it for us!



## IN EACH OF ITS FIRST 6 PLAYDATES, "JOHNNY HOLIDAY" HAS PROVEN A BOX-OFFICE SMASH!

IF IT'S PROOF YOU'RE  
AFTER, WIRE AT UA'S  
EXPENSE ANY OF THE  
FOLLOWING. . . .

- Ted Gamble, Keith Theatre, Indianapolis
- Joe Vogel, Loew's Theatres, New York City
- Sol Schwartz, RKO Theatres, New York City
- George McKenna, Lafayette Theatre, Buffalo
- Jack Keagan, Paramount Theatre, Hamilton, O.
- A. R. Blocher, Rivoli Theatre, Muncie, Indiana

R. W. ALCORN  
presents

"JOHNNY HOLIDAY" starring **WILLIAM BENDIX** with **HOGY CARMICHAEL** • **STANLEY CLEMENTS**  
and introducing **ALLEN MARTIN** as "Johnny Holiday" • Produced by R. W. ALCORN • Associate Producer  
**FREDERICK STEPHANI** • Directed by **WILLIS GOLDBECK** Story by R. W. ALCORN • Screenplay by Jack  
Andrews, Willis Goldbeck and Frederick Stephani Photographed by Hal Mohr, A.S.C. • An Alcorn Production

### 'Holiday' Loud

Cincinnati, March 21.  
"Cinderella" is stepping out in  
fantastic style to top town this  
round. Two other new bills,  
"Nancy Goes To Rio" and "Johnny  
Holiday," are in solid stride and  
helping to boost biz generally  
above seasonal level.

Estimates for This Week  
Palace (RKO) (2,600; 35-75)  
"Johnny Holiday" (UA). Stur  
\$8,000. Rolsterer by 5-station

### 'HOLIDAY' BRIGHT

Buffalo, March 28.  
There is little to cheer about on  
boxoffice front here this frame.  
Making outstanding showing is  
"Johnny Holiday" with strong  
take at the Lafayette. "Perfect  
Strangers" looks to finish first  
week at the Center with nice total.

Estimates for This Week  
Lafayette (Basil's) (3,000; 40-70)  
"Johnny Holiday" (UA) and  
"Perfect Strangers" (Col). Str

Released thru  
U. A.





# ANOTHER *Plus* PICTURE *from* REPUBLIC

## ...greater exploitable values!

This is the exploitation

campaign that made

these lines at the

box office of the

FOX THEATRE

St. Louis

Premiere opening

- Victor Record tie-up on Vaughn Monroe with 11 x 14 counter cards in 50 key locations.
- Special Plugs — radio news editors and disc jockeys.
- College and School Papers — Reams of Publicity.
- Camel Cigarette tie-up in 400 dealers' windows.
- 1000 juke boxes in St. Louis area to have stickers plugging Monroe records and the Premiere.
- Quaker Oats tie-up... 200 grocery store windows.
- Vaughn Monroe contest with disc jockey — "VAUGHN MONROE IS MY FAVORITE SINGER BECAUSE". Station KXCK.
- Contest with Harrington & Richardson Arms Company... entry blanks in Ambassador, Fox, Missouri and St. Louis lobbies. Displays in Slix, Baer & Fuller, Dowd Sporting Goods, Goodman Sporting Goods and Sport Show.
- Special 15-minute show on Station WIL — "A Salute To Vaughn Monroe."



VAUGHN MONROE

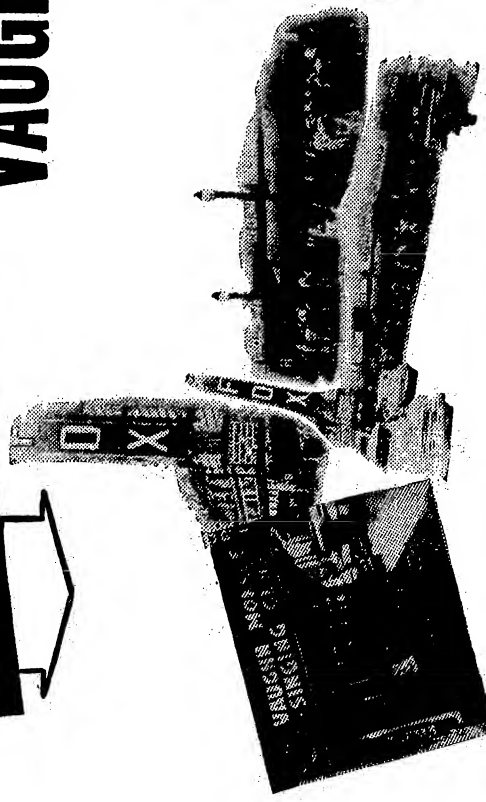
in FAMOUS ADVENTURE NOVEL

# SINGING GUNS

MAX BRAND'S • WALTER BRENNAN • WARD BOND

*in Tricolor!*

ELLA RAINES • VAUGHN MONROE in MAX BRAND'S FAMOUS ADVENTURE NOVEL "SINGING GUNS" in TRICOLOR  
co-starring ELLA RAINES • WALTER BRENNAN • WARD BOND with JEFF COREY • BARRY KELLEY Screen Play by Dorrell and Stuart McGowan  
Produced by PALOMAR PICTURES CORPORATION - Associate Producer - Melville Tucker - Directed by R. G. Springsteen • ABE LYMAN, Executive Producer  
A REPUBLIC PRODUCTION



**BIG DATES!** PARAMOUNTS, LOS ANGELES and HOLLYWOOD • FOX, SAN FRANCISCO • MALCO, MEM PHIS • PARAMOUNT, ATLANTA • PALACE, TAMPA and JACKSONVILLE • JOY, NEW ORLEANS • PARAMOUNT & FENWAY, BOSTON • TABOR, ALADDIN & WEBBER, DENVER • IMPERIAL, CHARLOTTE • FULTON, PITTSBURGH • METROPOLITAN, WASHINGTON • STANTON, PHILADELPHIA • FLORIDA, MIAMI • COLONY, MIAMI BEACH

## Broadway

Ira Tulpan, 20th-Fox homeoffice trade press contact, on jury duty this week.

Bob Maxwell trained to the Coast Thursday (6) to huddle on a "Superman" tele. deal.

Composer Jerry Bock and Pat Faggen have announced their engagement. It'll be a June wedding.

Charles C. Moskowitz, Metro's veepee and treasurer, heads for Miami Beach April 20 on a three-week vacation.

Emanuel Frisch, Randforce circuit treasurer, took on chores of amusement chairman for the Brooklyn Red Cross fund-raising drive.

Mrs. Leonard Lyons arrived Sunday (9) from Europe. Her husband, N. Y. Post syndicated columnist, will trek to the continent shortly.

Richard Condon, Paramount flack, returns to the h.o. Monday (17) after studio huddles to lay out promotional plans for "Sunset Boulevard."

Frank De Voe, vaudevillian, being sought by Emmett Moore, Fort Worth attorney, regarding some money due him from his grandmother's estate.

Muriel Smith, of United Artists publicity department, hit by unusual infection which has temporarily left her sightless. She's in Flushing hospital.

Charles Ventura, World-Telly-Sun society ed, and his wife may be the summer replacement for the Kollmars (Dorothy & Dick) over WOR during July.

Associated Blind, Inc., holds its second annual benefit show at Madison Square Garden May 18. All proceeds will go to enlarge facilities for rehabilitation of the blind.

The Banshees, association of newspapermen, will hold their annual luncheon in the grand ballroom of the Waldorf-Astoria, N. Y., April 25. Chief Banshee Arthur "Bugs" Baer will emcee.

David O. Selznick laid up in his Hampshire House suite with laryngitis. Wife Jennifer Jones arrived from Coast Saturday (8) and stays until they go to Europe, probably next month.

Richard Todd, who just wound up a film at Warners, planes in from the Coast today (Wednesday) en route to Britain. Accompanied by his wife, the actor sails on the Queen Elizabeth April 14.

Arthur Miller expects to complete within a couple of weeks screenplay, tentatively labeled "The Hook," which he, Kermit Bloomgarden and Elia Kazan will produce together in New York.

Indie film producer Jules Levey has formed Fabiola Enterprises as company handling merchandising and sales promotion of "Fabiola," pic starring Michele Morgan, which Levey is distributing in the U. S.

Jose Ferrer returned to the Coast Saturday (8) following a two-week Gotham stay. Actor reports to producer Stanley Kramer for pre-production huddles on "Cyrano de Bergerac," in which he'll star.

Arthur Schwartz, partner in the showbiz law firm of Schwartz & Frohlich, named a member of the character committee by the appellate division of the New York supreme court. He'll pass on applicants to the bar.

Kathleen Ryan, a J. Arthur Rank contractee, planned in from London Monday (10) enroute to the Coast, where she'll appear in Robert Stillman's upcoming "The Sound of Fury," which United Artists will release.

Mrs. Ruby Schinasi, w.k. in show biz, and mother of Bubbles Schinasi (Mrs. Arthur Hornblow, Jr.) announced engagement of younger daughter Betty to Jack Goldsmith, of the Warner Bros. publicity dept. in the h.o.

Charles Schlaifer, former ad-pub chief at 20th-Fox and now operator of his own agency, inaugurated a five-week course on "Motion Picture Publicity and Public Relations" at the New School for Social Research Wednesday (12).

Robert Weitman, United Paramount Theatres veepee, and Peter Grimm, non-showbiz exec, feted by Leonard Goldenson, UPT prez, at a cocktail party at 21 yesterday (Tues.) on the twosome assuming co-chairmanship of the United Cerebral Palsy Assn. fund-raising drive. Goldenson heads the charity group.

Fran Warren, Richard Hayes, Mervyn Nelson, Edith Fellows, Tommy Dix and the Gene William orch are among those scheduled to appear at the benefit for hospitalized war veterans being held at Madison Square Garden, N. Y.,

May 17, under the sponsorship of the N. Y. State Chapter of the Jewish War Veterans.

Si Seadler, Metro ad manager, shoves off over the weekend for a vacation at Alisal ranch, Santa Barbara, Cal., followed by a series of huddles at the Culver City lot.

## Paris

By Maxime de Beir  
(33 Blvd. Montparnasse)

The Jack Segals to Spain. Dave Souhami to Barcelona. Willy Wilder to Fontainebleau. Rita Cave from London to catch plays.

The Jules Steins in Switzerland for a week.

Julie Gibson taking a flyer in real estate.

RKO to hold continental convention June 2.

Rita Hayworth from Switzerland to the Riviera.

The Raoul Walshes spending Easter in Paris.

The Laudy Lawrences to England for Easter.

Waldo Mayo and sister scouting for pix and plays.

Walter Doniger polishing up script of "Moneyman."

Elias Lapinere to Malicorne for closing of fishing season.

The James Masons may make a picture here after "Pandora."

Allan Byre's daughter Marcelle recovering from appendectomy.

Pierre Barillet, author of "Don d'Adele," to Washington and N. Y.

Peter N. Rathvon dining with men reportedly representing Aga Khan interests.

The Gerry Mayers to Normandy for Easter, before going into their new Quai d'Orsay home.

Alicia Parker back to London after three weeks here as guest of the Marquesa de Yurarte.

Air France making commuting with the Riviera so easy that it's like prewar going to Versailles.

Peter Rathvon to Spain in an effort to improve Continental distribution for American indie filmmakers.

Elen Dosia accepting as guest star at the Opera but declining to become a regular member of the company.

## Philadelphia

By Jerry Gaghan

Lew Jenkins, former lightweight champion of the world, now a hillbilly singer, opened at Big Bill's Sho-Bar April 10.

Dr. L. Clyde Cornog, assistant professor of physics at Pennsylvania U., garnered lots of newspaper space here with announcement of his electronic device to kill a radio commercial from the arm chair.

Cafe owner Frank Palumbo turned songwriter, with his number "As Long As I Have oYu." It was introduced at a cocktail party given for Vic Damone in Palumbo's CR Club. Damone is currently at the Click.

Two top bandleaders take over the Academy of Music within a single week. Stan Kenton and his progressive jazz are slated for two nights (11-12) and Spike Jones and his Musical Depreciation Revue play Monday (17).

Connie Mack, 87-year-old manager of the Philadelphia Athletics, will go for television in a big way over this weekend. Mack will appear on Paul Whiteman's "TV-Teen Club" Saturday night (15) and Ed Sullivan's "Toast of Town" Sunday (16).

## San Francisco

By Ted Friend

Edward R. Murrow in for short visit.

Biz in boites at lowest ebb since depression.

"Robin Hood," 33d annual Mountain Play, scheduled atop Mt. Tamalpais, May 21.

Nick Stuart and orch follow Freddie Martin into Mural Room of St. Francis, April 11.

Sarah Vaughan at Ciro's, Louis Armstrong at Swing Club and Mugsy Spanier at the Hangover.

## Chicago

J. J. Shubert conferring with Hal Zeiger on possible bookings for "Borscht-Capades."

Edward G. Robinson will address Combined Jewish Appeal at Palmer House April 26.

Howard Newman, flack for "Madwoman of Chailot," leaves in advance of play on midwest tour.

Mrs. William B. Walrath, who resigned last week as director of the Cradle, orphanage in Evanston, leaving for Coast for extended vacation.

## London

Harry Foster to Monte Carlo for Easter recess.

Jorge Negrete, Mexican Actors Guild prexy, vacationing in London.

Derek Farr and wife, Muriel Pavlov, to Cannes May 1 for short vacation.

Isabel Bigley opening at the Bagatelle next Monday (17) for a four-week season.

Rosamund John, stage and film star, re-marrying, this time to a lawyer, John Silkin.

Jack Waller to King's College hospital Monday (16) for checkup and internal operation.

Stanley Black recuperating at Littlehampton from nervous breakdown due to overwork.

Sir John Barbirolli to Germany to conduct concerts for the Berlin Philharmonic Orchestra.

Novel attraction at Ciro's nitery is a series of dress shows presented by leading fashion houses.

Flora Robson to Allassio, Italy, May 9 on short vacation prior to resuming her lead in "Black Chiffon" on tour.

Currently playing Rome, Nicholas Bros. return to England middle July for string of dates on the Moss Empires.

Norman Evans has just received his contract for New York tele appearance on Milton Berle's program June 6 for \$750.

Romney Brent and wife, actress Gino Malo, due here from Paris April 30 for short vacation prior to returning to America.

Jean Negulesco back from Paris, after his projected weekend trip was extended to a fortnight because of a bout of bronchial pneumonia.

Danny Kaye refusing to be lured into doing personals and broadcasts, insisting that his trip with wife, Sylvia Fine, is purely vacation.

Julie Oliphant, wife of Jack Oliphant, has turned down offer of six month contract to handle the publicity for Sir Benjamin Fuller for Australia.

Savoy hotel resumes its cabaret shows after 12 years with opening attraction, Raye and Naldi, bowing April 19 for two weeks with further options.

A new play by W. Chetham Strode, "Background," goes into the Westminster theatre after "Black Chiffon" concludes its year's run May 3.

Louis Godfrey, Anton Dolin's protege, has clicked in his first starring ballet, "Fiesta," which is doing capacity biz for Moss Empires and deluxe cinemas.

Due to their London success, Val Parnell has exercised his option on the Mack Triplets and will play them on Moss Empires instead of gals taking up string of Continental dates.

Revival of Mordaunt Shairp's "The Green Bay Tree" replaces "Murder at the Vicarage" at the Playhouse April 19. Cast is headed by Brenda Bruce, Walter Fitzgerald, Hugh Williams.

Uday Shankar and his Indian Ballet had warm reception at Embassy theatre, Swiss Cottage, where he opened a week's engagement April 3, presenting two different programs of dances and music.

"Othello" to be produced on tele April 23 by George Moore O'Farrell, with Andre Morell in title role, supported by Joan Hopkins and Stephen Murray, is biggest production yet attempted by the BBC.

Mayflower Productions has lined up Jack Hawkins, Dennis Price and Peter Hammond for pic to be made in South Africa, titled "South African Story," to be directed by David McDonald, with shooting to start April 28.

Jack Davies, Sunday Graphic show columnist, authored new anti-Hitler play, "Rat Trap," recently tried out in Windsor, and which is going on the road before West End opening. It's skedded for a Broadway run, possibly in the fall.

## Pittsburgh

By Hal Cohen

Al Morgan current at the Copa, with Vic Damone following him April 17.

Rose Murphy, Larry J. Blake and Danny Asbury make up new show at Monte Carlo.

Bandleader Mickey Ross' 13-year-old daughter, Sally, playing first piano recital.

Dick Williams in town beating drums for Nixon's finale, Mae West's "Diamond Lil."

Mrs. Ben Kalmenson and her son and daughter here from N. Y. for visit with relatives.

Rosey Rowswell and Bob Prince on the road broadcasting Pirates' exhibition games over WWSW.

Mrs. George Jaffe, wife of bur-

lesque impresario, convalescing at home after long hospital siege.

Jackie Heller going to Baker Hotel in Dallas after his three weeks at Vine Gardens in Chicago.

Kaye Ballard took boat for London to go into "Touch and Go" after she closed here at Monte Carlo.

## Mexico City

By D. L. Grahame

Robert Rossen inked Miroslava, Mexican pic topper, as exclusive star for five years.

Susana Guizar, Tito's cousin, inked by Bolivar Films to make three pix in Venezuela.

Georgette Windsor the new public relations chief for A. C. Blumenthal's Reforma-Casablanca Hotel at Acapulco.

Sara Guash, Chilean actress, inked to make three pix in Mexico, has joined the comedy-drama troupe which Armando Calvo, Spanish pic-stage actor, has organized for the Teatro Ideal.

Rudolph Loewenthal has inked stars for the two versions, Spanish and French, of "Girls in Uniform" he's to produce soon—Marga Lopez for the Spanish, Isa Miranda for the French. He's mulling plans for an English version.

## Miami Beach

By Lary Solloway

Frances Faye, Copsey and Ayres into Clover Club April 17.

Jules Kasdin, new owner of Ciro's. Wife is former Ruth Barr, N. Y. talent agent.

Movement started to set up permanent legit stock company in own house for next season here. Sponsored by local business-men, with Sam Berlin sparking.

Danny Davis, op of Kitty Davis', putting in bid for managerial post of new Beach Municipal Auditorium. Alfred J. (ex-WOR, N. Y. head) McCosker appointed to advisory board.

## Ruth Chatterton

Continued from page 3

made to understand that the reason for the latter act is that the kid is Jewish and this is her subconscious way for allaying her guilty feeling. When she has to make a final choice between her husband and the moppet, she chooses the youngster.

Simon & Schuster will publish the book April 20. Firm's acquisition of the novel has a peculiar twist in that Miss Chatterton insisted that her agent submit it anonymously. She feared that it might be accepted on the exploitation value of her name, rather than on its merit. Only after S&S had okayed its publication did it learn the name of the author. Book was agented by Margot Johnson of A. & S. Lyons.

Theme of the John Hersey novel for which Selznick paid \$100,000 last week, plus the interest in "Homeward Borne," hints at another cycle of anti-prejudice films; but from a somewhat different tack than "Gentlemen's Agreement," "Home of the Brave," "Lost Boundaries" and "Pinky," all of which proved coinmakers at the b.o.

20th-Fox, incidentally, has another of the anti-prejudice films, "No Way Out," finished. It's holding it, however, until September, so that it doesn't suffer from being caught currently at the tail end of the cycle of Negro-themed pix. It details the difficulties of a Negro hospital interne.

## Disney Reluctant

Continued from page 3

nouncement last week of a new color tube which appears certain to bring tinting much closer.

"Reluctant Dragon" technique with which Disney is said to be experimenting as a comparatively low-cost means of entry to video does not offer the full advantages of his normal cartoon action. The 1941 picture employed Robert Benchley as a narrator who told the story of "The Reluctant Dragon" by means of cartooned stills much of the way. Only in spots did the stills go into action.

Technique was suggested by Disney's own method of laying out the plot of his pix. That's by "story boards" hung on a wall. Each board contains the key scene from a sequence and, by following them along, the entire pattern of the story is revealed.

## Hollywood

Ted Tetzlaff to New Orleans to scout film locations.

Nelson Eddy back after four weeks on concert tour.

Joel McCrea's horse kicked a hole in his new Cadillac.

James Barton stars his 54th year as an actor in "The Dungeon."

John Fain inked his acting career to enter real estate business.

Dennis Morgan to Milwaukee for opening of new \$6,000,000 arena there.

Donald O'Connor will m.c. annual dinner dance of Universal City Club.

Elaine Townsend in from Havana to discuss details of her film biography.

Robert Rossen's illness in Mexico City slowing down production of "Brave Bulls."

Reece Halsey succeeded John Weber as head of William Morris story department.

Billy Boyd to San Antonio for personals before joining Cole Bros. circus in Chicago.

Robert L. Lippert to Dallas as guest of honor at luncheon tossed by Bob O'Donnell.

Betty Grable is heading for a N. Y. vacation, her first eastern trek in three years.

Jack Dawn retired as head of Metro's make-up department because of failing health.

Lana Turner packing for a 40-day tour of the Orient with her husband, Bob Topping.

Barbara Stanwyck voted best actress in an English-speaking picture by Cuban film critics.

Ben Johnson and Harry Carey, Jr., to Oklahoma City for preem of Argosy's "Wagonmaster."

Cecil B. DeMille turned over results of 10 years of Biblical research to Library of Congress.

## Washington

By Florence S. Lowe

Spike Jones and troupe at Constitution Hall last Monday night (10).

J. C. Brown, bureau chief for Metro's News of Day, seriously ill in a Boston hospital.

Irene Selznick parted by cast of "Street Car Named Desire" after D. C. preem of show.

Spyros Skouras in town last week and due in again over weekend on United Jewish Appeal chores.

Edward Everett Horton in "Springtime for Henry" due in Friday and Saturday at nearby Arlington, Va.

Martha Scott, Faye Emerson, Mary Beth Hughes, David Street, Lanny Ross and Dean Murphy in cast of show emceed by columnists Danton Walker and Igor (Cholly Knickerbocker) Cassini which teed off local Cancer Fund drive.

## Kansas City

By John Quinn

Missouri theatre just installed Muzak music service in lobby.

Lawrence Lehman returned to RKO Missouri following recent hospitalization with flu.

Barney Joffe back at managerial reins of the Tower Theatre after long absence because of illness.

Dwight Fiske at El Casbah for annual two-week stand. Rates \$1.50 cover charge, in contrast to usual no cover.

Golf was daily contest between Elmer Rhoden, Fox Midwest chief, and J. Arthur Rank during latter's two-day stay here.

Joe Hartenbower, KCMO chief, takes time out for jaunt to New Orleans, and heads from there directly to NAB meet in Chi.

Jimmy Nixon, Orpheum manager, swamped with mail orders for "South Pacific" although play doesn't hit town until May.

Ruth Seufert Concert series offering Margaret Truman on 1950-51 season; will be third concert for Miss Truman in her home town.

## Dallas

By Abe Berger

Jon and Sondra Steele at the swank Cipango Club.

Charles Laughton signed for lecture appearance at Community Course series at McFarland Auditorium.

Judy Canova and her eight-act unit closed two nights at Fair Park Auditorium with approximately 4,000 attending.

Rex Allen, new western saddle star discovered by Roy Rogers, in town doing personals with unveiling of his pic, "Arizona Cowboy."

Interstate is bringing back "The Outlaw" which they once refused booking. Moves into top-run Majestic on April 13. Film played four independent suburban houses a year ago.



## TRANS-LUX NET UP \$43,000 OVER 1948

Net profit of Trans-Lux Corp. rose more than \$43,000 last year as compared with 1948, corporation reporting \$198,885 net after all taxes and reserve as against \$155,130 in the preceding year, also after taxes and reserve. Trans-Lux showing was all the more substantial because the company set aside \$49,080 for taxes last year as compared with \$22,573 in 1948. Also about \$10,000 more was written off for depreciation and amortization.

Considerable attention in the report was devoted to operations of the Trans-Lux Theatres Corp., a subsid. There are now 14 theatres run by this company, 11 of which are in metropolitan New York, the other three being in Washington, D. C., Philadelphia and Boston. It was pointed out that only one T-L theatre continues as a newsreel house, at 49th and Broadway, N. Y. Trans-Lux has seven houses in Manhattan, one in the Bronx and three in Westchester.

Directorate purchased 17,700 shares of corporation stock in the open market and retired them to the treasury. Company also sold the property in Washington, D. C., owned by Trans-Lux Radio City Corp., at a profit and liquidated its theatre property in Mexico City (Teatros Trans de Mexico). This investment, via its Trans-Lux Pan American Corp., was wholly written off during 1949.

## U.S. Would Bar

Continued from page 5

ing of divorcement on the witness stand.

Application by the Government to speed the dissolution of RKO's minority interests in Metropolitan Playhouses, big New York circuit, was filed yesterday (Tues.). Government attacks a proposed plan for handling this circuit which RKO filed several weeks ago. The application bulwarks the belief that the D of J is growing impatient of further delays since it points out that the consent decree is now 18 months old and the major's interest in Metropolitan must still be disposed of.

RKO owns a 20% interest in Metropolitan with George, Spyros and Charles P. Skouras and United Artists circuit holding the balance. Government motion asks for the appointment of a trustee who would immediately take steps to divide the houses among the partners. Plea will be heard Monday (17) before the three Federal judges who sat on the original anti-trust case.

RKO plan, now under attack, gave the court the choice of five banks from which to choose a trustee. It also provided that the bank named could administer the stock for a period of five years. Government claims the plan is too complex and that there is no incentive for the trustee to dispose of the RKO stock. Moreover, it states that the plan does not limit ownership of Metropolitan to the theatre chain, but would permit the production-distribution company to own the stock for the full five years.

## Techni's Stretch

Continued from page 7

nicolor, top mark for the company. Previous peak was in '48 when 39 were turned out. New record in positive print output was also racked up. Tinter processed 267,327,907 feet against 1948's 264,705,797. Report sees a big year coming up for the company with 59 features being produced; in preparation; or pacted for 1950.

Techni's plant expansion program is rapidly nearing completion, report stated, with less than \$200,000 required this year. Some \$600,000 was spent on the plan in '49. Entire cost will be within the \$3,500,000 estimate originally made. Because the company was able to meet this expense out of earnings, no part of a \$2,500,000 credit with the Bank of America was touched and the line of credit has now been cancelled.

Consolidated current assets came to \$8,200,666 at the end of the year and current liabilities to \$3,818,465. Cash balance and Government bonds amounted to \$6,642,999. Net assets were upped slightly to \$4,582,200 against \$4,521,510 at the end of '48.

## Three Majors

Continued from page 4

country to a total where they can no longer dominate exhibition.

As for the Government counter-appeal, filed this week, legalities do not consider that it imposes any great threat to the three companies. Should the Government even win its chief point of attack—to shorten divorcement from the present three-year provision in the decree to 18 months—the time would still start running only after the high court rendered its verdict. Which means that a year or so delay would be tacked on the 18 months, virtually giving the majors the three years originally allotted.

Moreover, on a question of discretion such as the three-year period, it is not thought likely that the high court would upset the lower bench's ruling. Other appeal points raised by the Government are strictly minor. Dept. of Justice wants a stronger provision barring any agreement among the defendants which would restrict the right of any other exhib in the acquisition of theatres.

Aside from the major appeal argument that the industry has changed drastically, another big defense contention is that the court did not need to order complete divorcement to relieve the alleged monopoly situation. Federal court erred, "majors say, in its all-or-nothing approach to the question of exhibition. Undoubtedly, it will be argued before the Supreme Court that the number of affiliated houses could have been trimmed by the court to the point where monopoly becomes non-existent."

### Warners' Novel Point

Warner raises one novel argument. Company said in its appeal that handing up a divorcement plan in six months is a hardship because it has no way of knowing for a solid year what sort of circuit will be permitted to operate. Reason for that paradox is the fact that a divestiture plan must wait out a full year under the decree. To try to plan divorcement when a company cannot tell just what theatres the circuit will be allowed is a "hardship," Warners declared.

## Balaban, Weisl

Continued from page 3

Balaban and Weisl took over in place of Bernard Goodwin and Arthur Israel, Paramounters who previously served as board members along with Raibour.

Previously, Par's board had already decided that the company would suspend current discussions for the sale of its DuMont stock. Board took the step to avoid reports of a sale and prevent Par's common from taking a ride on the New York exchange. Company feared that rumors of a big cash sale would send Par's stock above the \$21 per share figure which the company is currently offering to pay on a block of 500,000 of its own shares.

Abandonment of negotiations, at any rate, will hold until either the 500,000 shares have been picked up by Paramount or until May 4 when the current offer to buy the common expires. Par has announced that its bid at \$21 starts Thursday (13).

Assumption of directorship by Balaban and Weisl indicates that these two top officials will carefully watch the DuMont operations. Television concern has been showing big profits recently and the film company's 29% interest in the firm can pay off in a substantial sum in the form of dividends.

Par previously was asking for \$11,000,000 as the price of its DuMont holdings.

## 20th-RCA

Continued from page 3

shows, are seeking to iron out as many problems as possible before going into the hearings. Folsom and Michel, for example, kicked around such items as whether theatre TV should concentrate on sports and special events or specially-produced shows, and whether theatres will be connected via microwave links or coaxial cable.

Twentieth prez Spyros P. Skouras is due back this weekend from a trip to Hollywood and Mexico and will join Folsom and Michel in the discussions next week.

## ROUTINE REELECTION AT MPAA DUE THURS.

Motion Picture Assn. of America membership will delve into none of the heavy problems facing the industry at its annual meeting in New York tomorrow (Thursday) morning. It is scheduled to be a routine and technical session at which the members will reelect all members of the board and the latter will then convene to rename all the officers.

Eric Johnston, MPAA prexy, who will preside, arrived in New York yesterday (Tuesday). He was one of 50 businessmen who received an honorary degree of doctor of commercial science yesterday from New York University's School of Commerce, Accounts & Finance.

Johnston will follow the MPAA conclave on tomorrow with a luncheon for newspaper publishers and editors.

## Anti-Trust Charges

Continued from page 7

L. A. through its subsidiary, Paramount Television Productions, Inc., and formerly owned WBKB in Chicago, which has become the property of United Paramount Theatres as a result of divorcement.

Emphasizing its qualifications as "an aggressive and dynamic competitor in the development of the television art," company issued a challenge to anyone "to point to a more resourceful and intelligent competitor of the dominant networks than Paramount has proved itself to be."

20th-Fox, through Welch, Mott & Morgan, argues that an anti-trust violation should no more affect the character qualification of an applicant than a series of traffic violations. A civil decree in an anti-trust case, it contends, should be regarded similarly to a tax court decision and should have no more adverse effect on character.

Brief asserts that, in a field outside radio, the Commission has no right to draw an unfavorable inference from activities that might appear to be monopolistic in nature. The different conditions under which business in general and the radio business operate completely repudiate any materiality in such evidence. In view of the monopoly controls already possessed by the Commission (through multiple ownership regulations), Fox contends, any attempt to add to its powers by employing the "character" device, would be "a completely futile and superfluous step."

### Fox's Theatre TV Angle

Fox recently abandoned its plans to establish video broadcast stations, but is participating in the oral arguments because of its interest in theatre TV, its experimental video licenses and its use of radio for on-location communications.

Warners and Loew's Inc. told the FCC they have no objection to having their qualifications for radio licenses considered in individual cases. But they strongly oppose any blanket policy which might automatically bar or restrict anti-trust violators from entering the broadcast field. Both filed briefs in preparation for oral arguments April 24 before the commission.

## \$5,000,000 Gravy

Continued from page 5

this, more than half is believed to be domestic returns.

In light of the growing domestic 16m market, which shows strong resistance to the video assault on films generally, 16m execs in the companies are freely predicting that all the majors must ultimately take on narrow-gauge distribution in the U. S. That is particularly so because the majors are searching for increased grosses as at least a partial offset to divorcement.

Understood that United Artists' board has authorized an entry into domestic 16m sales, with the discretion vested in Paul N. Lazarus, Jr., to make the decision as to the proper time. Paramount has been studying the question for many months, with the likelihood that Alfred W. Schwalberg, Par's distribution veepee, will greenlight the venture shortly. Metro has been staying away from domestic 16m, but there is considerable internal pressure to take on the chores.

## Clips from Film Row

### CHICAGO

Chi Censor Board reviewed 123 pix during month of March with-out banning or reclassifying any pix. Ordered only six cuts.

Bell & Howell reported its 1949 net profit as \$447,764 or 72c per common share as against 1948 net of \$1,527,432 or \$3.06 on common.

Art Steagel, manager of Oriental until theatre was acquired from Essaness circuit, appointed manager of North Avenue Drive-in, recently acquired by Essaness.

Ben Katz, midwest exploitation chief for Universal, vacationing in Florida.

### MINNEAPOLIS

"Prince of Peace" had Twin City premiere at Richfield, indie suburban house during Holy Week.

Ned Tillman, transferred from Indianapolis, to be Warners' office manager, succeeding Gene Melone, deceased.

Pat Halloran, Universal's city salesman, ill with flu.

Trueman Rembusch, national Allied States president, coming for North Central Allied convention here May 3-4 to give his views on TV competition.

Harry B. French, Minnesota Amus Co. prexy, visiting all towns of circuit to help May-June boxoffice drive.

"Third Man" to be given 23-town preem by Minnesota Amus Co., April, 27 to launch greater movie season.

Ev. Seibel and John Branton, Minnesota Amus Co. executives, back from motor trip vacation through Arizona and Texas.

University of Minnesota has a course on American film development with pictures to illustrate each phase.

### PITTSBURGH

Harris Amus. Co. will vacate its present quarters in William Penn hotel on July 31 and move circuit offices to site on Bigelow Boulevard now being used as a warehouse for "Ice Capades." Although Harris lease at hotel still has nearly five years to run, William Penn agreed to a release and will convert space on first floor shops into display rooms.

Dave Wald, of WB theatre booking department, resigned to go with 20th-Fox as salesman in Erie district. Before moving into booking post, Wald was a manager for Warners.

Bill Decker, who managed houses for WB in Donora, Greensburg, Johnstown and Steubenville back in the 30's returned as special publicity rep for Senator theatre on its return to vaude. Senator recently was taken over by a local syndicate headed by Gabe Rubin, operator of Art Cinema. House will shut down this summer for facelifting to convert into legit site as replacement for the Nixon.

### MANCHESTER, N. H.

Lawrence Willey, once owner of Colonial theatre (now the State) in Rochester, building new home in Long Beach, Calif., where he now lives.

Melvin F. Morrison, former manager of Strand in Dover and now a supervisory executive for chain which operates that theatre, given gift at annual banquet of Dover Retail Merchants' Assn.

Manchester's ozen season started with reopening of Manchester Drive-In here and Sky Ray Drive-In, between Manchester and Concord.

### ST. LOUIS

Ray McRae, owner of two newspapers in Southern Illinois, and K. G. Hunsaker, Camp Point, Ill., obtained lease on the Deluxe in Camp Point. House has been dark for several months.

Edward G. Keller, owner of the Pearl, Pearl, Ill., readying his house there for reopening.

The Kay Theatre, Inc., of which Merle and Glen Stewardson, Shelbyville, Ill., are principal stockholders will open a new 400-car ozen near Shelbyville May 15.

Bill Williams, Union, Mo., theatre owner, back home after an appendectomy performed here.

The Skylark, a new drive-in, Jefferson City, Mo., began operations. Douglas Otnes is manager. Lorán Cluster started work on 600-car ozen on outskirts of Salem, Ill.

Cliff Mantel, St. Louis, took over the Allen, Franklin, Ill., and will be operated on two-a-week policy. W. T. (Bill) Swift, Virden, Ill.,

expects to light his new 300-car ozen near Auburn, Ill., in May. Falling of high waters of the Ohio and Mississippi enabled El Patio drive-in, north of Carlo, Ill., to start operations.

O. L. Turner, Jr., of Turner-Farrar Circuit, Harrisburg, Ill., in a St. Louis hospital for major operation.

John Marlowe, Herrin, Ill., building up a small zoo as additional boxoffice bait for his new drive-in near that city.

James Wesley, exhib in Palmyra, Mo., is head of census-taking set-up in Marion county, Mo.

To hypo attendance at Fanchon & Marco's Fox, Missouri, St. Louis and Shubert as well as Empress, of Ansell Bros. Circuit, located in a four-block stretch midtown, a special refund plan has been launched. Through deal made with St. Louis Public Service Co., operators and streetcar and bus lines, patrons of these houses will receive one fare (a token selling at three for 35c) upon presentation of a transfer when an admission ducat is purchased. Streetcar company complains of falling revenue and this is expected to step up volume of transportation users.

### LOS ANGELES

Following the success of "Battle-ground," "Sands of Iwo Jima" and "12 O'Clock High," Warners is climbing on war pix bandwagon with reissues of "Destination Tokyo" and "God Is My Co-Pilot."

Republic is reissuing "The Flame" and "Driftwood," to take advantage of the Oscars recently won by Broderick Crawford and Dean Jagger.

### DETROIT

Successful bally for Bing Crosby over last few years by United Detroit Theatres is being continued with a "Bing Bake," slated for lobby of Michigan theatre, April 21. Cake-baking contest in lobby will coincide with the opening of Crosby's "Riding High," in which he sings novelty number "Sunshine Cake."

### BOSTON

Hy Fine, New England Theatres exec, has been appointed general chairman of industry's division in Cerebral Palsy campaign. Assisting him as co-chairmen will be Samuel Pinanski, Arthur Lockwood, Arthur Howard and Leslie Bendsley.

### DALLAS

The Rex, at Amarillo, reopened after being remodeled. It is owned by Dollison circuit.

Queen theatre, at Galveston, purchased by Galveston Theatres, Inc., Interstate subsidiary. Circuit plans extensive remodeling.

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## New York Theatres

CLIFTON WEBB JEANNE CRAIN  
MYRNA LOY in

"Cheaper by the Dozen"

20th Fox-Color by Technicolor  
On Stage-FRAN WARREN  
and Others

ROXY 7th Ave. &  
60th St.

Paramount Presents

BING CROSBY  
FRANK CAPRA'S  
RIDING-HIGH

in Person  
BILLY ECKSTINE  
HENRY YOUNGMAN  
PETE RUGOLO  
and his Orch.

PARAMOUNT Midweek Feature

RADIO CITY MUSIC HALL  
Rockefeller Center

"THE DAUGHTER OF  
ROSIE O'GRADY"

starring June Haver Gordon MacRae  
Color by TECHNICOLOR  
A Warner Bros. Picture  
Film

The Music Hall's Great Easter Stage Show



## Literati

### Chi Sun-Times' Aft. Exit

Chicago Sun-Times yesterday (10) withdrew from the afternoon field. Morning Early Bird edition will probably hit Loop stands earlier than 7 p.m. Sun and Times were consolidated Feb. 2, 1948, with most of Sun staffers getting the axe. Daily circulation of S-T is 620,000 with 690,000 Sundays.

Pink-slipped on Marshall Field daily so far are 62 Guild members, whose contract was under negotiation.

New policy is due to start Monday (17). Move leaves field open to Hearst Herald-American and Daily News. Paper has been in black for the past few months with round-the-clock run. Afternoon editions failed to pay off, though. Move is believed to further consolidate financial position.

### N. Y. Times' Apology

A most unusual journalistic instance occurred Sunday (9), when the N. Y. Times, in its Review of the Week section, apologized in a special editorial for a remark made in the same issue, in the Book Review section.

Remark was in reference to Roman Catholics, in a review by Philip Toynbee of a book by Lionel Trilling, "The Liberal Imagination," which the Times admitted "obviously should not have been made," even though it was the reviewer's opinion. Statement, which the Times found offensive, wasn't detected, it said, until after the press run of the Book Section had been completed.

### Guild Vs. Royalty Cuts

Authors' Guild has been doing some tall worrying about the spreading practice among book publishers to revise the table of royalty payments. Random House and Morrow are conspicuous exceptions in not penalizing the authors to pay the printers. Other publishers will, typically, push from 10,000 to 15,000 copies the sales point at which royalty rate goes from 10% to 12½%, and so on.

Idea that authors should take cuts is poison to the Guild because they reason writers work preponderantly on speculation, take a year or longer to produce a book upon which they are then asked to take smaller or no advances against a lowered royalty rate. All this because publishers have problems of their own with production costs, trade discounts and so on. Guild makes a point, too, that publishers have pushed the retail price of \$2.50 to \$3.75, yet still ask authors to take lesser percentages.

One area in which the Authors Guild has made much progress in the last 10 years, however, is in reducing drastically the publisher's participation share in film, radio and reprint rights.

### Scully On Saucers

Holt, seemingly possessed of a secret saucer itself, has signed Frank Scully to do a book on flying saucers. Bill Buckley hopped to Hollywood some time ago and worked out the preliminaries with the VARIETY columnist. Pact was signed last week. Inside story will be rushed to print this summer.

Scully first started writing on the subject last year and did several columns on it before the current wave broke. "Now everybody is discovering what makes them whirl."

### West Wins L. A. Newsboy 'War'

George West's one-man war against newsboys peddling papers in traffic lanes around Los Angeles ended after two years in a 14 to 0 victory before the city council. Singlehanded the Hollywood press-agent, currently unemployed, got teamsters, newsboys and other unions, the grand jury and finally Norman Chandler, owner of the Times and the Mirror, to stop sale of papers in areas where sellers were killed or maimed almost daily.

Hearst press fought the proposed ordinance, the afternoon Herald Express being particularly hostile to the changes.

L. A. had been the only big town that allowed this particular merchandise to be sold in the middle of the street. When newsboys were killed or injured, nobody was responsible. Daily News, whose editor, Manchester Boddy, is now running against Helen Gahagan Douglas for the U. S. Senate, stayed with Hearst in the fight, which won't help him much from here in.

### A Provincial Critic's Sked

A film, stage and music critic who has worn out three aisle seats and innumerable pairs of pants in

15 years of reviewing for The Capital Times, Madison, Wis., is Sterling Sorenson, Wisconsin's oldest critic-reviewer in point of continuous service. Over the years, he has spent something like 3½ years, based on a 7½-hour working day, in the seats of Madison's show houses, concert halls and auditoriums. For several years, managers of first run pix houses have set aside a special, reserved seat for Sorenson, when he reviews the films. He's worn out one set of seats in each of the three theatres since he took over the reviewing desk.

But that's not all a small community critic does. He's up at 7 a. m., to get obituaries, take stock market reports, do errands and write his daily column. Then there are stock shows, PTA meetings, etc., and sandwiching in afternoon films.

### Jules Archer's New One

Jules Archer's book on writing, "I Sell What I Write," is due via Fred Fell the end of this month. Archer, who has had five of his stories radio-adapted by other scripters, has written an original radio play, "The Innocent Murderer," which NBC just bought.

### CHATTER

Frank Whitbeck sold Reader's Digest a 1,500-word yarn titled, "I Love Elephants."

Bob Elson spending a week in Hollywood, gandering the film situation for Life and Time, mags.

Will Jones in Hollywood for three weeks to round up film and radio gossip for the Minneapolis Tribune.

Martin Werner, who formerly worked for CBS, NBC and ABC, has been appointed associate promotion director in charge of ad promotions for Charm.

The Martin and Lewis who wrote the mystery novel, "The Naked Eye," are Henriette Martin and Gita Lewis, femme scripters—not, as many believe, the comic team.

"Why Shouldn't I Sing?" by Margaret Truman, as told to Stanley Frank, due in April 22 Satevepost. Also "All-Star Hangout," by Maurice Zolotow, story of The Lambs club.

Ann Roth Morgan, formerly with the Authors League of America, the Authors Guild and the Screen Writers Guild, has joined the Robert Lewis-Gordon Molson literary agency as authors' representative.

Jo Sinclair, author of "Wasteland," has written a new novel, "My End Is My Beginning," which Whittlesey House will publish next fall. Her first play, "Long Moment," opened at Cleveland Playhouse yesterday (Tues.).

Following protests to the Irish Censorship of Publications Appeals Board the ban on the following novels—imposed because the censors said they contained matter which was "indecent or obscene"—has been revoked: "Resurrection Road," by Millie Toole; "On a Dark Night," by Anthony West, and "Icedrome," by Frank Tilsley.

Hollywood columnist Jimmy Starr quickied into New York and out after a 24-hour huddle with Fred Fell, who is publishing his "Heads You Lose," a Hollywood detective story, on May 8.

## H'wood Pix

Continued from page 1

duced quite a pile of coin for Hollywood in pre-war days and again in 1946 and 1947, before so much heat was turned on in the cold war that any evidences of Americanism were almost automatically ruled out.

### Friendly Countries

Most curious aspect of the Iron Curtain-vs.-Hollywood is the differing attitude toward Yank pix that has prevailed in the various countries. Virtually none have been shown at all in Russia itself, while Poland and Czechoslovakia until very recently have been extremely friendly and cooperative, with Hollywood product widely exhibited.

Poland and Czecho are still showing a few American-mades, as is Bulgaria, but the number has rapidly shrunk in all three countries and threatens to disappear completely when present agreements expire. Aside from Russia itself, Rumania and Hungary have been the toughest on Yank distribs. Rumania hasn't shown a Hollywood pic for three years, while the

creeping paralysis regarding U. S. product that started in Hungary a couple years ago has now reached such a point that the MPEA is closing its office there.

Soviet Intentions remain an enigma as far as the American industry is concerned. Kremlin agreed in October, 1948, to buy a minimum of 20 pix at \$50,000 each. Since then, two lists of 100 titles each have been sent and about 50 pix have been screened in Moscow. Russians maintain they can't find 20 satisfactory ones. They refuse, however, to abrogate the deal and have asked to see more samples. As a result, MPEA eastern European rep Louis Kanturek will return to Moscow in May with about 25 more prints.

### Russe Cool to Yank Pix

American industryites feel there is extremely small chance of the Russians taking any of the product. They're not certain why, however. Moscow maintains the pretense of wanting to buy. Feeling is that perhaps this is just the Russe way of keeping up with new American films.

That Moscow theatres badly need the product is obvious. Soviet studios turned out only 27 pix last year and theatres are playing practically nothing but reissues, some 15 years old, and a smattering of German and Polish product.

Kanturek will stop in Warsaw on his way to or from Moscow. He'll make an effort to renew the agreement which expires next month.

Czechs last October agreed to an extension of their three-year-old pact with MPEA. They contracted, however, for only six new pictures until the end of 1952, although there is a possibility of their taking more. At the same time they extended their license for three years on 80 pix they bought in 1946 and which have not yet been completely played off. Original 1946 deal called for payment entirely in dollars. New one provides for only part dollars, with the rest frozen.

Bulgaria is approaching within a few months the end of a three-year deal with the MPEA. Chance of renewing hinges largely on the political atmosphere. Screening prints are being sent in continually and several have been recently okayed for showing, including "Life of Zola," "Song of Love" and "Seventh Cross."

New Yugoslav deal provides for 35 films to be sent in during the one-year period starting in June. Twenty-five pix have been shipped in for the preceding 12-month period. Yugo government sent a rep, M. J. Gavrilovic, general manager of Yugoslavia Films, the state monopoly, to this country to negotiate the agreement. Irving Maas, v.p. and general manager of MPEA, represented the American companies.

Pact calls for a guarantee against a percentage, with part in dollars and part in dinars. Relationships have been friendly and Yugoslavs have been helpful in converting some of the dinars. They've also been cooperative with an MPEA rep in Belgrade who keeps an eye on the Americans' interests.

## McCarthy's European

### Swing on Pix Matters

John G. McCarthy, Motion Picture Assn. of America v.p. in charge of the international division, sails on the Queen Elizabeth tomorrow (Thursday) for six weeks in Europe. He'll confab with government officials and member company reps in Paris, Madrid, Rome, Frankfurt, Stockholm and London.

It is expected that McCarthy will wind up the Continental portion of his tour in time to join Eric Johnston, MPAA prez, and Ellis G. Arnall, Society of Independent Motion Picture Producers topper, in London in May for the session with Board of Trade prexy Harold Wilson there on renewal of the Anglo-U. S. agreement.

MPAA exec's initial stop is Paris, where he'll huddle with Roger Frogereais, president of the French Film Producers Assn., and Robert Cravenne, exec director of Superfrance Films. They will be leaving shortly for the U. S. to rep French producers on the new MPAA foreign film advisory unit.

Gerald Mayer, MPAA's Continental rep, will accompany McCarthy from Paris to Madrid and Rome. They'll discuss compensation deals for thawing frozen funds and the lifting of restrictions on Yank films.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, April 8.

There is a subversive group hiding in the hills above Hollywood which believes that the conclusions of psychiatrists are nuts because all the data is derived from nuts. They are supported in their heresies by Paula Drew, a screen actress. Seeking a divorce from her spouse, Dr. I. Altschuler, she accused the psychiatrist of trying to drive her crazy and thus add to his stockpile of case-histories. This comes under "Topophobia," which you will find under "T" in Scully's Psycho Dictionary of Hollywood:

T

**Taboo**—A ban placed on certain acts by tradition, custom or religion. The custom that a cement block holding the footprints of a new-found star must be installed in the forecourt of the Grauman's Chinese theatre between 7 and 9 p.m., and the removal of the hallowed handprint of an old silent star must not be done except between the hours of 3 and 5 a.m.

**Tabula Rosa**—A clean slate. Used by 17th century writers to indicate that a newborn babe's mind is prepared to accept anything. Continued by Hollywood scriptwriters who look on anybody under 65 as a newborn babe.

**Tactile**—Pertaining to the sense of touch. Suffered by contract players who meet layoffs at Hollywood and Vine and feel their heads ringing with something that sounds like, "Brother, can you spare a dime?"

**Talent**—A natural aptitude worthy of training in a special field, particularly applied to the arts. In Hollywood even a snake, if it can be forced by a stick to wind twice in the same direction, is hailed as having talent. Those who look for talent in such faraway places as Cairo, the Mocambo and the Cocoanut Grove are called "scouts."

**Tantrum**—A fit of temper, common in the disorders of children. A regression in adults. Considered a proof of acting ardor in Hollywood and commonly mislabeled "temperament."

**Taste**—Something some producers leave at the dining table and wouldn't be caught dead carrying into a studio.

**Tautology**—Repetition of the same word or phrase. People who keep saying "Right," "Okay," "See what I mean?," "Are you kidding," "What's to like?" or "Sure, sure," till a listener stabs them with a repeater pencil.

**Teaser**—One whose social behavior is playful to the point of annoyance. A harmless psychosis which in Hollywood has been worked up into 24 sheets and plastered all over the country on billboards to stimulate interest in a picture which otherwise would have to be brought into the theatre by pall-bearers.

**Telegraphers' Cramp**—An actual ailment of telegraph operators but a referred neurosis of Hollywood producers who will even send long telegrams to a guy across the street instead of shouting or telephoning to him. Typical of this psychosis was a telegram received by one producer from his lawyers on winning a suit. Lawyers started out by explaining that "justice had been vindicated." This so confused the producer that he immediately wired back, "Appeal!"

**Temperature Sensation**—False feeling suffered by actors on a cold day when glycerin is dropped on their cheeks to stimulate the steaming heat and sweat of a jungle.

**Terror**—An extreme emotional manifestation of fear, which, if accompanied by a shriek, makes an actress an Academy Award nominee. In "The Snake Pit" syndrome.

**Tertian Malaria**—A type of malaria occurring every other day and felt by all persons under contract in Hollywood for 30 days before an option is exercise or dropped.

**Test Age**—Method of arriving at one's mental age but in Hollywood, when dealing with starlets, a system of making sure whether they are over or under 18.

**Thanatos**—Greek god of the underworld personifying death. Author of the phrase "Drop dead." Most chronic victim of thanatophobia was Mickey Cohen, a tie salesman on Sunset Strip who was shot at so often the underworld called him "the man with the polka dot heart."

**Thermohyperalgesia**—A condition in which the application of moderate heat causes unbearable pain. Common to bookies on being ordered to get out of town.

**Thigmesthesia**—Contact of an individual with an object or body of any sort. People who play footsy under nightclub tables.

**Thymogastic Reaction**—Adolf Meyer's psychodynamic term for disorders loosely grouped as "manic depressive psychoses." Common to producers on coming out of a preview and carried away with pure elation till the next morning when they read the reviews; then they suffer from an essential after-effect depressive psychosis.

**Tic**—Spasmodic, jerky movements. A psychoneurosis that is often mistaken in Hollywood for a dance routine. Persons so affected and loaded with liqueurs are called tiqueurs, and deserve to be.

**Tied Relations**—As distinguished from free relations, tied relations are so fused with the known object as to be hard to observe. In some studios certain relations are so tied they have to be cut off separately when the big shot is aired.

**Topophobia**—Psychoneurotic fear of some particular locality, especially one where a top folly was committed: (1) Charles Einfeld, on spotting a miniature of the Arc de Triomphe at General Studios. (2) Darryl Zanuck, on seeing "Woodrow Wilson" marquee as the lower half of a double feature. (3) Jack Warner, running into Jack Benny at the Brown Derby where they cooked up "The Horn Blows at Midnight." (4) Howard Hughes, passing the shop window that first suggested to him that Jane Russell would be terrific in "The Outlaw."

**Torsion Movements**—Writhing seen in convulsive seizures. Carmen Miranda hysterically reaching for the fruit on her hat and calling the contortions a samba.

**Toxicophobia**—Morbidity anxiety about being poisoned by food, water, dust or gas. With the arrival in Hollywood of smog, this is no longer considered a symptom of morbidity but of mortality.

**Toxic Psychosis**—Mental disorder of film-cutters who once were treated for diphtheria with horse serum and subsequently forced to cut nothing but westerns until they started to neigh.

**Transference Neurosis**—A hysteria common to waning stars whose contracts have been transferred from Metro to Monogram.

**Transference Situation**—An emotional neurosis where the patient transferred from Metro to Monogram blows hot and cold in her affections and hostility toward an old love who seemingly escaped the heaven that tossed her out and is suspected of having had something to do with the transfer.

**Transvestism**—People who dress in a mode prescribed for the opposite sex. Female impersonators, and all the girls who wear jeans and shirt tails sticking out when promenading on Hollywood Boulevard.

**Traumatic Psychosis**—A mental illness often resulting from the remark, "I need you like I need a hole in the head." Persons thus dispensed with have been known to go berserk, resulting in severe head injuries for purveyors of the witticism.

**Tribadism**—Sapphism, which somehow has got into a tribe and has resulted in a flock of constant nymphs.

**Twilight State**—Disordered consciousness in which acts may be committed without subsequent memory of them. Humphrey Bogart making love to a stuffed panda in a nightclub and fighting other females for its honor.

**Type**—Psychiatrists break these into mental and physical. Three physical types: (1) pyknic, with a tendency to go fat around the trunk (the actor type), (2) esthetic, with poor muscular development (common to male leads), and (3) athletic, with well developed muscles; (those who can walk around a shower room of a gymnasium stripped to the waist); i.e. (1) Bob Hope (2) Walter Pidgeon and (3) Victor Mature.



# NO. 1 JOB: 'SELL RADIO BIG'

## Clipping Clipp's Wings

"Clipp Clipp's Wings" appears to be snowballing as pre-NAB convention keynote sentiment among a large segment of broadcasters. Big and small alike, they take the position that Roger Clipp, general manager of WFIL, Philadelphia, sold out too easily to the advertising elements who are carrying the AM torch for lower rates.

Many are adamant in their assertions that Clipp "shouldn't have done it" and that if he was motivated, as some are inclined to feel, by the headlines the cut-rate policy was bound to invite, then the notoriety was ill-gotten.

They say that a lot of broadcasters will be gunning for Clipp when the NAB Chi convention opens Sunday (16), and it could well be that the "to cut or not to cut" controversy that has the radio industry aligned against the agencies and the sponsors, will spark a convention free-for-all as the major item on the Chi agenda.

## Was It \$600,000, or Did Hooper Settle for Future Intangibles?

Failure of the networks to rush in and grab off C. E. Hooper's new auxiliary services keyed to his "shift of accent" technique, and including such "packages" as his three-city combination ratings (L.A., Frisco and the Northwest), is reportedly causing Hooper some anxiety.

The webs, already disturbed over video's inroads in major cities, aren't particularly anxious to embrace the new Hooper "thinking" on the contention that he's over-emphasizing the TV share of audience and is thus selling AM short. They cite, for example, the New York City situation, with Hooper confining his sampling to telephone homes, where there's more apt to be a video set. Thus, it's pointed out, the Hooper Manhattan rating analysis projects a 45 to 50% TV home sample, whereas a more realistic picture shows only around 25% of all homes (telephone and non-telephone) in possession of TV receivers. The webs argue they want a more accurate appraisal.

Hooper recently sold out his national and Pacific Coast rating services to A. C. Nielsen, although there appears some doubt as to the validity of reports that \$600,000 changed hands in the process.

From some sources close to the Hooper-Nielsen negotiations, it's reported that about \$25,000 cash payment was involved, the remainder being cushioned into some intangible future (consultant fees from Nielsen extending over a period of years, etc.). Since Hooper is still splurging heavily on his services, as witness his elaborate new Pocketpieces, some question whether he has fully resolved his financial dilemma.

## CBS 'This Is Your Life With Luigi'

In a further move to hypo its Tuesday night program structure, now that "Life With Luigi" has crashed the Top 20 Nielsens, CBS has wooed over Ralph Edwards' "This Is Your Life" show from NBC.

Philip Morris has renewed "Life" for next season, but at the same time served notice on NBC that it was switching to Columbia to occupy the half-hour segment following "Luigi." "Life" currently occupies a Wednesday night segment on NBC. Present cycle runs out next month.

Milton Biow is the agency.

## AM 'CORLISS' IN DOUBT, CBS GRABS TV RIGHTS

Although the future of "Corliss Archer" as a CBS radio attraction is still undetermined, with some question as to whether the combined Electric Companies will continue sponsorship of the Sunday night program after the current cycle, the network took steps last week to safeguard "Corliss" on TV.

CBS has negotiated a deal with Jimmy Saphier, who owns the property, whereby the web inherits the video rights. It's planned to put it on as summer fare.

## NO CAUSE FOR ANY 'PANIC ERA'

By GEORGE ROSEN

The radio industry, from all indications, is going through a period of self-induced hysteria. Judging from the cries and lamentations heard on all sides, plus the willingness of some broadcasters, including the networks, to acquiesce to cut-rate advertiser demands, under-the-counter sales and to convert package deals into out-and-out bundle deals, it would appear that the panic is on in earnest.

The "villain," of course, is television—the dent that TV is making in the major markets throughout the country. But apparently even the bullish outlook expressed in radio's behalf by the top spender of them all, Procter & Gamble, as exemplified in last Thursday's talk before the New York Radio Executives Club by Howard J. Morgens, veepee in charge of advertising, hasn't assuaged the broadcasters in their running-for-cover.

The patterns for radio are changing at an accelerated pace—patterns that are bringing criticism from quarters that champion a "let's-stand-up-and-fight" rebuttal rather than accepting the premise that, overnight, radio and its vast audience will disappear.

There's little doubt but that the new sales patterns are here to stay, with the networks ready to grab anything and everything in sight, regardless of the amount of coin involved. If, for example, a Poultry Institute comes in for a two-day pre-holiday program ride to make America turkey-conscious, there appears little doubt today but that the networks will accept it with open arms.

In contrast to the so-called panicky elements who, by their tactics, it's argued, are hastening radio's doom, there's a school of thought that clings to a perpetuation of "big radio." They protest the willingness of a Roger Clipp, the general manager of WFIL in Philadelphia, to accede so readily to the demands of advertisers for cheaper nighttime rates, viewing it as the opening wedge in a major campaign to bring all broadcasters into line. (That Clipp was the "hero" among the radio client fraternity at last week's meeting of the Assn. of National Advertisers at West Virginia, was apparent to the other broadcasters in attendance.)

That the drive for lower radio rates was already beginning to snowball was also apparent from the needling that CBS prexy Frank Stanton and NBC board chairman Niles Trammell were subjected to at the powwow, and in the general

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### Name-Calling

All ad firms with one name like Thompson or Ayer are amazed when their rivals take names by the pair.

Says Thompson, "One loses One's central controls With both Young and Rubicam, Benton and Bowles."

"What rot!" Y & R says, "We're just 'double-barrelled' Beware, though, of three, like D. S. and Fitzgerald."

Yet D. S. and F. says, "Three partners are fine." "And," adds Foote, Cone and B. "Beyond that, draw the line."

It's four names that bring you The trouble and woe S. S. C. & Bayles, B. B. D. & O.

Four names, though are great But watch out for a fifth Calkins, Holden & Carlock, McClintock & Smith!

—Bob Colwell SSC&B

## Networks' 'Owned-and-Operated' Stars, Like Stations, Newest Pattern; Plenty of Jockeying Now Going On

### Chuckling It All

Caught in the middle of his "indie vs. affiliate thinking" in connection with his scheduled spearheading of the Independents Day observance at the NAB Chi convention next Sunday (16), Ted Cott has finally resolved the dilemma.

Cott checks out next week as programming veepee of WNEW, N. Y., to become manager of NBC's flagship AM-TV Gotham stations—WNBC and WNBT—almost precisely to the day when scheduled to champion the cause of the indies at the Chi powwow.

Cott's decided to duck the whole thing.

The talent pattern in radio is definitely shaping itself. Anybody with a name who's worthy of his Nielsen salt and is a potential for the TV bigtime will be signed up to network exclusives. That's the new formula. Radio-TV stars of the future operating as "freelancers" will be a scarce commodity.

The revelation that NBC has initiated a "come back home" campaign in a bid to woo Jack Benny and Edgar Bergen back into the Joe McConnell-Niles Trammell three-chimes identification has precipitated a renewed emphasis on the "network exclusives," giving the webs the same status as the major film companies with their "to have and to hold" roster of stars. Henceforth, a sponsor jockeying for a personality will dicker with the web rather than the star or his agent.

The trend toward exclusivities actually started rolling last year when CBS pacted Amos 'n' Andy. Similarly, Bill Paley and his Columbia braintrusts wrapped up Bing Crosby, Burns & Allen and Al Jolson, latter on a short-term basis. Arthur Godfrey can only circle the CBS kilocycles.

There's a specific CBS tie-in with Bergen on his Coca-Cola sponsorship, but it's of the same flexible variety that permits NBC to move in on Benny. (While Paley bought up Benny's Amusement Enterprises Corp., giving the web an exclusive grip on his auxiliary talent, such as writers, etc., Benny himself, it's understood, is under contract to American Tobacco and is in a position to dicker.)

The NBC vs. CBS jockeying has become intensified. Bob Hope is still "uncommitted" and while NBC reopened negotiations with the comic this week and feels confident

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## N.Y. Stencil For NBC's Hollywood 3-Way Operation

Hollywood, April 11.

Shaping its operation to correspond with the New York pattern, Charles Denny, NBC executive veepee, last week completed reorganization of the Hollywood personnel. Three divisions were partitioned off, all responsible to Sidney Strotz, western division y.p., but working with New York department heads.

Tom McCray, head of network program operations, reports to Denny through Strotz; Tom McFadden, as manager of KSNB, reports to James Gaines, head of owned and operated stations, through Strotz; Norman Blackburn, manager of TV net operations, reporting to Pat Weaver, TV head, through Strotz. Denny said Hal Bock, replaced as KSNB manager, would be given another important assignment with the network.

Denny said he talked to many of the comedy stars who defected to CBS and that a few of them "would like to come back home."

## CBS Boosting Its Comedy Talent With Summer Buildup of Lesser Names

CBS has set in motion plans to project a flock of "supporting luminaries" into major comic roles with their own shows this summer. Three of them are scheduled for back-to-back showcasing on Monday nights as replacements for the 9 to 10 "Lux Radio Theatre" and the 10:30 "My Friend Irma" show.

Male talent getting the Columbia buildup include Steve Allen, a so-called "standup" comedian who has been groomed for the bigtime on the Pacific Coast Network; Hal March (ex-Sweeney & March); Gall Gordon, who plays the male lead opposite Eve Arden on "Our Miss Brooks"; and Bill Goodwin, the announcer.

In essence, CBS is following the technique of "spreading the talent" by building potential stars out of supporting players on existing comedy stanzas, the formula which spiraled Phil Harris, Dennis Day, et al., into their own commercial segments.

Gordon goes into a new situation comedy called "Grammy's Green Acres," which will likely fill in for the first half-hour of the vacating "Lux Radio Theatre." The March and Goodman shows are also being blueprinted as Monday back-to-back attractions.

Steve Allen has been sold to Colgate as the Sunday replacement for "Our Miss Brooks."

## Pack Seen Choice Vice WNEW's Cott

Dick Pack, publicity-promotion-exploitation chief at WNEW, N. Y., looks set to inherit Ted Cott's mantle as the station's program director, despite the fact that Bernice Judis, station manager, has been besieged with bids for the post, including applications from some of the key program men in radio. Cott resigned from the indie station last week to become manager of WNBC and WNBT, the NBC flagship stations in New York.

Likely choice of Pack is predicated on the conviction that his tenure as publicity director has paid off with major accolades accorded to WNEW over the past three years in terms of awards, trade and lay recognition, etc., and that a similar application of his imaginative talents makes him a natural successor for the program spot. Pack, too, has figured in some of the station's major productions.

## ROSENMAN, WCAU SALES VEEPEE, BOWING OUT

Philadelphia, April 11. Alex Rosenman, v.p. in charge of sales for the WCAU stations, has announced his resignation effective May 1.

Oldest employee in point of service, Rosenman joined WCAU in January, 1927, as a member of sales staff. He was made commercial manager in 1940 and elected vice-president in 1946.

Donald W. Thornburgh, president, accepted Rosenman's resignation with regret and said no plans have been made for a successor.

## Sheppard Bill to Curb Web 'Excesses'

### Getting Indies, Affiliates Support

Spurred by their economic pinch, some affiliated stations and indies are getting behind the new Sheppard bill (H. R. 7310), which is directed at helping them by curbing certain network practices. Measure, which comes up for a Congressional committee hearing this month, will be ballyhooed by its proponents at the NAB convention next week.

Key aims of Rep. Harry R. Sheppard's (D., Cal.) bill are: (1) to change the Communications Act of 1934 so that the FCC can regulate the nets directly; (2) amend FCC rules to permit shows to be rebroadcast on stations other than those of the originating web; and (3) make it a penal offense for a network to coerce an advertising agency.

According to the bill's backers, the Communications Act of '34 doesn't give FCC regulatory powers over the webs. Consequently, the so-called network regulations are phrased to make it illegal for a station to affiliate with a chain that engages in certain practices. Thus, when the FCC was miffed at NBC-TV's original setup for its "Saturday Night Revue," it placed WPTZ, Philly, and WTMJ, Milwaukee, on temporary licenses, but took no direct action against the web itself. Similarly, if a web airs a blue telecast it would place the affiliates' licenses in jeopardy, even though they have no knowledge of the program's content, Sheppard feels. Bill would lessen regulation for the stations and place responsibility in the networks' laps, its sponsors claim.

Sheppard cites "numerous complaints" that chains force affiliates to cancel local public service or commercial shows for network airers, with the affiliates threatened

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## BAB Gets Army Assurance

### Of Continued Monies To Be Spent on Air Programs

Broadcast Advertising Bureau last week scored a victory for the industry in reaching an agreement that squelches recent reports that the Army and Air Force recruiting services would halt their spending in radio. Following a meeting with BAB representatives, an Army spokesman stated the official policy that radio will get "the same fair consideration in the allocation of funds as any other media."

Following meetings that took place over several months, the statement puts down in black-and-white an agreement that the recruiting services will adopt a new budgetary accounting procedure redounding to radio's benefit. Previously, coin spent for commercial broadcasts was lumped together with money spent on production of the thousands of programs and spots which are aired cuff by the broadcasters.

The old practice, in effect, meant that talent and production costs of the cuff airers came out of the radio allocation. In short, the broadcasters were not only contributing time but losing the money that was put into producing the gratis shows.

Additionally, the agreement formalized the recruiting services practice of putting into radio 50% of the coin allocated to field armies for recruiting advertising. The field armies spend about 20% of the recruiting ad budget, while the larger national budget is handled by Grant agency. Latter was also represented at the Army-BAB confabs.

## BRISTOL, TRAMMELL SET FOR 'MR. D.A.' HOOPLA

Special on-the-air hoopla is being planned for the April 19 broadcast of "Mr. District Attorney" to mark the 10th annl of the Bristol-Myers-sponsored Wednesday night NBC show.

Both Lee Bristol, prez of B-M, and Niles Trammell, NBC board chairman, will do "guest shots" on the show, and writer-producer Ed Byron will feature a dramatization of the recent New York case involving the parents who starved their child to death.

## Schroeder to WOOD

Pittsburgh, April 11.

Willard Schroeder has resigned as director of radio and television for Ketchum, MacLeod & Grove agency here to become sales manager of WOOD in Battle Creek, Mich., owned by Harry Bitner, former publisher of Hearst's Pittsburgh Sun-Telegraph.

Schroeder is being replaced by Lansing B. Linquist, field producer of War Department's radio show, "The Army Hour," during World War II.

## Chisox Airing Setup Muddled

Chicago, April 11.

Radio and TV men here are going around in circles trying to keep up with the latest developments arising from the AM and video rights for the Chicago White Sox. With opening day just a week away, picture is still unsettled.

On the radio side, WJJD's g.m. Art Harre, with exclusive AM rights, is wrestling with problem of airing night games. And the tele picture was further clouded last week with a dark horse, WENR-TV, claiming exclusive rights for 34 Sox day games.

Last year daytimer WJJD farmed out road night games to WIND, with home night games being carried by WFMF, sister FMer. Although arrangements have been completed with WIND again this year for away games, heavy functional music schedule on WFMF is expected to prevent that outlet from carrying home games. First home night game isn't until the middle of May, so Harre expects not too much difficulty in tying up another FM station in the interval. Meanwhile, WJOL, Joliet, is reported dickering with Harre to air Sox night games in that area.

Entry of WENR-TV into the tele picture came as something of a surprise, as WGN-TV, which telecast Sox games exclusively last year, and WBBK have been unsuccessfully trying to peddle the games for the past several weeks. WENR-TV package for 34 weekday games including July 4 and Labor Day is reported to be about \$2,000 per game.

## Heavy Emphasis on TV, for 1st Time, Scheduled for Ohio State U. Meet

Columbus, April 11.

Ohio State U.'s Institute for Education by Radio scheduled here May 4-7 is putting heavy emphasis on television. Dr. I. Keith Tyler, its director, said Saturday (8), in the first revelation of what is to come on the program of the annual conference. Television was recognized only briefly and belatedly at the Institute two years ago, and last year got a scheduled look-in during the sessions.

One general session will be devoted entirely to a discussion of TV, Tyler said, besides being considered in two other general sessions tentatively titled "Do We Need a New Policy for Radio and TV?" and "Educational Administrators Look at Radio and TV." In addition, he said, many of the work-study groups and special interest meetings will give equal emphasis to both media.

Two special telecasts by WBNS-TV, the Columbus Dispatch station here, will be incorporated into the sessions. "Columbus Town Meeting," which will originate from the Institute conference rooms, will be televised Sunday, May 7. Saturday evening the story of anesthesia, as presented by the Illinois Medical Society, will be televised by WBNS-TV from the In-

## Pitt Ripley Finds Orch At Hotel, Airing Network Yet Not Heard Locally

Pittsburgh, April 11.

Although Abbey Albert's orch, which opened an indefinite engagement at William Penn Hotel's Terrace Room last Monday (3), has two network shots weekly over NBC, his program isn't carried locally despite the fact that the band's playing right here on the scene. Web airs him coast-to-coast every Wednesday and Thursday morning at 12:30 a.m. direct from the Terrace Room, although the show bypasses KDKA, local NBC outlet, and one of the major links in the hookup.

That's because KDKA has the Midnites Club every morning from 12 to 1, a platter-spinning program by Bill Brant and very popular locally, and can't cut the Albert music in on it. Recently Mindy Carson played a date at the Carousel and got KDKA to put her three-times weekly show on tape and run it 15 minutes after it goes out over the network. Station was unable to take her regular session at 11:15 since it has a local sports program in that slot.

Albert wasn't so fortunate, however, since KDKA goes off the air at 1 o'clock, and since his program is on a half-hour before that, it couldn't be taped and run later the same night.

## STATION REPS ELECT KNODEL CHI PREXY

Chicago, April 11.

William Knodel, of Avery-Knodel, has been elected chairman of the Chicago council of the National Assn. of Radio Station Representatives.

Directors who participated in the vote included Knodel, John Stebbins, of Bolling Co.; and C. E. Peterson, Branham Co. Knodel has set up a program committee, headed by George Clark of the John E. Pearson Co., to arrange for speakers for a series of meetings.

## WPWA Knocks Off Comm's For 'Cancer Crusade Day'

Chester, Pa., April 11.

WPWA, Chester, will cancel all commercial commitments Saturday (15) to stage a "Cancer Crusade Day," a dawn-to-dusk program to take telephone pledges for the cancer appeal in Delaware County.

Last year, WPWA dedicated a similar marathon program to the cancer appeal, and succeeded in raising half the county's quota before the door-to-door solicitation got under way. Staffers, ordinarily off that day, will help out and contribute their services.

## Appeals Court to Decide Whether 2d Ala. Station Causes Service Decline

Washington, April 11.

The little county seat town of Cullman, Ala. (population 7,000), where people take their politics seriously, has provided the U. S. Court of Appeals here with a juicy legal morsel to chew. The Court has been asked to decide whether the public should be protected against degraded program service, anticipated by the division of limited advertising revenue, resulting from a second radio station being established in a community.

Rose, meanwhile, is scouting for another name to emcee the stanza and WOR is peddling it around the agencies. Alier would go five times weekly from 11:30 p.m. to 2 a.m.

## AFRA's Stake In M'waukee Radio

Milwaukee, April 11.

American Federation of Radio Artists is making its first entry into the Milwaukee radio scene with bargaining recognition from three stations and an NLRB consent election scheduled at the fourth. WMIL and WEMP voluntarily recognized AFRA and contract negotiations will get under way next week. WISN has agreed to a representation election later in the month.

Negotiations with WMAM began yesterday (10). Station management recognized the union after a meeting March 31 with AFRA members and Labor Disputes Committee of Milwaukee Federated Trades Council. AFRA withdrew, without prejudice, unfair labor charges filed against the company, when recognition was granted. Two announcers which the union claimed were fired for joining AFRA were reinstated. Prior to the meeting with the Disputes Committee, the six staff announcers voted to strike unless the company granted recognition.

Negotiations will be conducted by Ed Schlesinger, national AFRA field representative. Ray Jones, central region director, assisted in the recognition drive.

AFRA's Cleveland Huddles

Cleveland, April 11.

One contract is in and another under discussion as AFRA here opens AM talks for the coming year.

Agreed is the WHK contract with AFRA reporting the station, granting starting announcers a weekly wage hike of \$7.50 to \$57.50. Also, WHK cut back by six months, to three-and-one-half years, period before announcer can reach maximum \$72.50. AFRA reports station also raised talent fees \$2.50 to \$9 and \$4.50 to \$13.50 on half-hour and one-hour commercial shows, respectively. A transcription fee boost for multiple commercials within the hour was upped from \$5 to \$11.

Now being discussed is contract with WERE. AFRA and Ray T. Miller, station representative and labor attorney, agreed to talks this week. AFRA recently won NLRB right to represent eight staffers. Union local is also given right to call strike.

## RADIO GUILD IN BID FOR CBS MEDIATION

Radio Guild, union of white collarites, on Friday (7) asked for mediation of its dispute with CBS. RG, which won an NLRB election, claims that CBS is trying to undermine its position by refusing to grant demands such as arbitration of dismissals, notification on hiring, union security, etc.

Union has been plugging a "don't buy" campaign directed at CBS sponsors, using pickets and postcards. New York United Labor Committee is supporting the RG fight.

WDOK'S 30G STOCK TRANSFER

Cleveland, April 11.

Frederick Wolf has asked the FCC for permission to sell 300 shares of stock in WDOK to R. Morris Pierce for \$30,000.

Pierce, formerly chief engineer of WGAR, and official in the Richards' KMPC-WJR-WGAR chain, is president of the outlet that'll soon go on the air here. Wolf will retain 300 shares of stock.

## UAW for Second Time Asks WWJ License Hearing Due To Ban on Chrysler Talk

Detroit, April 11.

Holding of immediate hearings on license renewal for WWJ was demanded of the FCC for the second time last week by Emil Mazey, secretary-treasurer of the United Automobile Workers (CIO).

His union still is being denied the opportunity to discuss the Chrysler strike issues on the air because of WWJ's attitude, Mazey said in a telegram to Wayne Coy, FCC chairman.

The union last January offered to buy time from WWJ to tell its side of the issues in the three-month strike. The station ruled that it would provide free air time, providing it was used jointly by the union and by Chrysler. The auto firm refused to participate and WWJ refused to provide time or sell it to the union.

Mazey's telegram to Coy stated: "The failure of the FCC to take prompt action on WWJ's denial to the UAW (CIO) of time on air to discuss issues in the Chrysler strike, is permitting WWJ to flout the Commission's decision of June 1, 1949 with impunity."

"Further delay will result in the success of WWJ's attempt to throttle discussion of a most important public issue. The Commission's obligation to protect the public interest requires immediate action in line with our earlier letter and telegram."

## EARL WILSON'S SKED CUES SWITCH TO WJZ

Earl Wilson, N. Y. Post syndicated columnist, has transferred from WINS, N. Y., to WJZ, Gotham key of ABC, in order to cut down on the airer's interference with his regular work schedule. He'll be heard Monday, Wednesday and Saturdays from 9:30-10 p.m., starting April 17, instead of the 11 p.m. hour-long show he's been doing cross-the-board for WINS. Stint, which originates from Monte's in the Belmont-Plaza hotel, will be taped. Tele-King Corp. continues to pick up the tab.

Wilson, who leaves June 12 for a two-month tour of Europe, will pen a book, "Outside the Iron Curtain," which Doubleday will publish.



# 'RESPONSIBILITY': NAB THEME

## FM Stations Seen Stabilized at 700; Music-as-You-Ride Issue Still Hot

Washington, April 11.

With some 200 authorizations or licenses surrendered, the 1950 NAB convention finds FM stations more or less stabilized at around 700, as new applications offset current cancellations.

As of yesterday (10), FCC had authorized 759 FM stations, 710 of which are now on the air. In addition, there are 37 applications pending, about half of which are in hearing and about one-fourth expected to receive authorizations in the next few months.

Rate of withdrawals from FM has been slowing down, according to FCC figures, and the number of applications has also been declining.

Principal issue concerning FM, aside from its general economic status, is the Transit Radio-Muzak question before the Commission and its possible effect on the future of music-as-you-ride. Consensus is that nothing will be done to upset the TR apple cart. Only possible basis on which hearings might be ordered, it's understood, is the use of superonic signals to boost the FM commercials in buses and trolleys. It's doubted, however, that this would constitute a sufficient basis for instituting proceedings.

There have been rumors for some time that the Commission has been tossing back and forth a proposal to set a cutoff date at some future time for terminating the AM band and requiring broadcasters to use FM only. Such a procedure, some FM'ers believe, is the only effective way to get action on the FM front.

However, the whole question is regarded as more or less academic. Except for the automobile and Transit Radio audiences, few persons in broadcast circles believe that many AM and FM stations will be able to survive more than five years. By that time, according to the most conservative estimates, there will be 30,000,000 TV sets in use. How radio can compete against such an audience is something nobody has figured out.

## SSC&B Gain In Hahn Cig Upping?

With Paul M. Hahn, veepee of American Tobacco Co., moving into the presidency to succeed Vincent Riggio, who becomes chairman of the board, the trade this week was speculating on the favorable position in which the move places Sullivan, Stauffer, Colwell & Bayles agency in the eventual inheritance of the Lucky Strike business. Latter account is now held by BBD&O agency, which copped it from Foote, Cone & Belding about three years ago.

It's no secret that Don Stauffer, one of the operating heads of SSC&B, and Hahn have had a close association dating back to Stauffer's days at Ruthrauff & Ryan, and accounting for SSC&B being already in possession of the Pall Mall end of the American Tobacco biz. Not generally known is the fact that Stauffer, in his R&R days, was largely responsible for bringing Jack Benny into the American Tobacco fold when the comic checked off the General Foods payroll.

Those close to Hahn say that, as a particularly efficient operator, his regime should be characterized by a shrewdness in radio-TV buying.

## Fire Destroys KICD

Spencer, Ia., April 11.

Station KICD, 250-watt Mutual outlet, was destroyed by fire Sunday (9).

Loss was estimated at between \$60,000 and \$75,000 by Ben B. Sanders, station owner.

## VIDEO TO HOG THE SPOTLIGHT

Chicago, April 11.

Television is the big show as the National Assn. of Broadcasters begins its 28th annual convention tomorrow (12) at the Stevens hotel here. Both in the engineering sessions (April 12-15) and the management agenda, beginning next Sunday, the 1950 convention for the first time gives TV the leading role in NAB affairs.

With the accent on video, the 1950 conclave also puts the broadcaster definitely in show business. Inclusion of a top motion picture personality (Hal Roach) on the agenda, another first in NAB conventions, gives recognition to closer tie-in of radio with films and theatre. Notable also is attention given to theatre video and TV motion picture film in formulating engineering program.

Coincident with emphasis on video, NAB is taking a forward step in making theme of convention "The American Broadcaster's Responsibility in the World Today." Significant in carrying out this theme is the presence of A. Frank Reel, executive secretary of American Federation of Radio Artists, and Daniel W. Tracy, veepee of the International Brotherhood of Electrical Workers, on a labor-management panel. It is the first time heads of these organizations have been invited to sit around the table at a NAB powwow.

"Responsibility" theme is carried out in agenda in sessions devoted to world affairs, industry, audience, government, world economics and agriculture. High level of subject matter is also reflected in choice of speakers, which include Carlos Romulos, president of the UN General Assembly; Herman W. Steinkraus, veepee of the U. S. Chamber of Commerce; Paul G. Hoffman, Administrator of ECA; H. E. Babcock, former chairman, Board of Trustees, Cornell U., and FCC Chairman Wayne Coy.

### Film Angle with Roach

Highlighting television sessions at final day of convention, April 19, is a panel on the subject, "The Show's the Thing," with talks by

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## Ride FCC on Transit

Washington, April 11.

FCC today (Tues.) was put on the spot on the transit radio issue by a petition from two local lawyers to hold up renewal of WWDC-FM's license until a hearing is held. Station is now on temporary license as a result of its recent purchase of WOL's facilities.

Attorneys Franklin S. Pollack and Guy Martin having been leading the opposition to transit radio and filed a petition two months ago challenging the music-as-you-ride service's legality. They assert that buscasting is not "broadcasting" within the meaning of the meaning of the Commission's stipulations and, because of its specialized programming, that the service violates the FCC rules. The two lawyers request appointment of a public counsel in the case, a step that has rarely, if ever, been taken by the Commission.

## Maizlish Near Deal for Buy Of KFWB in H'wood

Hollywood, April 11.

Harry Maizlish, manager of KFWB for the past 14 years and with Warners nearly quarter of a century, was negotiating last week for purchase of KFWB. Price is said to be \$350,000, with Maizlish reported \$250,000 away. He is reported to have promoted \$100,000 in local financing and Serge Semenenko, the Boston banker, is helping him raise the remainder. Maizlish is a native of Boston.

Understood that Maizlish will move the station off the Warners Sunset boulevard lot to the grounds of the Ambassador hotel if he is successful in swinging the deal.

Warners' sale of the station, now in its 25th year, is in line with its policy to liquidate all properties not directly associated with film production. Maizlish would be forced to move off the WB lot if the site is sold to CBS for its TV operation.

## Pitt AFRA Reinstates Kerns; Gabber Cleared Of Pro-Commie Charge

Pittsburgh, April 11.

Charles M. Kerns, Jr., freelance radio scripter, producer and broadcaster, was reinstated by local chapter of AFRA last week when he told Board he was not a Communist Party member. Kerns had been suspended last month by radio union, pending a hearing on whether his activities were detrimental to the welfare of AFRA, after testimony before the House Un-American Activities Committee that he belonged to the CP.

Summoned to a special hearing by the local, Kerns denied the testimony of Matt Cvetic, former FBI undercover man, that he was a Communist and Board voted to reinstate him after it could find nothing in his record, activities and publicity on the matter detrimental to AFRA. Cvetic had testified under oath at a public hearing before the House Committee that Kerns, Progressive Party candidate for mayor in Pittsburgh in 1949, was a Communist.

Kerns had been broadcasting nightly over WMCK in McKeesport on the program of the United Electrical Workers until the Cvetic charges were made.

## P&G's 'Bundle' Deal for WOR

Another evidence of package deals being blown up into "bundle deals" (i.e., Ford's multiple one-shots, General Mills' NBC summer schedule, etc.), is the projected WOR (N.Y.)-Procter & Gamble negotiations.

P&G wants a nighttime package of six half-hours weekly in which spots for the soap outfit's various products would be skeddled. Deal, which is still pending, entails coordination among P&G's agencies, Benton & Bowles, Dancer-Fitzgerald-Sample, Compton and Pedlar & Ryan.

Stanzas being considered, including "Kate Smith Hour," "Philo Vance," "Ciseco Kid," "Damon Runyon Story" and "Guy Lombardo Show" are staggered at different times to get a wider audience.

## Phil Carlin's Setup

Phil Carlin, former program veepee of Mutual, is setting up his own operation, with emphasis on the servicing of agencies with ideas and programs, both AM and TV. In addition he'll handle some selected properties and personalities and will enter the syndication field.

Idea behind the new Carlin enterprise is to bring into play his many years' identification with the network program picture (NBC, Mutual, etc.), to help spark newcomers into the AM-TV field.

Carlin has opened offices in the RKO Bldg., N. Y.

## CBS Scorecard on Summer Subs Settles Into Favorable Pattern

### REC Nominates

Robert Saudek, ABC public affairs veepee, was nominated last week for prexy of the New York Radio Executives Club, to succeed CBS' John Karol. Others tabbed by the nominating committee are Ralph Weil, of WOV, for veepee; Lew Avery, of Avery-Knodel, for treasurer; and Claude Barriere, secretary. April 27 is deadline for further nominations.

Next meeting will be the annual Peabody Awards luncheon on May 4. Because of the NAB convention no meeting will be held on April 20.

## Wheaties Pour Summer Energy Into NBC's Till

It was CBS vs. NBC in the bid for General Mills' sponsorship of practically every sustaining show in sight through the summer months (one of the most unique deals in radio annals), with NBC winning out last week in the final showdown. Both networks were anxious to grab off the biz, since it meant taking them off the sustaining hook during the dog days of radio.

Actually, however, not too much coin is involved. CBS pitched up 52 nighttime half-hours for a total time-and-talent package price of \$600,000. NBC copped the billings with its offer of 65 half-hour segments plus shows on a deal said to involve about the same amount of coin.

General Mills starts its sponsorship May 1 and carries through until Sept. 7, with the heaviest concentration during July and August cued to GM's merchandising campaign on its Wheaties cereal.

(In previous years company channeled its summer coin into local baseball pickups and this year is again reprising its inaugural baseball kickoff CBS show starring Bing Crosby.)

Significant aspect of General Mills' round-robin buy of NBC's sustaining roster is that it crystallizes the new "sell-anything-at-any-price" concept adopted by the webs and radio in general, as evidenced also by Ford Motor Co.'s month-to-month piecemeal purchases of network sustainers since the first of the year.

## AFRA Settles Its Coast Dispute on 'Arrow' Show Repeats, With Coin Win

Hollywood, April 11.

AFRA settled its dispute with Mutual, Don Lee and McCann-Erickson ad agency regarding repeat fees for radio performances on delayed broadcasts of the "Straight Arrow" program, accepting payment of 50c. on the dollar for all performers involved through Feb. 7, 1950, full scale for all delayed broadcasts following that date. Total came to \$6,051.50, with AFRA hailing it as a "signal victory" in that it has received "written recognition of principle of payment of repeat fee for use of off-the-line recordings."

Dispute arose when agency and network refused to pay AFRAites the repeat fee for "Arrow," which goes out of here directly to the east. Program, however, is recorded as it leaves Don Lee, and played back here at a more desirable time. AFRA had claimed 104 members had a total of \$12,103 due in repeat fees to Feb. 7, with \$1,040.25 since then.

The CBS summertime hiatus-replacement scorecard has practically resolved itself. It shapes up thusly:

The Columbia programming department's hot weather replacement headache becomes chiefly a Monday problem, with everything from 8:30 p.m. on falling into the "hiatus" columns, requiring the web to build replacement shows. Arthur Godfrey's "Talent Scouts," both AM and TV (8:30), sponsored by Lipton Tea, goes off for eight weeks. (Godfrey's cross-the-board daytime spread stays put, although there will be a summer sub, probably Robert Q. Lewis, for Godfrey.)

Lever Bros. also takes an eight-week hiatus on the 60-minute "Lux Radio Theatre" (9 to 10 p.m.), and Lever is also passing up "My Friend Irma" (10-10:30). Camel cigarettes, occupying the 10:30-11 segment with the Bob Hawk show, also takes a hiatus.

Other sponsors availing themselves of the hiatus clause include Procter & Gamble, on its Thursday night "FBI in Peace and War"; Auto-Lite on "Suspense," and General Foods, with "My Favorite Husband."

Colgate's "Our Miss Brooks" goes off for 13 weeks, but CBS has sold the client a house-built comedy show featuring Steve Allen as the summer replacement. Lucky Strike's Jack Benny goes off for 17 weeks, with the ciggie company buying Guy Lombardo as replacement. Groucho Marx takes a 13-week layoff, with the client, DeSoto-Plymouth, buying "Pays To Be Ignorant" as the fillin attraction. Bing Crosby also exits for 17 weeks and Chesterfield is currently shopping around for a replacement show.

Lever Bros., sponsor of the Amos & Andy show, is expected to again pick up "Call the Police" as the summer filler. Ruthrauff & Ryan, agency on the account, currently mulling the situation.

Edgar Bergen goes off for Coca-Cola, with the latter scheduling a musical filler, probably an MCA package starring Dorothy Shay.

## Reinsch Going Into Ryan's KFI Spot?

Hollywood, April 11.

With Bill Ryan, general manager of KFI, Hollywood, reportedly set to get the nod at the upcoming NAB convention in Chi as the NAB's No. 2 man, with title of general manager, it's understood that Leonard Reinsch is in the favored spot to take over Ryan's KFI reins.

Reinsch oversees the radio-television operations for the Cox interests, and was close to the Administration as White House radio adviser. However, his exit from the Cox multiple-operation setup wouldn't come as a surprise to his friends, who say he's been anxious to embrace a more lucrative post.

If Reinsch goes to KFI, it would involve him in a two-network allegiance, in view of the situation currently shaping up whereby CBS looks all set to buy KFI's TV operation in lieu of its present KTTV, while KFI's AM adjunct is, of course, in the NBC columns.

## Royal Stirs Cleve.

Cleveland, April 11.

John F. Royal's one-day flack visit to town to hypo the Arturo Toscanini-NBC Symphony Orchestra May 21 concert has kicked up results.

Already, as a result of the NBC's vice-president's stop, stanza has shifted from 4,200-seater Music Hall to 9,000-seater Public Auditorium. Commissioner of Auditorium, Paul Hurd, says he plans to provide extra seats to meet demand for ducats.

# CBS-TV Has Man-Size Job Lining Up Suitable Summer Subs in a Hurry

CBS-TV's programming execs will be involved in a race against time during the next few weeks—trying to line up suitable summer replacements for the top-heavy schedule of shows planning a summer hiatus. Latest count reveals at least 10 of the web's highest rated taking it on the lam for a four to eight-week vacation, with the first ones pulling out at the end of June. Program chiefs frankly conceded this week that they are "way behind" in building or finding the shows to take over.

Among the programs tentatively slated for a layoff are two of the top 10 rated programs now on the air—"Talent Scouts" and "Toast of the Town," although CBS is still toying with the idea of retaining "Toast" on a sustaining basis during the six weeks that the Lincoln-Mercury dealers relinquish their sponsorship. If "Toast" bows off, CBS will also lose its potent one-two Sunday night punch, since General Electric has indicated its intention of dropping the high-budgeted "Fred Waring Show" from June 18 to Sept. 24.

Vacationing programs otherwise are spread fairly evenly through the week. Exiting from the Monday lineup during the dog-days will be "Silver Theatre" and "Goldbergs," in addition to "Talent Scouts." Anklings the Tuesday roster are Ed Wynn and "Suspense," while Wednesday and Thursday, from present indications, will remain intact. "Ford Theatre," "Man Against Crime" and "People's Platform" are tentatively slated to lay off Friday nights, while the "Ken Murray Show" will abandon its Saturday night slot from July 1 to Sept. 30.

On the basis of present returns from bankrollers, however, CBS will retain several other top-raters through the summer. Westinghouse will probably keep "Studio One" and Chesterfield is expected to stay put with the Wednesday night "Godfrey and Friends" show. Web also will probably retain "Candid Camera" (Mondays), the new "Toni Twin Time" (Wednesdays), "Show Goes On" and Alan Young (Thursdays), "Mama" (Fridays) and "This Is Show Business" (Sundays). In addition, it will have its Tuesday night wrestling and Wednesday night boxing.

As far as the replacements go, the web's programming department is now prepping a string of house packages to try out during the summer in the hopes that they might catch the eye of a potential sponsor for the fall season. Because of recent program shifts, however, CBS has already thrown into the breach such new house-developed shows as the Alan Young stanza, "What's My Line," etc.

## 'Beulah' Video Films to Roll

Ethel Waters deal has been finalized for her to star in "Beulah" as the video counterpart to Hattie McDaniels' current AM version. Dancer, Fitzgerald & Sample, agency on the Procter & Gamble account, is set to roll with the audition film April 15. If P & G okays the teevied audition, show will preem on the ABC web about Oct. 1.

Program will be filmed, rather than done live, and will be shot in New York for the duration of the run of Miss Waters' legiter, "Member of the Wedding." Then the film origination will shift to the Coast. P & G meanwhile will stay put on the radio version from the Coast.

## AYER SHOPPING FOR ILKA REPLACEMENT?

Harriet Hubbard Ayer division of Lever Bros. is shopping around the TV marts for a new show, which would indicate that the client is ready to call it quits on the Wednesday night Ilka Chase show on CBS video, at the termination of its 13-week cycle.

Federal agency, which handles the Ayer account, isn't too happy with the show's results.

## Sun. 8 to 9 in Lead

More people watch television from 8 to 9 p.m. Sundays than any other hour of the week, according to a breakdown of the latest Hooper network video ratings compiled by the NBC research division. Figures show an average of 78% of all sets tuned in during that hour in the average of 22 key market areas which the Hooper organization surveys. Runnerup is the 9 to 10 slot Sundays, with a 75.7% sets-in-use figure, while the average Monday through Friday total for 8 to 9 takes third place with a 74.

Figures, divided separately into the Monday-Friday, Saturday and Sunday listings, reveal a tremendous jump throughout the week from the 7 to 8 o'clock period to the following hour. Saturday night 9 to 10 slot points up the available Saturday night TV audience, the sets-in-use figure emerging as 60%, despite the fact the ratings do not include NBC-TV's new high-rated "Saturday Night Revue."

## Bankrollers Stay For Summer; NBC Seeking Fillers

NBC television is finding the majority of its top-spending advertisers willing to remain on the air through the summer if the web can offer the same time discount in talent and production costs that it has made in time charges. Web's TV programming department, as a result, is working overtime this month in an effort to come up with such low-cost packages.

To date, five bankrollers have packed to retain their present shows, taking advantage of the 35% discount in rates being offered by NBC for the summer. These include "Kraft TV Theatre," Gulf Oil ("We, the People"), Camels ("News Caravan"), Old Gold ("Amateur Hour") and Pall Mall ("Big Story"), plus Emerson, which picks up sponsorship of "Clock" starting April 21. List of those who have indicated they will maintain their present time slots with lower-budgeted programs, however, is much longer.

Included are Procter & Gamble, now sponsoring "Fireside Theatre"; Texaco, which now has "Star Theatre"; American Tobacco, seeking a replacement for its "Lucky Strike Theatre"; Philco, for "Philco Playhouse"; Chevrolet, for "Tele-Theatre"; Ford, for the Kay Kyser show, and Sealtest, which now bankrolls "Kukla, Fran and Ollie" once a week. On the basis of such returns to date, NBC execs claim they will be in a much better position sponsor-wise than they were during the summer of 1949.

## WTCN, Mpls., Nixes Finals Of Basketball Tourney

Minneapolis, April 11. Although the first of the final Minneapolis Lakers-Syracuse game for the world's basketball championship is already a sellout and capacity crowds also are assured for whatever contests are needed here, it has been announced there'll be no televising of the clashes.

All of the Lakers' home games and all playoff games here to date have been televised by WTCN. No reason has been given for the decision not to TV the finals.

## Snub Pollard Cavorts Again on Telepix Series

Hollywood, April 11. Ken Productions is rolling a series of 13 telepix starring Snub Pollard. Pix will be 15-minuters and brought in for \$1,500 per film. Kay Bryan will act as foil for Pollard throughout the series. Films are being written and produced by Ken Krippene and directed by Lou Sweeney. Film will roll entire series on spec.

## Macy's Into Video —Via Own Station

Growing interest of department stores in video is pointed up by Macy's launching of a twice-weekly half-hour stanza on its own tele station, WOR-TV, N. Y. "It Pays To Be Thrifty" will be seen Wednesdays and Fridays at 12:30 p.m., starting Friday (14), and marks WOR-TV's entry into daytime programming (aside from its "Tele Fax News"). Macy's has been out of radio for several years.

Vic Ratner, who moved last year from CBS to the ad-promotion veepeeship at Macy's has been conducting research in department store tele for some time. Store has built a special video studio on the eighth floor.

Stanza, conducted by femme commentator Barbara Welles, will consist of interviews with celebs and the store's buyers and comparison shoppers. Aired was placed through Grey agency.

McCreery's recently picked up a show on WABD and Arnold Constable backed a one-shot over WJZ-TV, on which its buyers were interviewed. Lord & Taylor bankrolled a cycle of "Fashions on Parade" over WJZ-TV last year.

## Snafu on Terms Nixes Deal for Block Pickup Of Robert Q. Lewis Tab

Deal for Block Co. (Ammi-dent) to pick up the tab for a new once-weekly, quarter-hour show starring Robert Q. Lewis, was called off suddenly last week when the client and CBS agreed to disagree on terms.

Ammi-dent dentrifice makers were all set to ride with Lewis on Friday nights in the 7:45 to 8 p.m. niche, with likelihood of extending the stanza into a 15-minute Monday night pickup. But the company was adamant in holding out for a firm 52-week guarantee on the time. CBS thought it the better part of wisdom not to invite such a longterm commitment, since it breaks up a half-hour segment and would prevent a possible 30-minute sale in the fall.

## 2 NEW PIX PROGRAMS ON WPIX TO WOP SPONSORS

In a move designed to open up more lucrative spot availabilities, the N. Y. Daily News' WPIX this week teed off two new film programs, both of which will be open to participating sponsors. One of the new shows, titled "Triple Feature Theatre," revives the triple billing technique, which many nabe flimeries instituted as a cut-rate system during the depression era.

Station plans to expand into the late evening hours Mondays, Wednesdays and Fridays, with its "Night Owl Feature," which will tee off at 11:15 p.m. Actor Frank Albertson and his wife, Grace, serve as "program hosts" for the series, introducing the sponsors' products. Already inked for the first participating round are House of Myers, Shop-By Mail and American Limoge China. Show started Monday night (10).

Each of the films in the "Triple Feature" program will also be intermissioned for spots. They're on Sunday nights, with the first one starting to roll at 7:45 p.m.

## CBS-TV Summer Hiatus Picture

Following are the list of CBS-TV sponsored programs tentatively planning a summer hiatus, with the approximate dates of their vacations:

| Program  | Sponsor                | Hiatus Date      |
|--|------------------------|------------------|
| Toast of the Town (may be retained as sustainer) | Lincoln-Mercury        | July 30-Sept. 17 |
| Fred Waring Show                                 | General Electric       | June 18-Sept. 24 |
| Silver Theatre                                   | International Sterling | July 10-Aug. 28  |
| Talent Scouts                                    | Lipton's Tea           | July 3-Aug. 21   |
| Goldbergs  | Gen. Foods             | July 3-Aug. 21   |
| Ed Wynn  | Camels                 | July 8-Sept. 30  |
| Suspense   | Auto-Lite              | July 4-Aug. 22   |
| Man Against Crime                                | Camels                 | June 30-Sept. 22 |
| Ford Theatre                                     | Ford                   | July 21-Sept. 22 |
| People's Platform                                | Household Finance      | July 7-Aug. 25   |
| Ken Murray Show                                  | Anheuser-Busch         | July 1-Sept. 30  |

## Chi Educator Derides School Surveys, Claiming Samples Are Too Skimpy

Chicago, April 11. The Chi Television Council by coincidence last week was told by George Jennings, Chi Board of Education radio and TV director, that "solid" educators are putting little stock in current surveys purporting to show effects of TV viewing upon school kids' grades, just as local dailies were giving a big play to a video survey in a Chi prep school.

Survey taken among 500 pupils at South Shore High School claimed that tele watching has caused an average 19% decline in grades of junior pupils and a decrease of 8½% for sophomores. Pupils in both grades said they watched TV an average of 19 hours a week. The survey was conducted by members of the recently organized video class set up at the school.

Jennings, referring to this and other surveys, told members of the TV Council that samples were too small and too many other factors enter in for educators to give much credence to the validity of such surveys. He said the present concern over video's effect upon school grades reminded him of the same situation that occurred when radio was getting started. "Radio and TV are such easy whipping boys for do-gooders," he said, pointing out that the problem of excessive viewing by youngsters is the parents' responsibility.

The educator told tele men they need an effective spokesman ("and not the NAB") to interpret the industry to the public.

## SDG Scores On KTLA's TV Move

Hollywood, April 11. In a surprise move, KTLA staff directors dropped membership cards in Radio and Television Directors Guild and moved en masse into Screen Directors Guild ranks. Move brings entire staffs of two vidstations into SDG ranks, KTTV staff having joined previously.

Directors made move primarily because station belongs to Paramount, meggers feeling SDG in much stronger position to plead their cause than RTDG would be. Feeling expressed at latter guild might have difficulty being recognized by Paramount. SDG will not negotiate for directors until such time as KTLA staff requests help.

## ABC in Sales Reshuffle Pacts Friendly, Salmon

Continuing its sales reshuffle, ABC this week signed Edwin S. Friendly, Jr., for its TV sales staff, and moved up Earl Salmon to sales manager of WJZ and WJZ-TV, its New York keys.

Salmon, who has been with ABC since '44, was previously with Headley-Reed and Joseph Hershey McGillvra station reps, and for the past two years has been eastern sales manager of ABC spot sales.

Friendly, now radio-television director for Al Paul Lefton, will join the web April 24. Before joining that agency he was with BBD&O for two and a half years. Naming of his successor at Lefton will be held up until the agency's Gotham manager, Bob Herts, returns from a Florida trip.

## Hooper's 4-Web Average Television Ratings

|        | Sponsored Programs |      |      |      |      |
|--------|--------------------|------|------|------|------|
|        | Oct.               | Nov. | Dec. | Jan. |      |
| NBC    | 27.8               | 23.8 | 24.3 | 27.2 | 26.6 |
| CBS    | 22.9               | 21.4 | 22.8 | 21.0 | 20.7 |
| ABC    | 21.1               | 19.6 | 21.0 | 20.0 | 18.5 |
| DuMont | 20.2               | 18.7 | 17.8 | 14.7 | 15.0 |



# FCC STILL LIKES CBS COLOR TELE

## Aggravating the 'Cold War'

"Philco Television Playhouse" presentation of Ludwig Bemelmans' "Dirty Eddie" last Sunday (9) on NBC-TV, had significant pix-video overtones that, over and above the show's entertainment quotient, were seen reflecting the "no holds barred" two-way rivalry between Hollywood on the one hand and the network video brain-trusters on the other.

"Dirty Eddie" threw away the kid gloves. Seldom has the pix industry been held up to such out-and-out ridicule and scorn as in the Philco version of the Bemelmans saga. In effect, it was TV responding to the pix moguls' frequently reprised "don't-mention-video-in-my-presence" attitude of late. It took no cognizance of the fact that inevitably the pix and video industries may have to lie in the same electronic pastures. It was as though TV was telling off the film industry "we're the ones who are in the saddle, boys."

The caricature of the toptight Hollywood studio head, lacking any of the subtle sophisticated nuances of the Bemelmans text, was reduced to the physical contours of a polo-playing Darryl Zanuck. Unfortunately for both this Philco version and TV in general, the Bemelmans adaptation was exaggerated beyond the point of credibility, making everybody connected with the pix industry a flock of morons. It was the kind of program that only provides Hollywood with fresh ammunition. *Rose.*

## Video Now Moving More and More Into Radio's Daytime Stronghold

Television unintentionally is beginning to hit radio where it hurts the most. With a move on in AM to stress daytime programming because of TV's inroads on the nighttime audiences, TV is swinging right into the daytime pattern at full speed. While afternoon video has yet to prove that it can out-draw radio's soap operas, disk jockeys, etc., trade observers are eyeing TV's daytime swing as a major trend which can react to the detriment of radio.

Latest of the key city video stations to take the daytime plunge is the N. Y. Daily News' WPIX. Outlet is planning to launch a three-hour afternoon spread about May 1, probably starting at 2 o'clock Monday through Saturday. Ted Steele has been tentatively set as emcee of the show and, although the title and exact format have not been finalized, it will probably comprise sports results, fashion demonstrations, guest interviews, etc.

NBC's N. Y. flagship, WNBC, has already announced the start of its new daytime strip for May 2, teeing off from 9:30 a.m. until about 1 p.m. as a prelude to going straight through the afternoon next fall. DuMont has been feeding full day-

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## CBS to Accent Drama Sat. Nite

Now that CBS-TV's "Ed Wynn Show" has been moved out of Saturday night, the web is planning to bring in a program as different as possible from NBC-TV's "Saturday Night Revue." Replacement is an hour-long series of dramatic shows with the accent on melodrama, which will feature a different cast and story each week. Titled "The Trap," the new house package is scheduled to take over the Saturday night 9 to 10 slot April 29.

CBS reportedly thought one of the reasons the Wynn show couldn't hold up under the NBC

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## WDTV SNARES CLIENT FOR 1ST LIVE SHOW

Pittsburgh, April 11. First contract for any live TV show over WDTV here has just been signed by Wilkens Jewelry Co. Program is to be the "Wilkens Amateur Hour," now in its 14th year on radio. Video version is to begin in September and will hold down present time slot on the air, 6 to 7 Sunday evenings, and will be simulcast over WCAE, which now carries the tyro entertainment.

"Amateur Hour" is to be televised before an audience from new WDTV studios in Chamber of Commerce Bldg., expected to be completed in few months.

## DECISION SEEN BY SUMMER

By JACK LEVY

Washington, April 11.

Evidence that the FCC will decide affirmatively for color television by summer, with the CBS system getting the greenlight, is snowballing as the current hearings enter their final phases.

The Commission is driving hard to break down manufacturers' resistance to any changes in production patterns which will upset the status quo. Industry witnesses are being subjected to long and grueling cross-examination to smash stubborn insistence on the compatible system of RCA, which the agency is not disposed to buy because of various problems which have been raised as to its readiness, its performance and cost.

Questioning by Chairman Wayne Coy, backed up by Commissioners Robert Jones and Frieda Hennock,

### —If CBS Wins

Washington, April 11.

FCC Counsel Harry Plotkin today (Tues.) asked for either David Sarnoff, RCA board chairman, or Frank Folsom, RCA prexy, to appear at hearings Monday (17) to answer questions on RCA's plans in the event of a decision favoring CBS color. RCA lawyers said one of the RCA toppers would appear without the issuing of a subpoena.

Demand for the brass' appearance followed day-long cross-examination of manufacturing representatives on their plans if CBS' tint system gets the nod. Plotkin asked for Sarnoff's or Folsom's attendance after he failed to get the info from Dr. Elmer W. Engstrom, v.p. in charge of RCA labs. Latter was asked whether RCA would put in adapters at the factory to make sets compatible for CBS color if the system were adopted effective June 1. He asked for similar data if all transmissions are standardized for CBS color effective Jan. 1, '51.

of witnesses during the last few days, is pointing more and more toward stopping any further production of black and white sets which will not be compatible for CBS color transmissions. The agency is almost begging manufacturers to build in adapters which have been designed for this purpose so that the number of sets which will require adaptation or conversion can be held down to the 5-6,000,000 now in use. So far, all such pleas have fallen on deaf ears, with the industry dreading the implication that the Commission is seriously considering CBS color. It's obvious by now the manufacturers will fight to the end for compatibility and will have no

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## NABET's Slowdown Costs NBC 50G as 'LS Theatre' Cancels Out

### Credit Due?

Screen credit linking Sylvester L. (Pat) Weaver to the creation of the NBC Tuesday night TV show, "Mr. Omm," which preemed last week, has occasioned some bafflement in video circles. As the network's top TV administrator, it's felt, Weaver, in taking screen credit as "executive producer," is putting himself in competition with his own staff of producers.

Program was conceived by Weaver, and general critical consensus was in favor. Nonetheless, taking a production screen credit, it's argued, is analogous to prexy Joe McConnell or board chairman Niles Trammell giving themselves air credit for something they've "administrated."

Forced cancellation of Robert Montgomery's "Lucky Strike Theatre" Monday night (10) because of a squabble between NBC-TV and its technicians union, cost the web about \$50,000.

The cast, since it rehearsed for the program through Monday afternoon, was paid in full and NBC was also forced to rebate a percentage of the time charges to the sponsor. Squabble was settled late Monday night, but too late to permit the show to go on.

Formal announcement released by NBC following the cancellation described the reason as being a "misunderstanding which involved the procedure for issuance of instructions to technical personnel in the NBC video studios." Spokesmen for the National Assn. of Broadcast Engineers and Technicians, who claimed the situation had been boiling for over a year, declared the showdown which caused the cancellation was instituted because of encroachment by the production supervisors on the engineers.

Production technique, followed by most webs and local TV stations, calls for the producer or director on a show to transmit his directions to a technical director, who in turn transmits them to the floor crew, including cameramen, mike men, lighters, etc. According to NABET, NBC producers were attempting to eliminate the t.d.s. by calling instructions directly to the floor. Union, as a result, instituted the slowdown by taking the instructions literally. Thus, during rehearsals on the Montgomery program, if a cameraman was ordered to dolly in for a closeup, he would continue the dolly past the actors and through to the back of the stage, unless the producer told him exactly where to stop.

Union and the network finally got together Monday night on a definition of the duties of the lighting engineers, which was accepted by the crew members. That agreement was to have set a pattern for settlement of the entire dispute yesterday (Tues.), with the union anticipating no further trouble. Dispute arose during negotiations

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## 'Sat. Nite Revue' Slashing Price; 3 New Sponsors

NBC television this week is reported slashing its prices to the core on its expensive "Saturday Night Revue" in an effort to get off the sustaining hook as much as possible before the show's summer hiatus starts. Web as a result sold three more half-hours of the show and expects to be sold out by this weekend.

Former asking price of \$13,000 per half-hour for the program was pared to a reported \$6,000 per half-hour segment of the Jack Carter show from Chicago and \$7,500 for the same time period for the "Shows of Shows" originating in N. Y.

New bankrollers include Magnavox, which packed for the 9 to 9:30 segment; Tide, picking up the tab on the 10 to 10:30 portion, and Spideil, which will sponsor the second half-hour only of the Carter show for three weeks starting May 6 and then take the entire hour from Chi for an additional three weeks. That means the Carter program, aired from 8 to 9 p.m., will remain on the air three weeks after the scheduled hiatus date of May 20.

While the slashed prices mean potential bankrollers will now be able to buy a full half-hour for little more than the \$6,020 originally quoted for a one-minute spot on the program, NBC will hold to those prices only for the duration of the current season. Web plans to offer the show in the fall on either the half-hour basis or the system of rotating spots originally set up.

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## 'Luigi' as TVer Mulled for Fall

Chicago, April 11. "Life With Luigi," currently CBS' Tuesday night kingpin, is slated for tele treatment, probably next fall, Cy Howard, creator and producer of show, disclosed here last week. In town on a stopover enroute to Milwaukee from where "Luigi" was aired last night (11), Howard huddled with H. Leslie Atlass, CBS central division veepee, to discuss plans for video version. J. Carrol Naish, show's star here with producer, said he had no film contracts to prevent him from going into TV and he has purposely kept freelance pic status with tele version of show in mind.

Video stint will be done in Hollywood, probably on film, and likely for Wm. Wrigley Co. sponsor of radio version. AM show will continue regardless of final tele plans.

### Mpls. Symph on TV

Minneapolis, April 11. A regular Minneapolis Symphony orchestra concert, that at the Nortrop Auditorium next Sunday afternoon (16), will be televised for the first time.

The TV, over WTCN, will be a kickoff event for the annual guaranty fund campaign, seeking \$195,000 for orchestra's operations next season.

TV will last 76 minutes, including the regular 10-minute intermission when the camera will range backstage and possibly through the audience.

## CBS Takeover Of KFI-TV Is Likely By End of Week

Hollywood, April 11.

Outright purchase of KFI-TV by CBS is expected to be finalized before the end of the week. Negotiations in progress for some months, as reported exclusively in DAILY VARIETY, are being concluded with contracts drawn up for change of ownership. Frank Stanton, CBS prexy, slipped in quietly over the weekend. He and Howard Meighan, net's Hollywood veepee, huddled with Earle C. Anthony, owner of the tele station, on the final wrapup.

Understood that the Los Angeles Times, which owns 51% of KTTV in partnership with CBS, would buy the net's interest for complete control of station. CBS is said to have been unhappy with KTTV arrangements since the Times moved in its own crew to operate station. Newspaper's action stemmed from DAILY VARIETY report that CBS was trying to strike a deal for the takeover of KFI-TV.

Intimates say Bill Paley never

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## TV's Late-Nite Comm'l Shift

Television is moving commercially into late evening programming, where radio could never succeed in treading.

One of the largest single time purchases in radio-TV annals was set this week when Anchor-Hocking Glass Co. bought the 11 p.m. to midnight slot on NBC-TV Monday through Friday. Outfit had ordered time on some 15 stations for a starter, for which it will spend about \$1,500,000 in time costs alone on a firm 52-week contract. Figure may be boosted to \$4,000,000 for the first year, depending on how many stations are signed. Weintraub agency handles the account.

Deal is believed especially significant in that it underlines TV's success in selling time after 11 p.m., something which radio could

never accomplish on a regular basis. Weintraub, before setting the deal, undertook an extensive survey of TV viewers, which showed a large number willing to keep their sets tuned in late at night if there are good programs to watch. Initial efforts in opening up the late evening hours have previously been made by NBC, CBS and local stations in all parts of the country.

NBC, for example, aired an experimental series of four hour-long dramas last fall from 11 to midnight, titled "City at Midnight." CBS now has the Faye Emerson show at 11 p.m. Mondays and "Rendezvous" at the same hour on Thursdays and also airs its "Blues by Bargy" program after 11 p.m. on certain nights. N. Y. Daily News' WPIX this week initiated a three times weekly series of late

feature films, titled "Night Owl Feature," in which it is selling participating spots.

Show to be aired by Anchor-Hocking has not been selected but it will be packaged by NBC and is expected to be an intimate-type revue starting later this month. Glass firm is handling the series in cooperation with local breweries in all parts of the country in an effort to promote its "one-way" beer bottles against the mounting competition of beer-can manufacturers. Outfit has optioned the 11 to midnight period on Saturdays and Sundays also on NBC, hoping to pick up that time once it gets the cross-the-board series rolling.

Anchor-Hocking, last represented on radio with the "Casey, Crime Photographer" show, will be making its first stab at video with the late evening offering.



## TONI TWIN TIME

With Jack Lemmon, emcee; Jane Harvey, Sonny Sparks, Jim Kirkwood & Lee Goodman, John Kriza & Ruth Ann Koesun  
 Writer-Producer: Sherman Marks  
 30 Mins., Wed., 9 p.m.

TONI

(Foots, Coné & Belding)

"Toni Twin Time," which is being aired over 31 CBS and indie outlets on alternate weeks, is a pleasant variety session showcasing young talent. Program has little originality in format, sticking to the standard vaudeo pattern of unrelated acts separated by a curtain and introed by an emcee. There's a generally fresh atmosphere on the show, however, that's created by the zestful performances of the various acts. That helps plenty to carry sessions even if some of the talent delivered in a minor key.

On the preem, Jane Harvey and the Honeydreamers were standout. Miss Harvey, with the assets of unusual pipes and looks that register on the TV screen, delivered a finely stylized version of "Come Rain or Come Shine" and joined with the Honeydreamers mixed quintet on a solid production of "Night and Day." The Honeydreamers also scored with a cute rendition of "New York, New York."

Comedy-singer Sonny Sparks was spotted in a takeoff on "Babalu" that showed promise of developing into something funnier but flattened towards the finish. Jim Kirkwood and Lee Goodman, who have their own show on WOR-TV, dished up some more of their zany type of juvenile humor in a couple of sketches, while John Kriza and Ruth Ann Koesun handled a ballet sequence in good form. Jack Lemmon, in the emcee role, is a personable youngster who occasionally makes the mistake of trying some forced gags.

Plugs for the Toni product, based on the twin theme, are slugged over effectively in both live and filmed form. *Herm.*

## HOLLYWOOD TELEVISION

## THEATRE

With Jane Darwell, Francis Lederer, Lyle Talbot, Helen Parrish, Michael Whalen, Anne Nagel, Edwin Schallert, Ralph Freud

Producer-director: Robert Raisen

60 Mins., Wed., 9:30 p.m.

KTTV-CBS, Hollywood

For a local station to toss \$3,000 into the hopper for a dramatic show would almost rate a Ripley panel were it not that hopes are high for a kine sale in the east should the series be continued. That's playing luck the hard way, what with client aversion to off-tube recordings. Film is out of the question because of its high cost and locally it hasn't a chance to be sold unless the Times-CBS wants to go on the hook for most of the outlay.

As window dressing for the station it achieves its high purpose even though the takeoff wasn't as auspicious as the intermish conversation piece between Edwin Schallert, drama ed of The Times, and Ralph Freud, head of UCLA's drama department, supposed. The cast of picture names, years removed from the marquee, strove valiantly to give dramatic verve and substance to Ibsen's "The Doll's House" but the creaky story about woman's emancipation can hardly qualify for the new medium. It lacked movement, motivation and sufficient voltage to hold an audience for a full hour.

Choice of the vehicle was made because several members of what is hoped to be a repertory company had played it on the stage. That cut down rehearsal time and put less of a strain on the direction, which was bumpy. Technically and production-wise it measured up to the best that's been around on the live circuit but it was no match for some of the kiddied dramas filling the home sets.

To take up the waits engaged in, Schallert and Freud engaged in playgoer repartee, which would have served its purpose better had the conversation been more spirited and the principals less shy and unsure of themselves. It was a touch borrowed from the Met-opera broadcasts but setsiders must have looked at each other to see who would be the first say, "I wonder what's on the other stations?" The slow drag is fatal to TV.

Producer was guilty of a grievous error that cost part of the audience when a 20-minute delay was encountered at the start due to mechanical trouble. Navy a mention was made of it and a kiddied symphony filled. Series will be resumed in three weeks if the public reaction warrants a continuance. *Helm.*

## THE TRIUMPHANT HOUR

With Sara Allgood, Don Ameche, Ann Blyth, Jerry Colonna, Dionne Quintuplets, Morton Halsey, Jimmy Gleason, Jack Haley, Ruth Hussey, Ann Jolly, Fibber McGee & Molly, Pat O'Brien, Jane Wyatt, Basil Tellow, Raymond Burr, Jean Bates, others

Producer: Rev. Patrick Peyton

Director: Frank McDonald

Writer: James Roche

60 Mins.; Sun. (9), 2 p.m.

Sustaining

NBC-TV, CBS-TV, ABC-TV, DuMont

"The Triumphant Hour" represents an ambitious project for a religious special event broadcast, but one that did not realize fully all the objectives it set for itself. It was a visually impressive depiction of the events in the life of Christ and His Mother, Mary, which are commemorated during the Easter Season. And it also brought home the message of the Family Rosary Crusade, that prayer can strengthen the family circle, that "the family that prays together stays together."

It started with part of the Easter services in church and then portrayed "The Resurrection," "The Ascension," "The Descent of the Holy Ghost upon the Apostles" and "The Assumption of the Blessed Virgin, Mary, and her Coronation," cutting between these dramatic portions to the church services, hymn singers and families from the film colony and the Dionne Quintuplets saying the Rosary.

Scenes in church were well lensed, including shots of pious stars, stained glass windows and the church spire. Dramatized segments were handled on a large scale, but were more in the nature of a filmed tableau and could have caught more of the power of the New Testament story. Interestingly, the "NBC Theatre" version of "The Nazarene" (aired at the same time on AM) packed more of an emotional punch, possibly because of its less literal interpretation of the Biblical figures plus the lack of visual images permitting the hearer's imagination freer rein. Father Patrick Peyton, who produced "Triumphant Hour," is the producer of Mutual's effective dramatic series, "Family Theatre."

Acting by Basil Tellow as the Savior, Raymond Burr as St. Peter and Jean Bates as Mary Magdalene was restrained and distinguished, but the production could have used more active camera work to achieve a more dynamic quality. Program was filmed in the Jerry Fairbanks Studios in Hollywood, with the multi-cam process. It allowed for effects and changes of scene which would be difficult to get in most live studios. Picture quality, as it came over the tele screen, lacked the contrast of a live show. *Bril.*

## TELEVISION WOMEN'S CLUB

With Mary Proctor; Dorcas Campbell, guest, others

Producer: Margaret Wahl

Director: Bob Wahl

30 Mins.; Wed. 3 p.m.

PROCTOR ELECTRIC CO.

WCAU-TV, Phila.

This new show launched under the auspices of the Pennsylvania Federation of Women's Clubs, with the New Jersey and Delaware state federations cooperating, is aimed at upping the level of daytime video fare and handing the women something less frothy than soap opera. Backing by women's club federations delivers an audience potential of more than 300,000 club members.

The show features speakers along cultural, economic, literary and civic lines in the kind of program for which these organizations strive all year around. Plan permits the clubs of various counties throughout the area to act as host each week, with the representative chairman presiding. A permanent TV chairman introduces the main speaker.

Program caught featured femme banker Dorcas Campbell, of New York, who based her talk on "Women and Their Money." Miss Campbell was poised and obviously at ease before the cameras. She accused the women of being "prisoners of finance" and urged them to free themselves through adult education, intelligent reading of the financial news and analysis of individual needs.

Talk was solid, with plenty of informational meat as well as tips for the girls about where to go for guidance on money matters. Success of program leans heavily on ability of guest of the day; but use of visual aids—cartoons and pictures, wherever possible—helped vary the interview format.

Mrs. Gustav Ketterer, w.k. local clubwoman, wielded the gavel in capable ladies clubs style. Mrs. (Continued on page 36)

## BROADWAYS OF THE WORLD

With Art Ford, guests

15 Mins.; Wed., 7:15 p.m.

Writer: Gene Shalit

Producer: Raymond Specter

Sustaining

ABC-TV, from New York

Just back from a six-country swing of the Continent, Art Ford, who does some specialized platter spinning on WNEV (and prior to this entry premed a WPIX video showcase) is now doing a three-times-a-week, 15-minute commentary before the ABC cameras. The accent, naturally, is on the show biz facets of a Rome-Paris-London holiday, seasoned with some Broadway-Hollywood morsels, and it would be wiser for Ford to eschew the politico-economic sphere of reportage that seems out of place.

As TV gossip gabbers go, Ford is about on a par with the majority of them. The wonder is that the networks and stations continually perpetuate such static-like telecasts, which are completely devoid of any animation or visual assists.

The projection of a commentator who merely sits and reads from a paper, no matter how telegraphic he is, becomes downright silly after a while, for here is something that's strictly in radio's domain and should remain there. After several years, TV has still to come up with a news format (be it of the gossip or serious gab variety) that's visually generic to the medium.

As the first of a guest series, Ford interviewed the Hotel Astor's Robert Christenberry, who heads the Broadway Assn., on famous show people who have passed through the Astor portals. It was on the dullish side. *Rose.*

## McARTHUR GANG

With Sheila John Daly, guests

Director: Barry McKinley

30 Mins.; Mon., 9 p.m.

McARTHUR MOTOR SALES

WGN-TV, Chicago

(W. S. Kirkland)

This friendly half-hour ably demonstrates what can be done on video on a small budget, a reasonable amount of preparation and an efficient mistress of ceremonies. Although this is Sheila John Daly's first regular tele stint, she handles the amateur variety talent used on show with easy poise. Finished product emerges as good family viewing.

Talent comes from ranks of local high school kids, on show viewed (3) they did their bits with a pleasant lack of self-consciousness. Show was well-balanced with vocal and instrumental numbers, with a Poe recitation for the middle segment, and closing with a punchy boy-and-girl duet of "My One and Only, Highland Fling." Camera work was alert throughout, frequently moving in for good close-ups.

Perhaps a reduction in number of acts (there were seven on this show), or slight cutting of each to allow for a less hurried exit, would have given added impact to kids' stunts. As show keeps to relaxed vein, hard-driving live commercials read by offstage announcer during film strips jarred the mood. *Dave.*

## BOB WHITE'S DEADLINE

## DRAMAS

With White, Geraldine Kay; Anne Jeffreys, guests

Producer: Ted Mills

30 Mins.; Thurs., 8 p. m.

Sustaining

NBC-TV, from Chicago

With an open half-hour to fill Thursday nights now that "Black Robe" has exited, NBC-TV brought in a simple, inexpensive and dull show from its Chicago studios on a one-shot trial basis last week (6). Program would find it tough going as a daytime entry in the local market only, which is where it should have been slotted. As a network show in prime evening time, the answer to the test is no.

Format of the show is an interesting one, although a similar idea has been executed better by WOR-TV, N. Y. Bob White and Geraldine Kay, a team of competent, professional actors, are read a phrase, which they have never heard before, then get two minutes to map out an ad lib dramatic vignette incorporating it. Stories they came up with on the show bore signs of imagination but, apparently more concerned with the story than with their thesping, only once did they do full justice to their improvisation.

Show was played against a minimum of scenery, utilizing for the most part a Grecian setting which has been seen on "Garroway at Large." Anne Jeffreys, now appearing in the road company of "Kiss Me, Kate" in Chi, had little to do as a guest. *Sid.*

## Tele Follow-Up Comment

Ted Mack's "Original Amateur Hour" on NBC-TV continues as one of the better talent-finding stanzas on video. Primary reason is the Major Bowes organization's ability to come up with competent non-pro performers. On Tuesday (4) show had an attractive young coloratura soprano, Phyllis Arick, who clicked with an operatic number, and Charles Davis, a pleasant-voiced Hawaiian who put over "This Nearly Was Mine." Latter is a student at the Juilliard School of Music, which contributed a few well-polished contestants to the airer. Among the other acts were the usual sort of home-grown performer — gal whistler, toe-tapper, violinist, rural-type instrumental trios, etc. — but more carefully screened than on most other offerings in this genre. And the fact that the neophytes' turns were kept brief also helps.

Camera work was good and a factor in lending a professional aspect to the show. Mack is pleasant in his role, but in a few spots slipped into a condescending attitude, which may result from his attempt to keep the proceedings moving at a rapid pace. Dennis James handles the Old Golds commercials adeptly and the dancing cigaret pack, also used on ABC-TV's "Stop The Music," provides an attractive live trademark.

Ed Wynn bowed in on his new CBS-TV time slot Tuesday night (4) with one of the better programs in his series, which should give him a headstart in corraling that rating which has so far eluded him. (Because of the overwhelming competition of NBC-TV's "Saturday Night Revue," CBS has shifted the Wynn show from its former Saturday at 9 period to Tuesdays at 9 in the 14 eastern and midwestern cities where to was bucking the NBC spread.) With Iona Massey on hand for songs and cheesecake and Joe E. Brown and William Frawley sharing in the comedies, the show was marred mainly only by an occasional fuzzy quality in the kinescope.

Wynn and Brown spent most of the first half of the program kidding video itself, which has formed the basis of several of Wynn's gags since he premed on the medium. But it was funny and that's what counts. Best of this type of stuff was Wynn's invention to prepare feature pictures for TV—aging them in the wood in a dust-filled barrel. Brown turned in a fine solo bit with his w.k. pantomime of a baseball pitcher, although it might have been paced just a little too slowly for top effect in TV. Frawley scored in what was virtually a walk-on, as a hotdog vendor in the ballpark, and Miss Massey, garbed at one spot in shorts and a T-shirt, impressed both with her looks and voice.

Wynn's writing stable comprising Hal Kanter, Seaman Jacobs and Leo Solomon, contributed a couple of funny skits and the program was well-produced by Harlan Thompson and directed by Ralph Levy.

For a show with little action, not much of a story by modern standards and a blockade of Scotch burrs to overcome, James M. Barrie's "Little Minister" emerged as a comparatively affable affair via CBS-TV's "Ford Theatre" Friday night (7). While it dragged to a halt in spots, the hour-long drama had a certain charm about it that made for easy viewing, with the religious overtones fitting in nicely with the Easter spirit. Responsible for what success it enjoyed was the good work of a top cast under the capable direction of Marc Daniels and the usual Ford production mountings set up by Winston O'Keefe.

Designer Sam Leve constructed one of video's first miniature sets to place the yarn in its right locale, that of the small Scottish village in which the story is set, and Daniels and O'Keefe made good use of its for the most part. But, either bitten with Scotch thrift or overcome with the success of a good thing, they treated it like a new toy, bringing it into play wherever possible in the script. As a result, the initial impact as the camera panned over the miniature to dissolve into the action was negated the next few times the simulated set was seen. Leve's lifelike backgrounds conveyed neatly the mood and atmosphere of the story.

Former Metro star Tom Drake made his eastern TV bow in the title role and did a fine job, even making the rolling Scotch dialog sound authentic. Frances Reid was attractive and appealing as

Lady Barbara and Ian Keith scored in a lesser role as her nobleman father. George Mathews topped a large supporting cast as Rob Dow, the erstwhile drunkard whom the minister reformed. Withal, it was an amiable show, despite its slow pace and dated story.

Maybe Milton Berle should guest on Ed Sullivan's "Toast of the Town" (CBS) show more often. Teaming with Ken Murray and Robert Q. Lewis Sunday night (9) as a sub for Sullivan, whose father died last week, Berle turned in one of his best performances of the current season, recapturing much of the spark he showed when his own "Texaco Star Theatre" first bowed in. Apparently less pressured than on his own program, Berle even made his old gags sound good. His opening monolog was exceptionally well-paced.

Murray fared best in some sharp give-and-take patter with Berle, afterwards confining his work to taking over as conductor of the Notre Dame Glee Club. Latter hit was not too impressive. Lewis, as the youngest of the trio, found himself on a terrific spot in trying to follow the two more experienced comics but still made out well. His gags were funny and the final song-and-dance routine with the chorus was neatly projected. Henny Youngman also guested on the show but did little more than a walk-on in one of Lewis' numbers.

Surrounding talent was spotty. Ballerina Kathryn Lee impressed with some fine terping in the opening spot and Romain and Babette featured intricate balancing feats. Glee Club ran through a repertoire of ND tunes, into which film clips of the late Knute Rockne were interspersed. Captain Shaw presented an okay act with a bright monkey, but Duke Dorell, as a comic violinist, fared better with his music than his comedy.

Everybody in DuMont's "Cavalcade of Stars" was pounding the turf hard Saturday (8) but the entry didn't pay off well. For one thing the staging was stale and emcee Jerry Lester's material included a number of tricks and gags that, intentionally or otherwise, didn't come off. Lester is a savvy and ingratiating comic, but without fresh scripting his turn suffers, particularly when pitted against the strong "NBC Saturday Revue." However, he had a fairly strong lineup of guests: Kyle MacDonnell, late of "Touch and Go" on Broadway, clicked with a sweet and timely version of "Easter Parade" and followed with "If I Knew You Were Coming," latter not the best selection for her. Trick of having her as a store window mannikin come to life was appealing, but she would have registered more strongly with the help of other production devices.

Jerry Wayne varied his singing routine with a nostalgic reprise of a song-and-dance number with straw hat and cane. Bert Wheeler did a variation of his laugh-gelling vocalizing turn (which he once did with Paul Douglas), working with Wayne and Lester. The show's high-spot was a re-creation of an old Columbia Wheel burlesque skit, "Flip Your Lid," in which the four principals took part, involving invisible vases, invisible gals and an invisible, gun-toting husband. Those old turns still pack a comic wallop.

Virginia Lee put across an amusing acro routine, doing some complicated gymnastics with her small partner planted in the audience, the laughs deriving from his embarrassment at being tossed around by the Amazon. Toy and Wing, in a terp number titled "Kicking the Gong Around," didn't ring any bells.

NBC-TV's "Saturday Night Revue" came up with its first clincher last week (8). Hour-long Jack Carter show from Chicago, which had been showing steady improvement during the last several weeks, deteriorated into just another vaudeo performance and the "Show of Shows" hour-and-a-half from N. Y. seemed tired and pedestrian. Inside reasons for the quality slump can be offered but, to the average viewer, it just wasn't a good show.

Basically, with the show tentatively set for a summer hiatus starting May 20, it looks as though NBC might be easing off on its budget going into the home stretch. Acts, especially in the Chi portion, were not up to par, and the production mountings showed signs of tighter purse-strings. As far as the N. Y. end was concerned, pro- (Continued on page 36)



# STARLIT TIME

With Bill Williams, Bibi Osterwald, Sandra Lee, Sam Steen, Reggie Beane, Minnie Jo Curtis, Gordon Dilworth, Sylvia Meredith's Puppets, Phil Hanna, Holly Harris, Roberto & Alicia, Elaine Stritch, Cy Coleman Trio  
 Director: Dick Rose  
 Producer: Bob Loewl  
 120 Mins.; Sun., 6 p.m.  
 Sustaining  
 DuMONT, from N. Y.

This two-hour segment represents DuMont's bid to break into the Sunday night rating lists now dominated by the big shows on other networks. It's doubtful, however, whether this bid is big enough to buck the competition. "Starlit Time" is a modest-budgeter that stretches its talent too thinly over such a long period.

This show, in fact, is a two-in-one package with the two hours spreading over two separate layouts. Both halves, titled respectively "Welcome Mat" and "Phil Hanna Sings," are virtually straight offerings with nothing in the way of acrobats or comics to give them a full-scale variety format. Both sections are linked together by Minnie Jo Curtis, who serves as an overall emcee via her role as a celestial switchboard operator. This device makes for some minor whimsy and some major confusion.

Initial hour, slanted for the teenagers, dished up some snappy musical items on the preem (9). Jane Harvey, who's due for the big time, scored with some more of her stand-out vocals. Reggie Beane's rhythm trio also registered strongly with its instrumental numbers, as did Bibi Osterwald in her "I Love a Piano" rendition. For the youngsters, there was some okay puppeteering by Sylvia Meredith and folk singing by Gordon Dilworth. A fair song and dance routine was executed by Sandra Lee and Sam Steen.

Emcee chores in this sector were handled ingratiously by Bill Williams, New York disk jockey. Williams has a nice line of chatter, but he carried his casualness too far in attempting to sing "They'll Never Believe Me," with his dubious set of pipes. His chatter with guest Peggy Ann Garner also lacked any point in its aimless gaggling.

Second half-hour ran off at a slightly slower pace, although the musical offerings were equally as good. Talent included vocalist Holly Harris, comedy singer Elaine Stritch, Cy Coleman's topnotch trio, and Phil Hanna, who doubled as emcee and male vocalist. Roberto & Alicia supplied the hoofing ingredients with a neat chile number. The mood of this half of the airer was marred by a couple of intrusive spot announcements that were rung in unexpectedly.

The transition between the two halves was accomplished via a five-minute poetry interlude by David Ross. It was completely unrelated to the rest of the proceedings and must have baffled viewers. Camera work on both sessions, however, was handled along properly simple lines with occasional super-impositions lending backgrounds to some of the vocals.

Herm.

# COPPER KITCHEN

With Al Williams  
 Producer-Director: David Crandall  
 30 Mins.; Wed., 7 p.m.  
 Participating  
 KGO-TV, San Francisco

This type of show justifies its time as an instructive, interesting weekly opus. Personally and competently paced by Al Williams, local boniface and food authority, the 30-minute stanza provides the onlooker with timely and useful culinary data. Step-by-step process in making of food specialties, such as salads, dinner items, etc., is instructive, easy to follow and emulate, and even entertaining. Gimmick of presenting amateur and professional chefs, in actual task of making a delicacy (spare-ribs, the evening caught) should attract a steady following, of both housewives and male food dabblers.

Production was adequate with kitchen set well presented; electric stove, work table and other paraphernalia okay. Camera work at times called for improvement, particularly when essential ingredients in recipes being prepared, were too far away for accurate seeing; closeup shots in these instances being highly important for intelligent viewing. Program also would be lifted by a trifle more informality, Williams in a fashionable business suit being an iota too restricted when preparing a dish. However, these are details which will undoubtedly be corrected as program matures. It's useful and worthwhile video.

Ted.

# MR. OMM

With Charles Korvin, emcee; Beatrice Tompkins, Anthony Grey, Barbara Bolton, Alan MacAteer, Merrill Joels, Parker McCormick, Regina Jouvain, Phillip Robinson, Peter Pagan, Francis Bethancourt, others.  
 Executive Producer: Sylvester L. Weaver  
 Producer: Peter Barnum  
 Director: Doug Rodgers  
 Writer: Barnum  
 30 Mins.; Tues., 9:30 p.m.  
 Sustaining  
 NBC-TV, from New York

This represents a welcome departure from run-of-the-mill video formats—a dramatic "variety" show which offers a half-dozen unrelated dramas instead of a handful of vaude acts. It has a screen predecessor in J. Arthur Rank's "Quartet," but while the latter comprised four short dramas of equal length, "Mr. Omm" had change of pace in the size of its component parts—ranging from a one-minute vignette to a 10-minute segment. Or, in the more poetic words of a wellwritten script, "they are as long as a stab of pain, as short as a sweet night dream."

Linking the stories is Charles Korvin in the role of Mr. Omm (presumably short for omniscient), philosophizing on these "slices of life." The opening scene, which took hardly 60 seconds, showed a ballerina practicing, discovering a little girl watching her and shouting at her dancing master to eject the child. Then, as the youngster exited down a bleak corridor, the dancer saw that the kid was on crutches. It was a sharp jab to the solar plexus, followed by Korvin's warm, but unpreachy moral that "cruelty is a two-edged sword and he who uses it has himself been wounded."

Best of the longer sequences was based on an unfinished Somerset Maugham short story, of a man on an isolated Ceylon plantation who sold an unopened letter to his friend and was then tormented by curiosity. Another tale concerned a mother hounded by the fear that her young daughter would make an embarrassing remark about an important visitor's large proboscis. When the moppet finally left the room, the mother sighed with relief and asked the guest, "Would you want one or two lumps of sugar in your nose?" It was a touch of the ridiculous and amusingly done. A third yarn, about a jewel swindle, was handled a bit stiffly and telegraphed itself.

Direction was generally good, but could have involved more of the visual orientation that socked over the scene with the crippled child. Lighting, on which photographer George Hurrell was supervisor, got away from frontal illumination and got some unusual effects with contrasty back-and-side lighting. Music by Harry Sosnick added to the emotional quality of the stanza. If NBC can obtain good short story properties, avoid repetition of mood and device, and keep its tone on a high level, "Omm" should get a permanent berth after its present two-shot run. It has a sizable helping of Ben Hecht and William Saroyan qualities on its dramatic smorgasbord.

Bril.

# THE DEL COURTNEY SHOW

Producer-director: James Eakins  
 3 hours, Wed.-Thurs.-Fri., 2 to 5 p.m., and 2 hours, Sun., 2 to 4 p.m.  
 Participating  
 KPX, San Francisco

While this marathon conforms in general to the pat formula evolved by video disk jockeys, it goes beyond the stereotyped by calling up human interest reinforcements to give its three-hour stance variety and tempo. A trained music-maker, with a long-time background as dance maestro, Del Courtney knows the value of mixing his curves and makes good use of the celebs and characters he brings to the camera. Notables such as Rudy Vallee, Joe DiMaggio and Tony Martin provide the seasoning which makes his program stimulating, informative and even amusing, depending on the guest spotlighted.

Courtney's personality and appearances are easy to take and his voice and delivery have a pleasant overtone which take the three-hour session in stride. Handling of disks, chatter, interviews, news and race returns is all easy grist and novelties such as doling out puppies to listeners are popular and rewarding. Addition of new novelties and gag material is slated to increase poplar appeal, as is disk choice which is on a broad, popular level.

This is a big chore in terms of hours but Courtney holds up well. Program might be enhanced by occasional public service feature but general tenor is superior. Production and direction are good, as are camera technique and handling.

Ted.

# THE ALAN YOUNG SHOW

With Polly Burgin, Joseph Kearns, Ben Wright, Tom Mahoney, Vera Lee, Jerry Antes, Jan Hollar, Lud Gluskin orch  
 Producer-director: Ralph Levy  
 Writers: Leo Solomon, Dave Schwartz  
 30 Mins., Thurs., 9 p.m.  
 ESSO  
 CBS-TV, from Hollywood  
 (Marschall & Pratt)

CBS appears to have another video click on its hands with the new "Alan Young Show" which preemed via kinescope from the Coast last Thursday (6). It's probably the most refreshing half-hour comedy program of its kind to hit the TV screens since the bow of the Ed Wynn program. Show, for that matter, is patterned somewhat on the same intimate musical-revue formula as the Wynn stanza, which until now hasn't been too fully explored by the medium.

Young's TV bow came off successfully for a variety of reasons, including some good solid production values that were inherent within the intine framework, and a sock writing assist by Leo Solomon and Dave Schwartz, who penned the skits. But chiefly, Young himself can take the major bows.

In a sense, the show's ability to project Young as a potential candidate for big-league TV comedy honors has significant overtones more far-reaching than this particular stanza. For it's a partial answer to the ultimate stopping-off place for the school of essentially visual comics who, like Young, tried unsuccessfully to establish a niche in the radio comedy sweepstakes, but were shackled by the limitations of the strictly audio medium.

For just as TV has opened up new spheres of show biz conquests for Young and his distinctive albeit visual comedic talents, it would appear inevitable that the medium must embrace such artists as, for example, Danny Thomas and Danny Kaye with equal success. Like Young, the Thomas-Kaye "sight" values were lost to radio and although sponsors literally threw the book at them in terms of qualitative scripting, they couldn't hurdle the AM limitations.

Prem show moved at a pleasant, leisurely pace, content in inviting chuckles rather than the hit-or-miss yok-yok of the standup comedians. A brace of vignettes depicting Young as a baffling guy making his first air trip and a general nuisance to his seatmate, and again as a British soldier sharing some tea in front of a delayed action bomb, were patterned to Young's comedic flair, for maximum laugh results, along with a cleverly-contrived curtain raiser showing the wry-faced Young painting himself into the corner of a room.

Interspersed with the comedy sequences were a dance interlude by Tom Mahoney, Vera Lee, Jerry Antes and Jan Hollar, and the vocalistics of Polly Burgin, a looker. Ben Wright and Joseph Kearns provided a good assist in the comedy skits and Lud Gluskin's orch did a commendable job in backgrounding the program. But it's Allen's show.

Brace of Esso commercials included a kidding-on-the-level bit (via silent film), with Young handling the gab, all calculated to make the client happy.

Like the Wynn Coast-originating predecessor, the kine runoff lacked the full-bodied quality of a live presentation, but not enough to mar the show's inherent values.

Rose.

# TV Takes Over Vth Ave. Easter Parade, Keeping Out of Each Other's Lens

Television coverage of the N. Y. Easter parade Sunday (9) posed another couple of Ripleys for the industry—how the five competing cameras could stay out of range of each other's lenses during the two-hour stretch and how the various emcees and femees could avoid duplicating their guest interviewees. That they succeeded on both scores made the shows much easier to watch.

ABC, CBS, DuMont, NBC and the N. Y. Daily News' WPIX all had their basic positions within the single square block on Fifth avenue bounded by 50th and 51st streets. With few exceptions, their coverage technique was basically the same, indicating they have arrived at a pat formula for lensing such events from which there will be little variance from here on in. Constant dial switching from one channel to another revealed little or no superiority in (Continued on page 36)

# Bob Hope (at 40G) First of Major Air Comics to Take TV Plunge

"Star Spangled Revue, NBC-TV's Easter Sunday 90-minute afternoon, showcase, represents video's top coin and talent splurge to date in the field of commercial one-shots and holiday exploitation. With a "Max Lieberman Production" marquee leadoff for a cast topped by Bob Hope, Beatrice Lillie, Douglas Fairbanks, Jr., and Dinah Shore, there weren't many rabbits left for NBC to pull out of the TV hat which Frigidaire filled to the tune of \$130,000 (including \$40,000 for Hope), to brighten up the Easter Day kilocycles.

Yet when it was all over, the viewer could be excused a "what's all the shooting about?" Obviously, major interest centered in the fact that this was a first-time pioneering trek for Hope hitting the TV bigtime. But if the vet comedian, who's been in the Hooper radio forefront for years and is America's current No. 1 film boxoffice attraction, failed to establish that he's even started to lick the transitional hurdle into video (and it was all too obvious that's he's got plenty to learn), the reasons for this Frigidaire TV chill go even beyond that.

Frigidaire itself can take some the rap, for seldom has a major video showcase been inundated with such a multiplicity of commercials that spanned the General Motors subsid's whole range of products (iceboxes, ovens, washing machines, air conditioners, electric ironers, etc.) Along with Wendell Niles in there pitching up the products, Frigidaire enlisted a Hope-Fairbanks assist, plus a line of girls, to do the selling, with the

# STAR STANGLED REVUE

With Bob Hope, Beatrice Lillie, Douglas Fairbanks, Jr., Dinah Shore, Hal LeRoy, Maurice Rocco, Walter Greaza, David Burns, Mexico City Boys Choir, Bill Hayes, Charles Sanford orch; Wendell Niles, announcer  
 Producer: Max Lieberman  
 Director: Hal Keith  
 Writers: Larry Gelbart, Larry Marks, Larry Fisher, Al Schwartz, Mort Lachman, Sy Rose, Norm Sullivan  
 90 Mins., Sun. (9) 5:30 to 7 p.m.  
 FRIGIDAIRE  
 NBC-TV, from New York  
 (Foote, Cone & Belding)

commercials cropping up in the closing stretch on an almost alternate basis with the acts. That's way overboard.

Production-wise, "Star Spangled Revue" despite the unprecedented tab, lacked the finessee and all-round coordinated job that has characterized Lieberman's "Saturday Night Revue." Somehow the spontaneity and movement were not there. But principally, the Easter Day program was an object-lesson in how lack of good material, regardless of talent, can thwart the best of intentions.

This is not to deny the show's occasional flashes, notably in the appearances of Beatrice Lillie, who socked across a reprise of her standard "Double Dozen Damask Dinner Napkins," as a French chanteuse, and again in "Drag-along Cavendish," a British counterpart of "Hopalong Cassidy," one of the show's few successful attempts to achieve a fresh comedy pattern.

On the credit side, too, was Miss Shore, who has already played the vaudeo time (Ed Wynn Show, "Toast of the Town," etc.) and clicked nicely here with her vocals and integrated comedy bits. Such other standard TV turns as Hal LeRoy and Maurice Rocco, plus an appropriate Easter motif injected by the Mexico City Boys Choir, were auxiliary entertainment adjuncts but less vital ingredients.

Hope was something else again. If there were reservations about his TV preem (and it's of vital concern to the NBC echelon which seems ready to invest to the comedian's TV potential to the tune of a \$1,000,000-a-year contract), chalk it up partly to a stiffness and unsureness of someone facing the TV cameras for the first time.

Working in top hat and tails, Hope's formal appearance only helped accent his uneasiness. As a standup comedian, Hope's timing and waiting-for-the-laugh pauses, while generic to his radio format, made for embarrassing lapses which demonstrated anew the need for the AM comic gabbers to adapt themselves to TV techniques. Certainly the Hope of TV, once he's

acquired the techniques, as he unquestionably will, since the Hope personality is surefire for any show biz medium, will be an offshoot of the film comedian, rather than the radio personality.

For there is no denying Hope had his happiest TV moments in the strictly visual vignettes, despite the something-to-be-desired material, which included resurrecting the NBC vs. CBS feud chestnut (and its over-trade overtones). At one point, too, in his dueting with Dinah Shore of a comedy treatment of "Baby, It's Cold Outside," there was a suggestion that the TV fright had gone out of Hope; enough to indicate that when he takes the medium in stride he'll bring a reasonable facsimile of his Par piz successes.

Sharing the emcee role with Hope was Fairbanks, who apparently was thrown in for good measure but seemed an unnecessary appendage.

Rose.

# WE TAKE YOUR WORD

With John K. M. McCaffery, Lyman Bryson, Abe Burrows, Vicki Cummings, guest: Bill Shipley, announcer  
 Producer: Werner Michel  
 Director: Fred Rickey  
 30 Mins.; Sat., 9 p.m.  
 Sustaining  
 WCBS-TV, N. Y.

This TV version of the radio word game is fairly interesting, though not exciting. Program has its possibilities, even if its appeal is limited to a literati longhair audience. But it doesn't have its full TV realization here. Program constantly recalls radio's "Info Please," and it misses the brilliant wit and give-and-take of "Info's" board and emcee. John K. M. McCaffery is a satisfactory emcee, but not an exhilarating one, being a little too heavy and serious, and rather ponderous with a gag. Lyman Bryson is an informed panelist, but not a sparkling one.

Bryson and Abe Burrows are the regular panelists. On show caught (8), actress Vicki Cummings was the guest. And although Burrows was there for the gags, and Miss Cummings for decoration, she surprised by her "larnin" as well as her vivacity and beauty.

The panel takes words sent in by listeners, and gives their derivation and backgrounds. If they can't, a silhouetted Voice of Authority reads this info from some tome. Listeners are rewarded with various dictionaries, encyclopedias, etc., which get a nice plug when screened. The words or phrases sent in for the program heard (8) were interesting and tough. Words like paisley, cherry-stone, ermine, budget, popular sayings like "blowing hot and cold," "straight from the horse's mouth," the correct usage of "quick, fast, rapid"—such subject matter was provocative and informative, even if derivations were tough to spot.

Program is unrehearsed and ad lib, and requires trigger thinking as well as expert knowledge, and razor-sharp handling. Board didn't make too smart a showing Saturday. When they come up with a panelist who has the knowledge of John Kieran, the wit of Groucho Marx and the beauty of Marlene Dietrich, they'll have something.

Bron.

# SQUARE DANCING

With Rickey Holden, others  
 Producer: Hull Youngblood  
 Director: J. R. Duncan  
 15 min., Thur., 7 p.m. CST  
 Sustaining  
 WOAI-TV, San Antonio

Square dancing has taken its hold on TV here. Rickey Holden, well-known square dance leader and caller, is m.c. of the telecasts. He knows his dances and traces the various steps used in the squares in an easy, informal style. His instructions on how to dance are also effective. Each week a different group of dancers are featured, with the club caller calling one set and Holden calling the other.

Full studio is used with a neat background. Dancers are dressed properly, men in cowboy garb or blue jeans and the women in calico. This makes for easy looking and is very colorful. Musical background is recorded and transcribed.

Nice camera effect shows Holden at one microphone calling and the dancers carrying out the call. Groups are not all oldsters but include local youngsters who have organized their own square dancing groups.

Andy.



**HOTPOINT HOLIDAY HOUR**

("Dinner at Eight")

With Charles Boyer, Rosalind Russell, John Garfield, Dorothy McGuire, Paul Douglas, Otto Kruger, Jan Sterling, others; Marvin Miller, announcer  
 Director-narrator: Fred Mackaye  
 Adapter: Allan Richards  
 60 Mins.; Sun. (9), 5 p.m.  
**HOTPOINT**  
 CBS, from Hollywood  
 (Mazon)

This special full-hour Easter Sunday production—third in an across-the-calendar series launched last Thanksgiving Day and continued at Xmas—was a honey of a show. Hotpoint took the 1932 George S. Kaufman-Edna Ferber stage hit, "Dinner at Eight," had it adapted smartly by Allan Richards, and presented it with members of Actors Co. and other Hollywood film names. It's surprising how this melodrama of selfishness and greed—built around a group of oddly assorted individuals somehow mixed up with each other, who come to a dinner party—stands up so well over the years. Well-scripted and acted, it proved a fast-moving, absorbing narrative, and an excellent hour's entertainment.

Outstanding performance, perhaps, was Charles Boyer's in the part of the impoverished washed-up ex-matinee idol, who has had an affair with his hostess's daughter, and who exhibits a few decent impulses as he tries to break away from the girl before he turns the gas on himself. Seconding him was a touching job by Otto Kruger, as the dinner host, a tired, ill business man whose empire was crumbling. All the many, varied parts were good—Rosalind Russell as the self-centered, dominating hostess whose most important interest in life was tonight's dinner at eight rather than her daughter's tangled romantic life or her husband's imminent crackup; Dorothy McGuire, as the muddled daughter; John Garfield, as the hard-boiled actor's agent; Paul Douglas, as the buccaneering business pirate, and especially Jan Sterling, as Douglas' sharp-tongued, cheating wife. Supporting bits: the music under Henry Russell, Fred Mackaye's direction (he also doubled as narrator), all helped.

Hotpoint commercials were brief and well-chosen, and likewise commendable. Bron.

**NATIONAL HOME INSTITUTE**

With Phillip Hayes

Producer-writer: Herb Futran  
 30 Mins.; Mon.-thru-Sat., 6-6:15 a.m.; 12:30-12:45 p.m.  
 Sustaining

**WMAQ, Chicago**  
 With considerable attention focused on the initial series of this participation package, which may be picked up by other NBC outlets in answer to CBS's Housewives Protective League, co-owners Don Searles and Jimmy Parks have come up with a strong asset in Phillip Hayes, gabber on the commentary. Hayes has a warm, informal delivery and a fine sense of pace, tailor-made for material and audience sought. Especially effective was his explanation of National Home Institute's double-check and guarantee seal which, after tests by U. S. Testing Co., will be given to all products to be plugged on show, and entitles purchasers to double refund if products fail to live up to quality and value claims.

Editorial matter on afternoon show heard (3) was on par with commentator. Angled almost exclusively at femme listeners, material was both informative and interesting. Script, including anecdotes and public service plug for census takers, nicely dressed up statistics showing number of women in industry and increase of female over male population. Stint wound up with strong bid for next segment. Same format but different material is used on a.m. show. Dave.

**PATTERNS IN POETRY**

With Mary Moran

15 Mins.; Wed., 8 p.m.

Sustaining

**WOKO, Albany**

Unpretentious, though creditable program is a reminder of the fact poetry always has its appeal to many listeners. Pitched on a reasonably high level, blocks consist of better and less known poems, including an occasional one written by a local dialer. Mary Moran, a student at College of St. Rose, wisely doesn't ignore the spiritual and the religious. Her Holy Week broadcast, in fact, was entirely in that vein. A rearrangement might have produced greater impact.

Miss Moran reads poetry with sincerity and with feeling, the effect being rather ethereal. Background music is transcribed. Feature has been a sizable mail-puller. Jaco.

**THE THEATRICAL PAGE**

With Lee Tracy

Producer: Arthur Gore  
 15 Mins.; Wed., 9:15 a.m.  
**BAKER BRUSH CO.**  
 WOR, N. Y.

(Arthur Cohn Associates)

Here is a classic example of poor casting. Lee Tracy's Hildy Johnson has once more been resurrected, only this time he's been assigned to the drama desk to ferret out the latest tidbits of Rialto gossip. But it's a far cry from the Hecht-MacArthur "Front Page" protagonist of a generation ago.

Actually, Tracy's attempt to invade the precincts of the Bob Sylvester-Sam Zolotow-Jimmy Fidler-Louella Parsons fraternity is as devoid of excitement as a thesis on the canning of tomatoes, and the attempt to dress it up with a "Front Page" hangover veneer by the constant alluding to newspaper terminology attending makeup, two-column heads, etc., only makes the Tracy "beat" that much more feeble.

In moving from Page 1 back to the theatre section Tracy, too, has suffered in the process. There's nothing distinctive in his delivery and it's about on a par with the copy. On his first time up on this once weekly morning program, he saved two "hot" items for the windup, (1), that the "South Pacific" ticket situation is easing up somewhat; (2), that the incoming "Peter Pan" shapes up as a click.

Program is sponsored by the Baker Brush Co. Rose.

**Radio Followups**

Earl Wilson's limited one-hour nightly disk jockey stint, five times weekly over WINS, N. Y., evidences the values of selectivity rather than mass productivity. Jack Eigen is still a wonder at that mike over WGMG every night, for three hours plus one hour on FM preceding his more general 1-4 a.m. grind, but Wilson makes his stint a class job by careful scripting. That's the basic training of good newspapering, in that he prepares his toppers and gag fillips in a manner that speaks organization, hence expert performance. Presumably he will accept further values when going WJZ thrice weekly, and taping his stuff, which is the newest advance in nocturnal platter chattering. Incidentally, another scrivener, Ed Weiner whose metier is more pressagency than press, has been making headway with some good guests over WINS, from midnight until 3 a.m., directly after Wilson's signoff on the 11-midnight session. As for Bee Kalmus, on WGMG-AM, she occupies the midnight-1 a.m. slot that Eigen covers FM over the same call letters. She does her stuff from Hutton's and shapes up as the all-American Elsie Dinsmore of the deejays—she loves everybody. To round out the record of origination points: Weiner has put the Hickory House on the map; Eigen, of course, has made the Copacabana lounge a crossroads to most visiting celebs to Gotham; Wilson does his stuff from Monte's (old Glass Hat, Belmont Plaza) spot. Billy Rose's Diamond Horseshoe coming up—but sans Gypsy Rose Lee. She felt that the midnight-3 a.m. semester would be too rugged for her.

Jerry Devine's air series, "This Is Your F.B.I.," was the recipient of a brace of kudos Friday (7) night on occasion of its fifth anniversary. In addition to a nod from its sponsor, Equitable Life, via proxy Thomas I. Parkinson, F.B.I. chief J. Edgar Hoover waxed highly on its value as a public service program and crime deterrent. Stanzas, aired in the 8:30 p.m. slot over ABC, are scripted from the authentic files of the F.B.I.

Friday's episode, "Mercy Manhunt," was a switch from the usual criminal smokeouts. It had the Government agency tracking down an amnesia victim and restoring him to his mother. Lad had been in a train wreck. Thug riding the rails switched wallets and credentials with the victim, thought dead, and continued to masquerade under his name. When apprehended, victim's mother noticed newspaper photo and apprised the F.B.I. It was not that of her son. Government agency took it from there and found him. It was suspenseful and well acted by a competent cast.

Worcester, Mass. — W. Eccles Huff has been appointed general manager of WAAB, Mutual outlet here. His previous post as program director will be filled by Jack Morrissey, an announcer.

**Coy Meets the Press In Mutual Kickaround Of Censorship, Editorializing**

As part of the Radio Pioneers Club dinner last week, Mutual aired a special edition of "Meet the Press" in which FCC Chairman Wayne Coy faced the fire of NBC's H. V. Kaltenborn, MBS' John B. Kennedy, ABC's Elmer Davis and the New York Times' Dorothy Gordon. CBS' Larry Sauer also threw questions at the Commissioner, but more to get an opinion than to place Coy on the spot. Coy met the challenges squarely and expounded the Government's position cogently.

The session aired many of the controversial issues before the FCC, but centered chiefly around the question of censorship. To Kaltenborn's query implying that Coy's recent "cleanup" broadcasting speech "sounds like a threat of censorship" the FCC topper said that he was merely reporting on "the mounting demand for legislation" by an offended public. He answered moderator Lawrence Spivak's question, whether "any small group of Government censors" can do a better policing job, by saying that he does not think the FCC "ought now or at any time have the power to determine what goes on American radio," but added that the Commission should give voice to the public's complaints.

"Why did you stop color television?" Spivak asked Coy. Coy retorted, "The accusation leveled at the Commission about color television is that we've tried to start it, not stop it." Spivak intimated that tinted video would come more rapidly if the natural forces of supply and demand prevailed, but Coy replied that when the Commission asked in '48 for proposals on color TV the industry made none.

On the question of the Mayflower rule and editorializing, Coy said he favors broadcasters taking more opportunity to editorialize with "the affirmative responsibility to see that the other side is presented by bona-fide leaders of thought." The FCC'er said that he doesn't think stations "can be used for the personal whims or prejudices of any licensee," but declined to comment on the G. A. Richards case because it is still pending.

Replying to other questions, Coy said he favors legislation strengthening the FCC chairman's powers to improve the Commission's functioning; that if Congress outlawed publishing of race-track betting odds it "would drive the gamblers out of business"; that the FCC Blue Book had improved program quality; that the responsibility for the development of FM was the industry's, not the Commission's; that he hoped the upcoming court decision on the giveaway ban would determine whether the FCC has "the authority to write regulations to keep off radio what Congress has declared to be illegal."

As in most "Meet the Press" broadcasts, the fourth-estates gave their quarry little quarter. Coy admitted he had only two years' experience in radio before joining the Commission, but hoped he brought a fresh mind to the industry's problems. He used, his experiences in publishing and Government service to good advantage in meeting the press' sharp interrogation. Brill.

**20th CENTURY HALL OF FAME**

With Dick Nelson, others

Producer-director: Monty Hall

Writer: John Aylesworth

15 Mins.; Sun., 2 p.m.

**ALLADIN RUGS**

CJBC, Toronto

(Aiken-McCracken)

Dick Nelson, one of the better voice mimics in the business, has latched on to a 13-week stint in which he first-persons the highlights of screen stars' life stories. Nelson is doing up here what he formerly did on "Hedda Hopper's Hollywood" series in the mimicry slot, plus Coast cartoons.

Teeoff had him doing the life-interview of Jimmie Stewart, a cinch for Nelson in that, by some adenoidal accident, he actually speaks like the film name offstage and with the same hesitant delivery. Stanza commenced with Stewart's family background, his college days at Princeton where he was studying civil engineering and playing the accordion, a few bars of his singing "Margie" at a college prom, his first meeting with Margaret Sullivan (with whom he later appeared on screen), his Broadway appearances with Jane Cowl, Henry Fonda and Burgess Meredith, his screen test for Metro.

Clever scripting and smooth directional pacing make for a well-rounded segment and added up to sock entertainment. McStay.

**DIMENSION X**

With Joe Julian, Wendell Holmes, Joe DeSantis; emcee, Norman Rose

Writer: Ernest Kinoy

Producer: Van Woodward

Director: Ed King

30 Mins.; Sat., 8 p.m.

Sustaining

NBC, from New York

Our experimentation with atomic and hydrogen bombs will lead to the earth's destruction, if one is to believe the first installment of "Dimension X," NBC's new series of half-hour science-fiction mellers. Saturday's (8) opening airer was adapted by NBC staffer Ernest Kinoy from Graham Doar's recently published Satevepost yarn, "The Outer Limit."

This blend of fact and fancy, set in 1965, projects a young test pilot 297 miles into outer space via a rocket ship. In pursuing a "shiny object," he blacks out but manages to return to terra firma some 10 hours later. He then reveals that men from another galaxy told him of the "dangers of nuclear fission" and instructed him to return with the warning that we have been quarantined.

Pilot insists that unless a test explosion of a new-type bomb is cancelled the men from space will destroy us. The earth-dwellers' weapon goes off per schedule, but whether the earth actually disintegrates is left to the dialer's imagination.

NBC wrapped the fantasy with some tonight production trapings which at times were vaguely reminiscent of Orson Welles' Martian broadcast. Performances were good, music properly eerie and in general "Dimension X" appears assured of wide listenership from those interested in probing the unknown. Adventure series, incidentally, moves into the time slot formerly held by "Hollywood Star Theatre." Gilb.

**TIME OF YOUR LIFE**

With Norm Bobrow, Carroll Ellerbe

Producer: Paul Dunstan

30 mins., Sun., 2:30 p.m.

**KENNEL-ELLIS**

KIRO, Seattle

This program, which features engaged couples and giveaways, has just been renewed for another 13 weeks, and the reasons are very apparent. Norm Bobrow does a tip-top job in handling the show, bringing out the humorous side of "being engaged" in fine fashion and adlibbing himself into a laugh-puller of no mean dimensions. Paul Dunstan as producer comes through with good assistance, pacing the show well and achieving a nice informal, intimate effect.

Three engaged couples are featured on the show and laughs are generated by having each couple do some stunt which is suggested by their names, courtship, occupations, etc.

Each couple receives gifts and there is a big prize for the couple that comes closest to guessing number of photograph negatives in a plastic tube (Sponsor Kennel Ellis is a portrait photographer). Prizes are perhaps the biggest given locally. Those for the first 13 weeks included a round trip via airline to Hawaii, a week at a hotel there, clothes, spending money and side trips in the islands.

This is a good one, all the way through, and its spotting just before "My Favorite Husband" is a natural; it also holds up its end very ably in the midst of the current CBS Sunday powerhouse schedule. Reed.

**SUNDAY MEN'S MAGAZINE**

With Rollin Smith

Writer-Producer: Leonard Weinles

30 Mins., Sun., 11 a.m.

Sustaining

WSTC, Stamford, Conn.

Carboned along the lines of a magazine format, this weekly half-hour shot should draw a healthy following. As indicated by its title, program is aimed at male listeners and therefore concentrates on material slanted towards that market. In reality, show is a 30-minute news broadcast, which enhances routine current events reporting with special items of interest to men.

Program caught was generally informative. Rollin Smith's fine commenting added to airer's effectiveness. Among the topics covered on show heard were politics, sports, music, literature, science and cooking. Last named concerned itself with special hints for men who chef for themselves. The music was a review of the album "Four Indian Love Lyrics" and paved the way for the spinning of two numbers in the album, which were recorded by Nelson Eddy.

Writer-producer Leonard Weinles did a neat job in both departments.

**THE KIRKWOOD AND GOODMAN SHOW**

With Lee Goodman, Jim Kirkwood

Producer-Director: Mende Brown

Writer: Art Henley

30 Mins.; Thurs., 9:30 p.m.

MBS, from New York

Lee Goodman and Jim Kirkwood last week premed a video stanza over WOR-TV on which they registered as affable but ineffectual comics. Their AM airer finds them still in the same category. They set character patterns for themselves, with Goodman taking the role of the smart partner and Kirkwood playing the scatter-brained member of the team. This allows for some jibes at Kirkwood's expense, but the humor has no real target and no real bite. The duo makes a zealous attempt to achieve a zany atmosphere, but it takes more than a gag file and humor formula to get a comedy show off the ground. They did have one effective device, a "department of higher education," in which they interrupted a disk after each line of the vocal to insert a daffy remark. Tune was Frank Sinatra's waxing of "How Much Do You Love Me?" with the various queries cueing in nonsensical statistical answers.

Pair does a lot of platter spinning, airing a half dozen disks in the 30-minute span. Mostly novelties, these were well selected and sung by name talent such as Danny Kaye, Bea Lillie and Dick Haymes. Brill.

Pair does a lot of platter spinning, airing a half dozen disks in the 30-minute span. Mostly novelties, these were well selected and sung by name talent such as Danny Kaye, Bea Lillie and Dick Haymes. Brill.

**FOREIGN POLICY**

30 Mins., Sun., 1 p.m.

**FOREIGN POLICY ASSN.****WTPE, Albany**

High-level educational program shuttles between the stimulating and the dry, as representatives of area colleges discuss the many facets of our foreign policy. Each school is allotted two broadcasts. On the first, a pair of speakers (one, generally an official of the Mohawk-Hudson River EPA unit) consider a particular question—relations with China, American occupation policy in Germany, the problem of displaced persons, the United States and UN, etc. Other faculty members and students debate it on the followup.

The latter usually provokes the greater interest, this being due in part at least to the fact some scholars remain soloists in their ivory towers when they go on the air. Admittedly, the matters analyzed are at times technical and complex, but a sounder grasp of radio technique by the first-shot experts would bridge the gap between them and listeners. Some of their half-hours are very long and tedious; the carryover to the round table is also weak in spots. Jaco.

**BEAT OUR BAND**

With WLS Rangers; Jack Stilwill, emcee

Producer-director: Bill Nelson

30 Mins.; Mon.-thru-Fri., 1:30 p.m.

**WLS, Chicago**

This informal half-hour musical game, putting into weekday service the popular National Barn Dance orch, shapes up as moderately sturdy fare for midwest afternoon audiences. Listeners send in song titles and if the WLS Rangers are unable to play a few identifying bars of the tune, sender is awarded a token prize. Device makes for a lot of impromptu ad libbing, vocal and musical, by band. Genial emceeing of Jack Stilwill holds stint together well and keeps it moving along.

Program might be smoother and have added interest if some of the tunes were played through. On show heard (28), about 20 songs were attempted, which left time for only few bars of those requests the band could play. Most of the entries were old standards and according to the letters, senders seemed as interested in hearing the tunes as they were in stumping the band. Dave.

**BREAKFAST AT EIGHT**

With Joe O'Brien, Roger Gallagher

55 Mins., Mon.-thru-Fri., 8:05 a.m.

**WMCA, New York**

Vet announcers Joe O'Brien and Roger Gallagher, featured for the past six months as quizmasters on WMCA's "Tune-O," among other station chores, have been teamed for this across-the-board disk-jockey session which started Monday (10).

Program is run-of-the-mill platter spinning, exhibiting poor record selection, lengthy commercials and a generally disjointed air that can prove only irritating to listeners who get out of bed on the wrong side. Or even the right one.

Weak disks are allowed to run their three-minute course, while undeniably attractive tunes like "Third Man Theme" get a fast brush after a dozen bars. Weather and time reports, while of course necessary on an early a.m. show, are dragged in too often here. Rich.



# Tele-Chatter

## New York

Jack Barry to guest on Eileen O'Connell's CBS-TV "Rendezvous" tomorrow (Thurs.). Johnny Thompson and the Air-lane Trio prepping a tele show around the Hotel Warwick Raleigh Room. WINS newscaster Don Goddard adding a daily WNBT news stint May 2. Ben Grauer exiting his Doubleday show on WNBT because of other commitments, but will stick around until a replacement is inked. CBS-TV's Allen Funt left town Monday (10) to do location work for "Candid Camera." Morey Amsterdam entertained youngsters taking Sister Kenny treatment in Jersey City on Monday (10). Edith Fellows and Tommy Dix to guest on "Toast of the Town" May 7. Mariners Quartet to South Bend tomorrow (Thurs.) for a three-day Shrine Club date.

Richard Seff doing a role in French on "Sanctuary in Paris," to be staged on CBS-TV's "Play's the Thing" Friday night (14). WPIX sportscaster Guy Lebow slated to emcee a sports quiz between Fordham and New York Univ. athletes on the stage at Loew's 175th Street theatre Friday. Announcer Guy Wallace pacted to handle the live commercials on "Amalie Magic Theatre" via CBS-TV Tuesday nights. Costume designer Paul du Pont worked three top shows over the weekend—CBS' "Ford TV Theatre" Friday night (7), NBC's "Saturday Night Revue" (8) and the Bob Hope-Frigidaire show Easter Sunday (9). First exhibit of TV set designs scheduled for April 21-23 at the SRT tele studios, with most of the N. Y. stations participating. Branch Rickey, Roscoe McGowen, Tommy Henrich and Dan Daniel will discuss the respective merits of the American and National leagues, with Red Barber and Charles Collingwood moderating, on CBS-TV's "People's Platform" Friday night.

## Hollywood

The six five-minute vidpix rolled by TeeVee Films were scripted by

Joel Kane. Jay Barney will play the lead in entire package. TeeVee firm has undergone a slight reorganizational shakeup and is now headed by Bill Asher and Marc Frederic. Sheldon Kaplan and Calvin Reed have been added to the stage screw at KLAC-TV. "Rancho Tela-Vista" bows over KECA-TV Thursday (13). Program will be produced and emceed by Lou Crosby. Crosby and Bill Alcine are scripting and Seymour Berns is set to direct. Cass County Boys and "Cactus" Mac are featured. KTSN will slot a series of one reelers in its Monday through Friday lineup preceding "Cowboy Caravan." Ford Dealers and Hoffman Television are picking up the tab on KTLA's wrestling. Hoffman alone will sponsor wrestling over KECA-TV. "Helpfully Yours" has been reoptioned by the Broadway Department stores for 26 weeks over KFL-TV. Crosby Enterprises has financed a single 15 minute teevee film featuring monkeys from the World Jungle Compound. Reel was made as an audition film with full series to get underway only if there is interest from sponsor circles.

## Chicago

Burt Tillstrom to introduce Kukla, Fran Allison and Oliver Dragon to homeowners at Benton Harbor, Mich., April 29. Tom Wallace, who got his start in radio back in 1927 at KNX, Hollywood, bowed with a morning participation show Monday (10) on WGN-TV. Chi Daily Newsman Jack Mabley is turning out a weekly column for TV Forecase mag. Allan V. Jay, prey of Jay & Graham Research, Inc., announced last week subscription of full Videorex report by CBS and N. W. Ayer agency. Clint and Jeanne Youle started new weekly quarter-hour show for Home Container Corp., on WNBQ Monday (10). Don Roth, Chi restaurateur, guested on Robert Q. Lewis' CBS stint, "The Show Goes On," last week. Local viewers get first taste of femme wrestling tonight (12) with debut of WBKB's "Main Event" grappling film. Bill Birch, Chi

NBC TV newsreel cameraman, is aboard U. S. Coast Guard cutter "Mackinac" filming opening of Great Lakes shipping lanes for "Camel News Caravan." Joe Wilson, WBKB sportscaster, back on job after week's bout with the flu. Tele committee of Edison Electric Institute estimate average family TV set uses between 40 to 60c worth of electricity per month. WGN-TV kicks off 1950 baseball telecasting with pre-season city series between Cubs and White Sox April 14. Jack Brickhouse will describe the games. Fred Freeland, for the past year Ruthrauff & Ryan tele director, has been appointed production manager of Galbreath Picture Production, Ft. Wayne. He will continue with R&R on a consultant basis. Donald Seraceno appointed to WENR-TV's network and local sales department as account exec. He was formerly with ABC's Central Division Sales Service dept., being replaced by Grafton "Bud" Mason.

## London

Centenary of Madame Tussaud being celebrated next Monday (17) with a special program from the famous exhibition hall. Mary Ellis and D. A. Clarke Smith play the leads in St. John Ervine's "The First Mrs. Fraser" which Harold Clayton is producing next Tuesday. Robert MacDermot to emcee a new series of party games on TV which start Saturday under the title "Game Pie." Well known economist and broadcaster Graham Hutton will be the spokesman in the "Background to the Budget" program which is being aired Friday. Schools' International football match between England and Scotland will be telecast from Wembley Stadium Saturday. A point to point steeplechase is to be televised for the first time next Saturday (15) on a cross-country course. Isabel Bigley will be in the first of the "Kaleidoscope" series which opens Friday.

## Bliss to Chi H-R Reps

Chicago, April 11. Vincent R. Bliss, Jr., has joined the Chicago staff of H-R Representatives, Inc., as salesman. He was formerly with Fred W. Amend Co. and Grant Advertising.

# NAB Analysis on Mounting Station Costs Seen Cuing Economy Wave

The growing pinch on stations, with ever-mounting break-even points, is detailed by the NAB in a special analysis of station operating costs, which may cue an economy wave. Industry group reports that the average station's operating ratio (of operating expenses to total revenue) has increased from 69.1% in 1945 to 84.2% in '48—with a corresponding decline in profits before taxes.

Result of the situation, NAB warns, is that as profits nosedive, weaker stations stand pat with obsolete equipment and can't afford to pay salaries that will hold on to better-qualified staffers. "An inevitable by-product of this chain reaction," the analysis declares, "is the deterioration in staff efficiency and staff morale."

Additionally, NAB points out, webs and outlets that engage heavily in live programming are hit even harder—because as commercials fall off they have to pay for sustainers out-of-pocket.

To meet this situation, NAB recommends, every station operator should make an analysis to his costs and break-even point in relation to ratios obtaining in the rest of the industry. On an overall basis, personnel costs (including administrative salaries) absorb 50c of every revenue dollar, or 60-65% of all operating expenses. However, it's stressed, overhead and other costs vary with wattage, income, geography and city size.

Highest operating ratios in 1948 were racked up by the outlets doing the least business. Stations with annual revenue under \$50,000 had operating ratios of 88.70, those between \$150,000-\$200,000 hit 85.19, while stations doing better than \$1,000,000 had ratios of only 74.00. Similarly, the smaller earners had less of their nut given to payrolls. Stations doing under \$50,000 paid out 49% of revenue in salaries, while those getting over \$1,000,000 shelled out only 42% of income.

Analysis of payrolls within station departments shows an interest-

ing trend, NAB reports. The proportion of engineers and announcers salaries tends to drop in the better-earning outlets. On the other hand, talent payrolls mount with station income. Outfits with intake of less than \$75,000 average around 1.5% for talent, while those in the over-\$1,000,000 class spend around 12%.

## NABET

Continued from page 31

of a new contract by NABET with NBC but the union emphasized the trouble was not caused by an argument over wages. Present contract expires April 30, with NABET's exec secretary, George Maher, and legal counsel, Jim Brown, repping the union in the negotiations.

Union's slowdown also interfered with NBC's "Saturday Night Revue" last week (8) and almost with the Bob Hope Frigidaire Show, Easter Sunday (9). Crewmen cooperated with Hope, however, after deciding, according to one spokesman, that Hope is "too nice a guy" for his initial TV venture to have been marred. Spokesman pointed out that Hope has always been known as a friend of labor and that he also has one of the best wartime entertainment records.

Montgomery, who produces the show, declared yesterday that William Irish's "Phantom Lady" will probably be aired as the next in the series May 24, as originally scheduled, with Ella Raines starred. Possibility exists that "Our Town," the show cancelled Monday night, might follow "Lady," with Burgess Meredith starring, but that is not definite.

Boston—Eleanor R. Morrison has joined the staff of WCOP, Hub's ABC outlet, as publicity director.

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## Television Reviews

Continued from page 32

Henry R. Christman, the permanent chairman for the program, seemed a little stiff in introducing the speaker—although that again may be set for women's club procedure. One of the livelier parts of the program was the commercial spot by Mary Proctor, which gives tips on work simplification in the home.

Actual commercials are along the institutional side and handled pleasantly by Harry Smitty. They are purposely held down in time, in order not to interfere with program, which is "presented in the public interest by Proctor Electric Co."

Basic idea of program is fine, but it remains to see if general run of housewives will go for platform fare in the parlor. *Gagh.*

**HOBBIES FOR PROFIT**  
With Ulmer Turner  
Director: Scott Young  
15 Mins.; Thurs., 8 p.m.  
WARNER ELECTRIC CO.  
WBKE, Chicago  
(Paul Grant)

The easy ad libbing of Ulmer Turner lifts this show out of its heavily commercialized format, giving it fairly strong appeal to the home craftsmen, the audience sought. Turner shows how sponsor's wares can be used in home workshop with special emphasis on economy of home made furniture, knick knacks, etc. On show viewed (23) he demonstrated a variety of uses of client's molding cement.

On this stint sponsor's catalog got heavy plugging. Had the slide bearing telephone number to be called in requesting catalog been used briefly early in the program and again briefly at the end instead of single overlong showing just before signoff, segment would have avoided windup lull. Camera followed demonstration well, with especially good closeup shots. Work shop set might have benefited from a few more props. *Dave.*

### COPPER KITCHEN

With Al Williams  
Producer-director: David Crandell  
30 Mins.; Wed., 7 p.m.  
Participating  
KGO-TV, San Francisco

This type of show fits in neatly as an instructive, interesting weekly opus. Personably and competently paced by Al Williams, local restaurateur and food authority, the 30-minute stance provides the onlooker with timely, useful culinary data. Step-by-step process of making of food specialties, such as salads, dinner items, etc., is instructive, easy to follow and emulate, and even entertaining. Gimmick of presenting amateur and professional chefs, in actual task of making a delicacy (spare ribs, the evening caught) should attract a steady following, of both housewives and male food-dabblers.

Production is adequate with kitchen set well presented; electric stove, work table and other paraphernalia are okay. Camera work at times calls for improvement, particularly when essential ingredients in recipes being prepared are too far a way for accurate seeing—closeup shots in these instances being highly important for intelligent viewing. Program also would be lifted by a trifle more informality, Williams in a fashionable business suit be-

ing an iota too restricted when preparing a dish, a white apron or even gag chefs hat being in order. Guest chef would also gain from such rigging. However, these details which will undoubtedly be handled as program matures.

This is video which is useful and worthwhile, and intelligently presented. *Ted.*

## Tele Followups

Continued from page 32

ducer Max Liebman had his hands full in rehearsing the "Revue" and the Bob Hope show the following day (9), which might explain some of the lackluster quality. In addition, the technicians' guild, with which NBC is now negotiating a new pact, reportedly threw a slowdown hamper on Liebman's production, which marred the pace of the entire show.

Aside from these factors, the program could stand some changes. After five or six weeks of viewing, the audience can practically call the shots on just where Sid Caesar will do his solo pantomime, where he and Miss Coca will team, etc. James Starbuck's choreography, too, is taking on too much of a repetitive look. Caesar, Miss Coca and Marguerite Piazza last week were good, but Basil Rathbone, as the guest emcee, made for an uncomfortable feeling with his austere demeanor, although he did score in his one skit. Metopera baritone Robert Merrill was okay in a brace of tunes and the Szonys, terp team, impressed with their intricate lifts and spins. Billy Williams quartet showed little.

Carter tried hard to overcome the lessened quality of his show but couldn't quite make it. Paul Winchell and his dummy, Jerry Mahoney, got their usual quota of laughs in a couple of skits but Dorothy Sarnoff, both soloing and in a duet with Donald Richards, failed to impress. Same held true for the Jaywalkers and the Winter Sisters.

ABC-TV's "That Wonderful Guy" is a delightful situation comedy which gets its charm from warm and human characterizations. Neil Hamilton plays a suave, sophisticated drama critic whose houseboy, Jack Lemmon, is a fresh-out-of-dramatic-school midwesterner, fumbling but likeable, who wants to crash the Broadway bigtime. Their interplay provides material for deftly written plots and subplots, based on the embarrassing scrapes Lemmon gets into.

On Friday's (7) stanza, Hamilton's participation was whittled down to a minimum, but the show clicked nevertheless. Story concerned Lemmon's success as a crooning sensation, by virtue of the fact that a record player was out of whack and gave his voice a deep baritone richness which it actually lacked. Leon Janney added a sharp caricature of the aggressive agent who ballooned Lemmon to near-stardom until the balloon was pricked when the engineering freak was discovered. Rapid-paced scenes in which Janney tried to lower the register of the neophyte's high-pitched voice by continued shouting, with its eventual complete disappearance, made amusing viewing and a pleasant satire of the blue-sky school of show business.

## PRODUCER BUD ERNST FOUND DEAD IN N.Y.

Hugh (Bud) Ernst, 39, radio producer, was found dead at 1 a.m. yesterday (Tues.) in his room at the Westbury hotel, N. Y. According to the police report, which listed the death as suicide, Ernst apparently had shot himself in the mouth with a 20-gauge shotgun, held between his knees.

Ernst was the husband of actress Betty Furness, currently doing the Westinghouse commercials on CBS-TV's "Studio One." According to the police, a note was found in the room addressed to Miss Furness in which Ernst stated he was "tired of everything." Police noted the discovery of Ernst's body resulted from a call he had made earlier to an afternoon newspaper, stating that if a reporter showed up at his room he'd get a hot story.

## Easter Parade

Continued from page 33

the coverage pattern, with only the extra touches serving to set the work of one crew over that of another.

WPIX, for example, was the only station to utilize background recorded music. Airing of such traditional tunes as "Easter Bonnet," "Pretty Girl Is Like a Melody," etc., during the interviews and fashion displays helped set the mood, except during the early part of its show when the music drowned out the talent. CBS also scored with the special interview site set up before the Hotel Plaza. Location made it possible for the guests to be brought on and off the cameras without the harassment of the pressing crowds to which the other stations were subject.

Various stations followed the general trend of the paraders, accenting the fashions, millinery and pretty gals more than the Easter religious spirit. Ted Malone and Arlene Francis handled the ABC interviews in a pleasant way, with Walter Herlihy's smooth voice in for the commercials and station breaks. Trio plugged Gotham. Hosiery, which bankrolled the pickup, too often.

CBS had John Daly and Kyle MacDonald posted in front of St. Patrick's cathedral in the overcrowded 50th street spot. Duo teamed nicely in the interviews, although too many of the personalities they brought before the lenses were CBS video stars who plugged their own shows. Much better job was done by Gil Fates, Igor Cassini and Dorothy Doan at the Plaza, probably because the absence of crowds made their work less hectic. United Fruit Co. sponsored the CBS pickup, with the "Chiquita Banana" filmed spots easy to take.

DuMont's coverage was sparked by the fine work of Kathi Norris, who shared the interview chores with Dennis James. Seated in a Chevrolet convertible (Chevy Dealers sponsored DuMont's show), Miss Norris even brought her moppet daughter into the display for added punch. James was his usual affable self. Ben Grauer and Maggi McNellis, sharing the interview chores for NBC, probably drew the most show biz personalities to their mike and, consequently, the biggest crowds, with a cordon of uniformed cops necessary to hold off the pedestrians. Duo, both able gabbers, teamed neatly on the assignment, with Sanson Hosiery bankrolling the pickup.

WPIX had John Tillman, Bob Russell, Vyvyan Donner and Jack McCarthy on the mikes at various times, each of whom did well. While none of the stations presented enough long shots of the teeming crowds, WPIX probably got in more than its competitors. Friendly Frost Stores sponsored WPIX's coverage, only one of the five which was a strictly local affair. *Stal.*

## NAB

Continued from page 29

Jack Mabley, radio and TV editor of the Chicago Daily News; Ernest Walling, NBC producer; and Robert D. Swezey, manager of WDSU, New Orleans. Panel is followed by talk titled, "Welcome to Show Business," by Hal Roach, Hollywood producer.

Expected to attract great interest is the "Plain Facts" sessions next Sunday (16) for unaffiliated stations, open to both members of NAB and non-members. A panel on the "out of home audience" includes reports by Sydney Roslow,

## Inside Stuff—Radio

Question has been raised by the portrayal of Christ Easter Sunday (9) on "The Triumphant Hour," which all four TV webs carried, and on the "NBC Theatre" adaptation of "The Nazarene," as to whether it's proper for the Saviour to be depicted on radio and video. Continuity acceptance departments of the webs say that it is permissible to portray Christ in an entertainment medium, provided that the treatment is acceptable. In both cases the Biblical story was handled with complete dignity and reverence and was therefore passed.

Feeling of the webs is that some religious persons may object to a particular portrayal and therefore each instance is reviewed individually and generally after consultation with representatives of the clergy. "Triumphant Hour" was produced under the supervision of Father Patrick Peyton, founder of the Family Rosary Crusade.

No entertainment medium, however, depicts God. In the case of "Green Pastures," the character of "De Lawd" was viewed not as the Deity but rather as a man's conception of Him.

Cornwell Jackson, of J. Walter Thompson agency in L.A., who is handling the radio kickoff show for the Treasury Bond Drive, May 15, and David Levy, of Young & Rubicam, in charge of the opening TV show, are due in Friday (14) for a huddle with Treasury Secretary John Snyder. Among other things they want his ideas on the talent for the shows.

So far as the hour-long four-net radio show is concerned, there will probably be a lineup of about 20 top Hollywood names and half a dozen name orchestras, such as featured last year's show.

The campaign will run seven weeks, each to be featured by a weekly "Guest Star" platter. Approximately 2,300 radio stations have agreed to handle the pressings. Already lined up are Arthur Godfrey, Broderick Crawford, Fred Waring, Georgia Gibbs and Joseph Cotten, with two more to be arranged.

One interesting gimmick this year will be the use of filmed commercials, plugging the sale of bonds, which will be sent to all TV stations. It will mark the first use of such plugs by the Treasury.

Television isn't a substitute for good music and quick dissemination of news by radio, Arthur Hays Sulzberger, publisher of the New York Times, said Monday (10) at a preview of WQXR's new studios in the Times building. Times-owned indie will move into its new headquarters on Sunday (16).

The new plant, which has five modern studios and more than twice the floor space of WQXR's present site at 730 Fifth avenue, is "further proof of the Times' confidence in the continuing growth of WQXR and its faith in radio," Sulzberger said. Facilities expansion, he added, is in line with other plans, such as rebroadcasting WQXR programs on other stations via FM. WFMZ, Allentown, Pa., is now rebroadcasting the station's evening programs through an FM relay.

Layout of the studios and two control rooms is designed so that master control engineers can see into all of them.

Nearly 100 Chicago radio and television personalities will take part in the twelfth annual "AFRA Antics" to be held April 15 in the Grand Ballroom of the Sherman hotel, Chi. Proceeds from the show sponsored by Chi local of American Federation of Radio Artists will go into AFRA's sick and benefit fund.

Feature of the show will be a revue, "The Average Shmo," using Chi talent, including a chorus of 40 radio and teevee singers. The revue is being written by Marvin David and will be directed by Roy W. Winsor, director of ABC's "Sky King." Music is being written by Ella Rose with arrangements being done by Jack Halloran, who will direct the chorus. Lucio Garica's band will support.

Ray Jones, AFRA director of central region, is general chairman of the affair. Fran Allison is publicity chairman, Eleanor Engle is entertainment chairman, and Win Stracke is music chairman.

Now Buffalo Bill is pulling a Hopalong Cassidy. Mark Goodson and Bill Todman have obtained rights from Mary Jester Allen, niece of the late Col. William F. Cody, to produce a series of AM and vidpic shows based on the adventures of Buffalo Bill. Miss Allen heads the Buffalo Bill Memorial Assn. and Museum of Cody, Wyo. Rights also include licensing of merchandise.

Packagers arranged film tieup for the series while in Hollywood last week.

Russians report turning out a new model television receiver, the P-2, according to word received in Washington. The receivers, produced in Leningrad, have screens 13 x 18 centimeters. A new experimental model has a screen 18 x 24 centimeters. The Russians are also experimenting with a projection model to throw the pictures on a wall screen.

Unusual example of cooperation between two indies to promote the American Cancer Society's 1950 Crusade involves WNEW, N. Y. and WJKB, Detroit. WNEW's Martin Block is flying at his own expense to the auto city April 27 to make a 2½-hour cancer fund pitch on WJKB's disk show, "Johnny the Bell Boy." Deal was arranged by ACS radio director Walter King.

For the first time in New York City's history, WNYC will air complete hearings on the billion-dollar budget before the board of estimate, for three days starting today (Wed.).

While the municipal station will cancel all regular programs, WNYC-FM will beam some other special events broadcasts previously booked.

prexy of The Pulse, Inc., and Norman Glenn, editor of Sponsor magazine. Plight of the unaffiliated broadcaster will be laid on the line at the luncheon session by Edgar Kobak, now a business consultant, in a talk titled, "Let's Face it."

Television predominates as subject matter for the engineering sessions, next Wednesday, Thursday, Friday and Saturday. Particular interest is centered on a report by G. Emerson Markham, director of NAB's new TV department, who will speak on "Television Possibilities."

It's expected also that a report on facsimile by John V. L. Hogan of Hogan Labs will draw a big audience.

NAB expects an attendance of between 2,500 and 3,000, for the convention. Registrations at the end of last week, according to C. E. Arney, Jr., secretary-treasurer, were running ahead of the number received in advance of the 1949 assembly.

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## Inside Television

Television talent buyers, despite generally poor employment conditions in the thesping profession, are finding a growing number of actors turning down deals which they consider unfair. Latest such instance occurred this week when Earl Hammond and Eva Marie Saint, offered five-year deals to play the lead roles in a new "Buck Rogers" show being packaged by Music Corp. of America for a ride on the ABC-TV web, both nixed the deals.

Miss Saint's offer, it has been learned, called for a five-year exclusive deal with all options accruing to MCA. She was to have started the half-hour, once-weekly show at \$125 per week, with an escalator clause calling for yearly increases of \$25. Contract would not permit her to do another radio or TV show on the day when "Rogers" was aired, or to work for a product in competition with Peter Paul, which will bankroll the show. Hammond, in early verbal discussions, was promised a firm 39-week deal after the first eight weeks, but the contract offered him for signing reserved the right for MCA to drop him on five days' notice if the sponsor cancelled out, while keeping him bound to a five-year exclusive deal otherwise. He was to have started at \$200 per week, with the escalator clause raising his pay to \$700 by the fifth year.

Apropos last week's crackdown by the Federal Trade Commission on cigaret advertising, a recent study by the Schwerin organization shows a very low "believability rating" for the entire tobacco field's advertising. The survey, made for Philip Morris, reports that the average cigaret ad has a believability score of approximately 4%—of a possible 100%. Commercials on CBS-TV's "Candid Camera," however, were rated between two and three times as high as those of other brands, which leads PM to feel that "Camera" is doing as effective a job sales-wise as it would with twice the rating and the standard kind of plug. Factor which strengthens the believability impact, it's reported, is the program's candid approach, together with its giving a "reason why" before launching into the commercial.

Following the FTC's issuance of cease and desist orders to R. J. Reynolds (Camels) and P. Lorillard (Old Golds), citing "false and misleading advertising," Lorillard denied that it has been guilty "of any intentional false or misleading advertising." Old Gold outfit said that the FTC allegations "deal either with advertising matter or products which have long ago been discontinued." It added that its "treat instead of a treatment" theme, with no therapeutic claims, has been lauded by the public "as a distinct and welcome approach in this highly competitive industry."

Old Gold and Camels are expected to appeal the FTC action in the courts. It's also thought likely that the government will next issue orders for Philip Morris and Pail Mall.

Protestant Radio Commission, impressed with the success of such video puppet shows as "Howdy Doody," "Kukla Fran & Ollie," etc., is producing a series of 13 films on Bible stories utilizing puppet characters for airing on TV. Pix, three of which have been completed, carry a total budget of \$100,000. Commission is offering them for sponsorship, but only to a bankroller who will take them on a national, institutional basis with no product plugs.

Films are being produced in color with an eye to the eventual introduction of color TV. Three films produced so far are "Prodigal Son," "Lost Sheep" and "Ten Talents." Leslie and Mabel Beaton created the marionettes and settings, with David Pritchard serving as puppet master. Peter Elgar, formerly with BBC, is editor, with scripts by Nina Millen, children's editor of Friendship Press, and score by Morris Mamorsky. Rev. Everett C. Parker, PRC director, is supervising production, while Charles Schwep is director.

Irene Castle, once part of the dance team of Vernon and Irene Castle, has bowed out of her video contract with PRB, Inc. indie package outfit headed up by Mary Pickford, Buddy Rogers and Mal Boyd. She was to have been part of a panel on a show being packaged by PRB, titled "Can You Remember?"

Production firm will continue working out the show, with the panel tentatively comprising Richard Barthelmess, Lillian Gish, Adele Astaire, Constance Talmadge and Richard Arlen.

## CBS-TV Sat. Drama Format

Continued from page 31

opposition was because it is too similar in format to the latter web's "Revue." As a result, it decided on the dramatic series, which will be the only show of that type aired from 9 to 10. (DuMont has "Cavalcade of Stars," a straight vaudeo program, in that slot.) Boff ratings amassed by NBC's two-and-a-half hour "Revue" has proved that Saturday can be a good viewing night for TV, and CBS hopes a show entirely different in format from the vaudeo-revues will have some of the stay-at-homeers switching to its channel.

New series, since it's to be a weekly affair, will operate under a setup similar to that of CBS-TV's "Studio One" and NBC's "Kraft

Theatre." Thus, Franklin Heller will serve as producer for the series, same as Worthington Miner does for "Studio." Two separate directors, however, will rotate each week, so that each stanza can have a full quota of pre-camera rehearsal. Series will feature different stories and casts each week.

Addition of "Trap" to the CBS lineup brings to six the number of hour-long dramatic shows being aired. Others besides "Studio One" and "Kraft" are "Philco Playhouse," "Ford Theatre," "Play's the Thing" and Robert Montgomery's "Lucky Strike Theatre." CBS expects to have its hands full, consequently, in finding suitable story properties for the new show. With the Ford stanza, the Montgomery show and, probably, Philco, all taking time off this summer, however, CBS hopes it can get "Trap" rolling strong by the time the fall season starts—especially since "Saturday Night Revue" is scheduled to start its hiatus May 20.

## CBS NEAR DECISION ON H'WOOD TV SITE

Hollywood, April 11.

CBS has taken 60-day option to buy the old Warners lot on Sunset boulevard, a piece down the block from Columbia Square, for its TV operation. Decision must be made within another month.

Understood network has two or three other studio sites under consideration but the square-block Warner plant best fits its needs for the future. Net expects to have five to eight shows kinned here for the eastern network by early fall.

## DuMont Wins Notre Dame Home Games for 2d Year

DuMont web, outbidding all competitors, has won exclusive TV rights for the second successive year to all Notre Dame home football games. Already lining up plans for next fall, DuMont is also preparing to cover all pre-game and after-game activities, such as rallies, alumni gatherings, etc.

Pact was signed at a series of huddles last week at South Bend, Ind., ND's home site, by Leslie G. Arries, DuMont's sports chief, and Rev. John Cavanagh, the university's prez. Representatives of the other three major video webs also attended the conferences.

Chevrolet Dealers, through Campbell-Ewald, sponsored DuMont's pickup of the ND schedule last year on 21 stations but no bankroller has been inked yet for the 1950 season.

## Sheppard

Continued from page 28

with possible loss of their web contract if they fail to comply. He also mentions gripes that the nets are "forestalling competition in commerce and possibly violating the anti-trust laws."

Change in the rules which permit the originating station to determine outlets on which a program may be rebroadcast is sought as a means of getting more coin into the industry. Since web airer's originate over network keys, the chains have control over rebroadcasts, even though a sponsor may want to air its stanza again over other local or indie outlets, Sheppard charges. This "dictatorial power" of the networks has kept millions of dollars from affiliates and indies, the Congressman says.

## Re-B'cast Rule-Change

Hooper data is cited to show that when Walter Winchell, Charlie McCarthy, Jack Benny and Louella Parsons are rebroadcast the same day on the same station, the playback gets higher ratings than the first airing. It's reasoned that if sponsors could place their rebroadcasts on other station of their choice, ratings for the repeat would be even higher. Bill's advocates say that sponsors could get double or triple their present audiences if the present rebroadcast rule was changed. However, bill would not permit an airer to be pirated from a web affiliate by a competing station.

Sheppard cites the FCC report of Dec. 22, '49, which showed 481 stations, or 32% of all AM outlets, in the red. If these kilowatts could pick up additional coin by getting rebroadcasts at their local rate (less 15% commission to agency, 15% commission to station rep and 30% frequency discount), it would make a healthy addition to the 20% or 30% of the rate card which the affiliate makes for carrying a network show. Additionally, it's hoped, ability to take taped repeats would place the affiliates in a stronger bargaining position with the chains in getting better contracts.

Gordon P. Brown, prexy of WSAY, Rochester, one of those sparking the Sheppard Bill drive, told VARIETY that its aim is "to hurt no one, but to help the affiliates, indies, stations, agencies, sponsors and station reps." Penal provisions would include fines for network violations with the extreme penalty being loss of the web's o.-and-o. stations.

## KFI-TV

Continued from page 31

liked the idea of being a minority stockholder of a tele station in such an important market. Stanton and Meighan also discussed purchase of the Warner studio on Sunset Blvd. which is understood to be in the final stages of closing. Net's 60-day option to buy still has a month to go. CBS is said to be eager to buy the property for its Coast television operation, to have it ready for the half dozen or more programs to be kinescoped for the eastern net.

Seattle—Grant Merrill has been named program director of KING for AM broadcasting, with Dave Crockett moving over to the TV side of the operation as a producer. KING-TV has dropped Saturday broadcasts for the summer.

## Daytime Video Expands

Continued from page 31

time programming to its network for over a year and ABC-TV has its "Market Melodies" and "Telephone Game" on during the afternoons from Wednesday through Saturday. Only holdout, at least in N. Y., is CBS, which has been lining up a daytime schedule but is still hampered by a lack of studio space to launch the operation. Similarly, throughout the country, TV stations are putting stress on daytime programming.

WNBT, completing plans this week for its May 2 daytime teeoff, will have a 15-minute show featuring Josephine McCarthy from 9:45 to 10, designed to provide shopping tips to housewives before they leave home in the mornings. That's to be preceded by a 15-minute show which has not yet been selected. From 10 to 11, the station will air its remote show from Tavern-on-the-Green, eatery in Manhattan's Central Park; Kathi Norris' "TV Shopper" from 11 to noon, and a 15-minute news show featuring Don Goddard from noon until 12:15.

Radio's daytime emphasis was spotlighted several weeks ago when WFIL, Philadelphia Inquirer station, lowered its nighttime rates and

boosted its daytime charges. Some of the top-spending sponsors are breathing down the networks' necks for lower AM rates and, if the webs eventually are forced to acquiesce, then it's expected they'll follow the WFIL lead by upping their daytime charges.

Thus, video's swing into a daylight operation is seen as portending bad results for AM—if daytime TV can cut into the radio audience. Video stations, of course, are not out to cut the ground from under AM intentionally. Behind their move is the necessity to open up new spot availabilities. Spot sales have bulwarked almost entirely the local TV operations and, with the majority of nighttime availabilities completely sold out, the only answer lies in expanding the program schedule through the day.

With pickups of the N. Y. Giants' home games on tap this summer, WPX will air its new show only those days when the Giants are playing away from home. Station will have about 14 days after May 1 to get the program rolling, however, since the Giants during those two weeks either play at night or are on the road.

## FRED ALLEN

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dick himber

have been intending to write you for several days.

saw you on milton berle's texaco show recently. the magic bit played very well and i thought it came as welcome relief where one is starting to notice the sameness of the vaudeville joke routines.

it seemed to me that you could be used to advantage every other week on one of those shows because every time i've seen you you've had a different and original magic-comedy routine.

the tricks make it easy for the comedian to get laughs and you add a fresh note to the proceedings which is a great help.

it is just an idea and you know what you can do with it.

regards -

*Fred Allen*

fred allen  
180 west 58

## P.R. \* WANTED

For performer and 3 singing acts. P.R.\* must know advertising agencies, Networks (A.M. and TV), package producers, etc. Insist on know-how, intelligence, etc. See principal at 1168 6th Avenue, New York, 3rd floor, between 12-2 Monday to Friday.

\* Personal representative.

## \$150. FOR 1 MINUTE TV FILM COMMERCIAL

TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS  
**FILMACK**

1333 S. Wabash Ave., Chicago 5, Ill.



# A new suit of statistics for

*This month, all across the land, 140,000 Census Enumerators are ringing doorbells . . . counting people, incomes and radios . . . measuring America for size.*

*They will find a colossus — bigger than ever before. Busier, lustier, richer.*

Clearing many hurdles, they will discover what research men already know:

*that our population is now over 150,000,000 which is 20,000,000 more than in 1940*

*that we now number 43,000,000 families — nearly 7,000,000 more than 10 years ago*

*The Census-Takers will learn — that our families in 1950 have an average real income of \$2,647 — a ten-year increase of 21%; that our savings total a staggering \$12,000,000,000.*

*And another fact: our whole standard of living has gone up, with 71% driving autos; 71% of our families now owning refrigerators; and 61% having washing machines.*

## *New suit for Radio, too*

The enumerators will re-discover another giant — 95% as big as America. And that's Radio — with its fabulous influence on the lives of our people.



# Uncle Sam

Here are more facts that will be confirmed:

*that there are today 40,700,000 radio families (in 1940 there were only 28,500,000)*

*that 41% of them have more than one radio, so that today our people own some 86,000,000 sets, including those in cars and the portables you see everywhere.*

The Census-Takers will learn too, if they ask, that more people are listening *more* to their radios today. *Everybody* — greybeards and grownups, teenagers and tots. City and small town and farm people.

Where the average family used to spend less than 3½ hours per day listening — now it's 4 hours and 44 minutes. And at any hour between 6:00 and 10:00 in the evening you'll find 34,700,000 people happily giving their attention to the endless parade of programs on the air.

## If you are a national advertiser

If you are a manufacturer of products or services people want and buy — this Census will put new emphasis on two facts basic to your business:

*America is a bigger, richer and more rewarding market-place for you than ever before*

*To sell the millions who are this market, you can have no medium bigger, more powerful,*

*more economical than network radio. (Incidentally you will notice that radio is the only major advertising medium included in the Big Count.)*

And these two facts will bring to your mind, inevitably and immediately, *America's No. 1 Network — NBC.*

Like America, NBC has grown. It is bigger, busier, more economical than ever before —

**Bigger** — The stations of the NBC network have the largest combined weekly audience in all America — larger than any other network, larger than any other advertising medium — according to radio's own census, the Broadcast Measurement Bureau.

**Busier** — NBC is selling more products and services for advertisers, day and night — and in 1949, advertisers invested more money in NBC than in any other network.

**More Economical** — Reaching more people, selling more goods — you'd think NBC would cost more. The opposite is true. NBC today costs considerably less per 1,000 homes reached than it did ten years ago — and NBC today reaches more people at lower cost than any other national advertising medium including the other networks.

*Now, more than ever, to sell America you need...*

# NBC

*America's No. 1 Advertising Medium*

# 7 Pitt TV Applicants Band Together To Try to Thaw City's Permit Freeze

Pittsburgh, April 11. Backed by the local Chamber of Commerce, seven applications for TV stations in the Pittsburgh district joined together last week in an effort to thaw out the freeze which has left this city with only one video outlet. That's WDTV, a DuMont property, which went into operation in January, 1949, and has enjoyed a monopoly since that time.

All of the remaining local applicants announced at the protest that they had come together on a common plan for channel assignments in an effort to get some action. Even City Council took cognizance of the situation when, Councilman John T. Duff presented a resolution requesting Pennsylvania Congressmen to give the FCC a push to alleviate the situation here.

In the joint statement sent to the FCC the seven applicants asked the commission to assign high frequency channels 3, 7, 9, 11 and 13 for use in the Pittsburgh area. Since WDTV already has Channel 3, that would leave the seven applicants to battle it out for the four remaining channels. Some of the applicants are reported to have since cooled off about getting into the TV field because of the huge initial investment.

The applicants are: Allegheny Broadcasting Corp. (KQV); Matta Broadcasting Co. (WLOA); Pittsburgh Radio Supply, Inc. (WJAS); WCAE, INC.; Westinghouse Radio Stations, Inc. (KDKA); WWSW, Inc.; and United Broadcasters, Inc. Despite the joint statement, the TV situation is further complicated by the FCC's original allocation, before the freeze, of high-frequency channels 3 and 9, and ultra-high-frequency channels 24 and 26. Local applicants want no part of the ultra-high-frequency channels which would require new TV receiving sets or some sort of converters. Consequently, they've all asked for high-frequency channels.

Pittsburgh Press, day after protest was filed, pointed out that it would probably do no good, and that the only way to get some action would be for top city fathers, who are supposed to have some influence in Washington, to sit on White House steps until the problem is taken from there to the FCC.

At same time, Donald Stewart, manager of DuMont's WDTV, in a statement to the newspapers, said his station would welcome competition, since having a monopoly in such a medium represents too great a responsibility. Those were precisely the same sentiments that Dr. Allan DuMont expressed here three months ago at the first anniversary banquet of Channel 3 operation.

## NBC Sat. Nite

Continued from page 31

but the prices will be brought in line with each other. United Fruit Co., Swift and RCA now have spots in the 9:30 to 10 part of the show.

Speidel was the original sponsor of the Ed Wynn show on CBS-TV, but dropped the program after a 13-week cycle when it felt the ratings failed to pay off. Outfit's account was handled then by Cecil & Presbrey, with Camels subsequently picking up the tab on the Wynn stanza.

Watch-band outfit has allocated a \$100,000 budget to plug its products for the school and college graduation season, so that at least half that sum will be devoted to TV. Agency is Sullivan, Stauffer, Colwell & Bayles.

## Zeke Manners Sponsor

Pepperell sheets has been pacted as the first sponsor on "Zeke Manners," two-hour show which preems today (Wed.) on WJZ-TV, N. Y. Stanza will be heard Wednesday through Saturday.

Airer will feature Manners' hill-billy combo, disks, interviews and a baseball scoreboard. Format, Manners said, will be 60% audio, permitting housewives to listen as they do their chores. Manners will keep his early morning ABC show, beamed to the Coast for Langendorf United Bakeries.

## CBS Color

Continued from page 31

truck with adaptors until they're forced into them. Some of the Commissioners, including Chairman Coy, are exploring the agency's authority to force them.

Tipoff to the manufacturers' attitude on color came in yesterday's (10) all-day cross-examination of David Smith, vicepres of Philco, who appeared for his company as well as the Radio Manufacturers Assn. If the RCA system is adopted, Smith said, it would be two years before Philco would bring out color receivers, inasmuch as the RCA single tri-color tube won't be available for one to two years, with no certainty it will be available even then.

But if the CBS system is adopted, said Smith, Philco will continue to produce sets which will not be compatible for CBS color, other sets which will have adaptors, and some color sets. How many of each type set his company would build, he said, would depend on public demand.

Smith's testimony, while indicating no eagerness on the part of major manufacturers to build sets to receive CBS color, nevertheless gave assurance there would be some production soon after final standards would be adopted. Some Commissioners are counting on smaller companies to take the lead in building sets and converters and thus forcing the bigger companies into mass output of color sets.

Probably the most important testimony since the color hearings began was given last week by Donald Fink, editor of Electronics magazine, a member of an industry committee formed to advise the Commission on Color, and a member of a non-industry committee appointed to report on the color question to Sen. Edwin C. Johnson (D., Cal.), chairman of the Interstate Commerce Committee.

Fink, armed with a subpoena served on him by the Commission at his own request, appeared for himself, which he emphasized time and again. He did such a remarkable job of tightrope walking that both CBS and RCA officials at the hearing were satisfied with his testimony. At various times, Fink said he could be "hung" for what he said. On several occasions he referred to the protection his subpoena gave him.

Careful reading of the transcript of Fink's all-day testimony, and particularly his answers to questions regarding the various systems, indicate that the Johnson committee, which is expected to report by summer, is leaning to the CBS system. The committee report will undoubtedly have great weight in deciding the color issue. Never by direct expression, but by inference did Fink seem to reflect the committee thinking. He spoke of two primary criteria for choosing a system—performance and cost. When his testimony was added up, it appeared that CBS scored highest. Especially significant was the fact that he never specified compatibility as an essential requirement of a color system, although he did speak of its desirability.

And a further clue to the direction things are taking is seen in the full Commission's formal testimony to be taken in New York in two weeks, when it is to be shown a demonstration of the introduction into the CBS system of the dot interlace principle (used in the dot sequential system of RCA) to increase color detail. The use of dot interlace with the field sequential system of CBS was the subject of extensive testimony by Fink.

## No. 1 Job

Continued from page 27

tenor of the talks by the bigtime ad men and clients. Nor did the broadcasters take much comfort from the speech by A. C. Nielsen which, some thought, played smack into the hands of the advertiser factions beating the drums for lower radio rates.

Critics of the "panic era" take the position that the broadcasters themselves, and not the sponsors,

are the ones who are selling radio short—that the broadcasters should take their cue from P & G's Morgens' talk of last Thursday, in which he significantly alluded to the fact that the buyers are buying bigger than the broadcasters are selling or thinking. As an illustration, they point to the fact that it was General Mills which came to the networks to negotiate its 62-show summer sponsorship, rather than the webs taking the initiative in conceiving merchandising-sales techniques.

It's argued, too, in favor of maintaining radio's "bigness," that sponsors buying even the most expensive half-hour segments have for years been enjoying bargain rates, considering radio's mass circulation; that even with the present TV inroads they're still getting in cheap.

It's generally recognized that the great need today is for radio to do an all-encompassing merchandising job on itself and sell itself as a still vast and potent medium for the advertiser.

That it will be the No. 1 job on the agenda for the next year now appears a certainty.

## P&G's Adv. Boss Heartens AM Boys

"We don't intend to be panicked by any figures showing the effect of television's impact on radio listening," Howard J. Morgens, vicepres of Procter & Gamble, told the N. Y. Radio Executives Club last week. Morgens said that the nation's top advertising spender is "not in any rush to give up our radio properties" and that if other bankrollers "appraised the new situation sanely and unhurriedly" it would make for radio's stability and continued efficiency as an advertising medium.

However, P&G is looking toward lowering talent costs of its AM shows (particularly on higher priced stanzas) and reduced time costs in areas of high video development, "just as we expect higher TV time costs in those areas," Morgens said. If P&G cannot find a way to make a particular airer "an efficient advertising vehicle, then we shall, of course, drop that program," he said. "We think that will serve the interest of efficient radio."

Explaining that his firm expects to use radio extensively for "long years," Morgens said that the problems ahead of radio call for "skill, ingenuity and sound judgement."

In teevee, the P&G exec forecast, increasing competition between shows will tend to lower individual programs' ratings. With this factor, plus spiraling costs, Morgens sees difficulties in "keeping a sound relationship between effective results and costs."

To assure that its video coin pays off, P&G will: (1) try to measure the sales effectiveness of TV vis-a-vis other media and learn how much TV should be used in a given market; (2) experiment with video, trying different commercial techniques, film production and live production; (3) use TV on a broad scale "only for a straight business-like reason" and not because it is "glamorous"; and (4) use TV only when it is in the public interest, remembering that it is "on trial from a public interest standpoint."

## O & O Talent

Continued from page 27

that he'll wind up on McConnell's roster, the Paley contingent is still in there pitching. Meanwhile, NBC, which already has Fibber & Molly, Phil Harris, Eddie Cantor and Fred Allen tied down to exclusives, is trying to wrest Groucho Marx from the CBS ranks.

Marx gets into N. Y. from the Coast later this month, ostensibly to maneuver the best deal, and the fact that his "You Bet Your Life" quiz show is currently one of the hottest commodities on the air is expected to cue some free and fancy bidding for his exclusive services.

Major factor behind the jockeying, of course, is TV, for it's considered a cinch that, within the next two or three years, those \$30,000-a-week Benny-Crosby salaries will be non-existent in terms of strictly-radio shows in the face of diminishing AM audience returns.

## From the Production Centres

### IN NEW YORK CITY . . .

Jim Resor has resigned time-buyer post at McCann-Erickson after six years, to settle in Frisco . . . Tommy Henrich to guest on "Joe DiMaggio Show" NBC preem Saturday (15) . . . Fanny Brice renewed by Tums for another year's ride on NBC . . . Bob Donley into MBS' "Murder By Experts" . . . Sammy Kaye recording 14 shows for the Navy recruiting program, to be aired on 1,500 stations starting in July. George Hicks is handling announcing chores . . . Joe Gallagher named news director of WINS . . . Norma Jane Marlowe added to "Romance of Helen Trent" . . . Guy Sorel new to "Just Plain Bill" . . . Peggy Stanley, Arthur Maitland and Julie Stevens join "Front Page Farrell" . . . Don Ball, WCBs program director, on jury duty in White Plains . . . Don Anderson, formerly handling Bromo-Seltzer for BBD&O, now account exec with Biow . . . Galen Drake to Florida for a month . . . Mark Goodson and Bill Todman back Monday (10) after cutting an audition in L.A. . . . Friday will be "Goldbergs Day" at the Ringling circus. Bob Stevenson has taken over announcing stint on "Jack Smith Show" . . . Bobby Benson, Mutual's 12-year-old cowboy star, starts a p.a. tour today (Wed.) . . . Zel DeCyr, WEVD story teller, off for three weeks in Miami . . . Kermit J. Moss celebrating 10 years as WNEW salesman . . . Blanche Gaines, radio-TV writers representative, joining forces with Fenton Productions. Mrs. Gaines will still handle her own list of writers and combine with Mildred Fenton in the representation of writers handled by Fenton Productions.

Richard E. Sisson, WINS promotion manager, resigned to join Criterion Service and production manager Don McTigue left to join National Committee for a Free Europe . . . Frederic W. Ziv Co. has sold WGN, Chicago, five transcribers (Guy Lombardo, Ronald Colman, the Menjous, Philo Vance and Lightning Jim) . . . Walter King, American Cancer Society radio director, has signed Carl Eastman, Hester Sondergaard, Leon Janney, James Van Dyke, Phil Clarke and George Petrie for ABC's dramatization of John Gunther's "Death Be Not Proud," Monday (17) . . . Having finished his stint for Metro's "Kim," Arnold Moss is returning to Gotham today (Wed.) for AM-TV work and some strawhat assignments . . . Julie Bennett into "Aldrich Family" tomorrow (13) and NBC's "To Ricky With Pride" on Tuesday (18) . . . Caryl Waldo added to WHLI scriptry . . . Mayor O'Dwyer has backed Joe Rosenfield's "Prayer for Peace Day" (May 1) campaign on WHOM . . . Muriel Milner, secretary to Joseph A. Moran, vicepres of Y. & R. radio, will announce her engagement tomorrow (Thur.) to John M. Johnstone, whose father is house manager of the Winter Garden theatre, N. Y.

### IN HOLLYWOOD

Nick Keesely of Lennen & Mitchell back from Hawaii to set up the Ted Mack Amateur Hour origins along the Coast. He's preserving his Waikiki tan by sitting indoors scouting television shows . . . Nelson Case flying back and forth between the two coasts to catch up on his announcing chores on Ford Theatre and with Lowell Thomas, now junketing out west . . . Pressed for time to make a plane, Cy Howard turned over direction of "Life With Luigi" to his script girl, Pat Burton, and she brought in through without a fluffed cue and on the button . . . Parke Levy is still head writer of "My Friend Irma" even though last week's writing credit went to "Algonquin Debris," who is none other than Levy but Cy Howard must have his little joke . . . Fran Conrad and Phil Caldwell, station relations head and chief engineer, respectively, of ABC, will be the net's only Coast reps at the NAB convention. The others are too busy, radio and TV-wise . . . Harry Ackerman's fresh treatment of "Granby's Green Acres" was so well liked by CBS in New York that it's a cinch bet for a summer spot and fall sale . . . Gale Gordon comedy has been around for some years but never got much of a tumble until Ackerman put his writers on a new tack . . . Roy Witmer, veteran NBC sales exec, was put away to his last rest at Forest Lawn . . . Garry Moore's "Rate Your Mate," a new type of husband-wife quizzer, was auditioned by CBS. Biow agency is interested in both the show and Moore but likely that "Take It Or Leave It" may be scrapped for a new format . . . Rod Erickson in from N.Y. to look over the radio and TV prospects for Young & Rubicam . . . Sam Pierce and Sammy Kerner are packaging adventure shows for radio and TV . . . Lewis Allen Weiss heading east with his daughter, Pat, who was recently married abroad. He'll attend a Mutual board meeting and NAB convclave while she rejoins her husband, who is being briefed by the State Department on his new assignment to Switzerland in the diplomatic corps . . . Jack McElroy, emcee of "Welcome to Hollywood," taping enough shows in advance so he can get in some fishing off the Mexican coast . . . John Longwell set up Alert Productions to package shows for radio.

### IN CHICAGO . . .

Leonard C. Truesdell has been named vicepres in charge of household radio by Zenith Corp. . . . Joe Kelly and "Quiz Kids" did 500th broadcast Sunday (9) . . . Wendell Campbell, CBS Central Division sales manager, guestspeaks at Chi Radio Management club luncheon today (12) . . . A. J. (Tony) Koelker rejoins ABC Central Division as account exec in network sales . . . John Harrington, WBBM newscaster, and wife, have adopted a girl from Tennessee Children's Home Society of Memphis . . . Charles Mountain is gabbing a quarter-hour five times weekly musical scoreboard show which debuted Monday (10) on WMAQ . . . Bill Hohmann is new member of WENR research dept. . . . Clifton Utley, Chi NBC commentator, starts his sixth year of special news commentaries for BBC . . . Board of directors of National Assn. of Radio News Directors will meet here April 22-23 to work out plans for NARN convention here in November . . . Gen. Omar N. Bradley's speech April 14 before Chi Executive club will be aired on CBS . . . William Bendix of NBC's "Life of Riley" show in town this week . . . Skeet Wolf, WBBM writer and producer and author of novel "The Friend" out April 24, will address Society of Midland Authors here May 12 . . . Judith Waller, NBC Chi director of public affairs and education, will attend annual dinner of Women's National Press club April 15 in Washington . . . Craig Clayborn, formerly member of ABC press department, back in town after nine-month stay in Paris, joins publicity staff of American Cancer Society . . . Dave Garraway's Monday night NBC web show being aired locally on WMAQ Fridays 7:30 p.m. . . . Miriam McGarvey joins WBBM continuity editing staff.

### IN WASHINGTON

Film topper Sam Goldwyn, scripter Bob Considine, Society of Independent Motion Picture Producers' prexy Ellis Arnall, and columnist "Austine" (Mrs. William Randolph Hearst, II) feted by local NBC staff after p.a'ing on the web's TV show, "Who Said That?" . . . Drucie Snyder Horton, daughter of the Secretary of Treasury, and bride of John Horton, D. C. rep for Universal Pictures, returns to her video chores with WTTG-DuMont, under Meadow Gold Ice Cream sponsorship, April 19 . . . Sportscaster Bob Wolf inked for a 15-minute TV show, "Dugout Chatter," preceding his Washington Senators' baseball telecasts, over WTTG-DuMont . . . Ruth Crane, WMAI-ABC femme program head, currently running a contest for the "Modern Woman of the Year" on her daily airer . . . NAB boss Justin Miller and Mrs. Miller hosted an Easter Sunday party in honor of Mrs. Henry Grady, wife of the former U. S. ambassador to Greece . . . Ben Strouse, vicepres and general manager of WWDC, boasts of a 28.5% boost in biz during March over the preceding year.



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Eddie Cantor-Lisa Kirk-Sammy Kaye:** "Juke Box Annie"—"The Old Piano Roll Blues" (Victor). There should be a hefty payoff on this parlay of names with which Victor is riding these numbers. "Annie" is a frank sequel to "Music, Music, Music" and it looks equally unstoppable. It has those prime ingredients for a novelty click: a happy rhythm, a cute lyric and a catchy doodle-o-doo-o-o repeater phrase. Miss Kirk, Cantor and the Sammy Kaye orch handle it gayly enough to push this side high in jock and juke preferences. Virtually every other diskery is also climbing aboard this number, which was launched on the Rainbow label with a solid slice by the Sunshine Gal and the Eddie "Piano" Miller orch. Mercury has a neat version by Kitty Kallen, with "Choo'n Gum" on the reverse for another likely back-to-back hit. Victor's "Piano Roll" is strong but a bit late.

**Eileen Wilson:** "I Didn't Know What Time It Was"—"Never Have I Ever Felt Like This Before" (Decca). Miss Wilson does one of her best jobs on "What Time It Was," another Rodgers and Hart tune being revived. A fine ballad, it's given a warm treatment by Miss Wilson with some background embroidery supplied by Sy Oliver's orch and chorus. Reverse is another ballad item with a great potential. "Never" has a first-rate lyric and Miss Wilson flows simply to the lilting melodic line.

**Charlie Spivak Orch:** "Mona Lisa"—"Loveless Love" (London). A top coupling that'll give Spivak a strong chance to crack the hit lists. "Mona Lisa" is a standout number with an unusual idea and a haunting beat that Spivak carries with a fine instrumental arrangement against Tommy Lynn's swell vocal. Harry James' cut of this tune for Columbia is marred by his trademarked, overlong and over-sweet trumpet solo passages although Dick Williams' singing is okay. W. C. Handy's "Loveless Love" is a smooth-bounce item for jocks and jukes that Spivak rides solidly with some neat choral work by the Stardreamers.

**Johnnie Johnston:** "Melancholy Rhapsody"—"As We Are Today" (M-G-M). Johnston takes firm command of "Rhapsody," an impressive number from the pic, "Young Man With a Horn." It's an elaborately devised tune and lyric that Johnston works over with a solid commercial attack for highly salable results. Flipover, from the "Rosie O'Grady" film, is in the sweet ballad vein, and Johnston's rendition has a good chance for lots of spins. Russ Case orch backs up with full-bodied arrangements, the latter number getting an assist from the Chansonettes vocal group.

**Mel Torme:** "Bewitched"—"The Piccolino" (Capitol). While most of the other sides on "Bewitched" have followed the original instrumental version on the Tower label, Capitol is putting the accent on the vocal with this Torme disk. Torme handles this oldie effectively, in his familiar crooning style, and may take the play away from the rest of the field because of the lyric spotlight. Bottom deck is a cute change-of-pace item that Torme handles smartly. Pete Rugolo's orch and vocal group supply good backgrounds on both sides.

**Rosemary Clooney:** "I Found My Mama"—"Me and My Teddy Bear" (Columbia). Miss Clooney is slated for a big buildup under Mitch Miller's tutelage at Columbia and she has enough style to come through on this pairing of insipid, but possibly click tunes. "Mama" doesn't give her much of a chance since it's built mainly around Eddy Manson's talking harmonica. There isn't much choice between this and other versions of this Salty Holmes' number now on the market. "Teddy Bear" follows the animal tracks of "Peter Cottontail" as a simple juve item with an obvious lyric and equally obvious beat. Miss Clooney treats it with suitable lightness. Mervin Shiner also made a pleasant slice of "Teddy Bear" for Decca, backing it with another kiddie number, "Francis, the Talking Mule," which might please some cradle tastes.

**Milton Berle:** "I'll Kiwl You A Miwl-yun Times"—"I Found My Mama" (Victor). Berle's initial sides for Victor should test video's power as a platter-pusher. "Mil-

lion Times," written by Berle and Buddy Arnold and based on one of the comic's frequent TV lines, is a cute, romantic number that Berle sells with his personality stuff. That title tag line, which the comic punches across with varied inflections, could sell it. Backside is that talking harmonica again, this time abetted by a talking kazoo and talking trombone growl piece. At least, Berle puts a gag twist on this version. Allen Roth orch accomplishes.

**Jo Stafford-Gordon MacRae:** "You Are My Love"—"Down the Lane" (Capitol). Miss Stafford and MacRae pair nicely on a couple of a change-of-pace sides. "Love" is a lilting romantic ballad delivered with smooth harmony and a light beat. Backing has an old-fashioned cheery flavor of the 1890's and is punched across with an appropriate barber-shop rhythm. Jud Conlon Singers give pleasing backgrounds on both sides.

**Kay Kyser Orch:** "Chug-A-Lug"—"Willya Won'tcha" (Columbia). Two neat sides. "Chug-A-Lug" is a catchy drinking song with a tricky beat and lyric. Kyser sends it for a fast ride via snappy orchestration and choral backing. Flipover is a cute item with lots of possibilities. Sue Bennett and Michael Douglas handle the duet routine in good form.

**Kay Starr:** "Hoop-De-Do"—"A Woman Likes To Be Told" (Capitol). A polka number, "Hoop-De-Do" is getting attention on other labels but Miss Starr's side is among the best. It's a fast and rhythmic cut that sells. "Woman" is more in Miss Starr's ballad vein and could be pushed far. It's a worthwhile number with a stand-out lyric and good beat. Frank De Vol's orch gives top support.

**Lonnie Johnson:** "Troubles Ain't Nothing But the Blues"—"I'm So Afraid" (King). Johnson rates special attention as one of the great names in jazz, a blues singer and guitarist who has been among the chief shapers of the hot style for more than three decades. These sides reveal Johnson as good as ever, vocally and instrumentally. He gives out with his moving, gutty attack on a couple of fine blues items which jocks could spin on their own merits and as a contrast to a type of insipid novelty and ballad currently flooding the pop music mart.

## Platter Pointers

**Fran Warren** has a couple of fine sides in "Ho Hum, It's Spring" and "Don't Say Goodbye" (Victor). . . . Another driving item by **Lionel Hampton's** orch in the two-sided "Turkey Hop" (Decca). . . . Two good versions of the "National Emblem March" have been sliced by **Guy Lombardo** (Decca) and **Ray Anthony** (Capitol). . . . **Herb Jeffries'** version of "Swamp Girl" for Columbia is practically a carbon of **Frankie Laine's** Mercury cut. . . . "Scottish Samba" is getting plenty of play with additional good sides by **Dinah Shore** (Columbia) and **Irving Fields Trio** (Victor). . . . **Richard Hayes** has good time on "The Guy With the Voodoo" (Mercury) but the number lacks lyric content. . . . **Lorry Raine** comes up with another good item in "Harbor Lights" (Universal). . . . **Liza Pierson's** handling of "I've Got Rings On My Fingers" (London) is first-rate. . . . **Buddy Andrews** and **Sam Donahue** orch have a good side in "Roman Holiday" (Dana). . . . **Eddy Duchin's** piano album of George Gershwin's tunes for Columbia is tastefully executed. . . . "Where Is the Chicken" is a fair novelty sliced brightly by **Toni Arden** and **Al Trace** (National). . . . **Andrews Sisters** give cute workovers of "Walk With a Wiggle" and "Muskrat Ramble" (Decca). . . . Victor has two fine disks for late evening jock play in **Hugo Winterhalter's** "Symphony of Spring" and the **Melachro Strings' "Fascination"**. . . . **Rose Murphy's** initial slicings for Decca are a couple of standards, "Me and My Shadow" and "A Precious Little Thing Called Love," both handled in her chi-chi style. . . . **Evelyn Knight's** cut of "On An Ordinary Morning" rates attention.

Standout western, blues, hill-billy, religious, polka, etc.: **Oscar Peterson, "Debut"** (Mercury). . . . **Metronome All Stars, "No Figs and Double Date"** (Columbia). . . . **Sunshine Boys Quartet, "Jesus Hits Like An Atom Bomb"** (Decca). . . . **Ivory Joe Hunter, "Please Don't Cry Anymore"** (King). . . . **Billy Cotton Band, "French Can-Can Polka"** (London). . . . **Gomulka Polka Band, "The Boom Ta-Ra-Ra Polka"** (Columbia).

# BMI'S 10-YEAR UPSWING A SAGA OF FREE ENTERPRISE IN RADIO-MUSIC

Clearly, the story of Broadcast Music, Inc., is a story of free enterprise. Yet it is a story more easily mulled over and marveled at than written. There is that feeling of "history in the making" which indicates some chronicler of the future, in setting down the annals of present-day broadcasting, will be better able to sit back and in retrospect present a true picture of what has happened in radio and music these past 10 years; and just as important, perhaps a most crucial time, what will have happened a decade hence.

One gets this feeling looking back not 10 years but just a little longer than that, a time when no one could possibly comprehend that an entirely new force in broadcasting and music was to become a permanent part of the combined industries, a force for the better and one in keeping with the American way of life—free enterprise.

Assuming that posterity will in its usual way truly evaluate this tremendous undertaking and its unprecedented success, let us go back to the little more than 10 years of BMI's existence and examine the circumstances under which it was born, and its *raison d'être*. The problem of performing rights fees had been with the broadcasters for nearly 20 years over a wide series of discussions, arguments, litigations, complaints to Congress and what not. But the Copyright Act set forth that copyrighted music "performed for profit" had to be paid for and there was no recourse but to pay or change the law.

"Changing" the Copyright Act has more or less been in progress for many years, but at no time could the diversified interests agree on enough points to present a bill acceptable to all concerned, much less to the Congress. At no time, however, did the rank and file of broadcasters believe they should use copyrighted music at no cost to themselves. It merely simmered down to how much was an equitable price. The price in question mounted at every contract renewal, 100% and sometimes 300%.

## NAB In a Spot

The broadcasting industry felt it was in a vise. Many efforts to break the hold took place, many stormy NAB conventions centered entire sessions to such ways and means. Somehow the formula and the right man or group were lacking, nor were there the foresight and know-how.

As far back as the early 1920's a group of broadcasters set up a loft filled with orchestrations and other music, all stamped "tax free." Likewise, the motion picture exhibitors sought to issue their own music similarly stamped—all doomed to failure as money and organization ran out.

So it went until the summer of 1939 when the NAB held its annual convention in Atlantic City, July 10-13, and it was there that the NAB Music Committee, appointed by the trade association to negotiate a new contract with the American Society of Composers, Authors and Publishers, reported that it had been unsuccessful in obtaining a proposal from that organization.

Proposal was sought on the terms to be met when the current pact between ASCAP and the broadcasters ran out on Dec. 31, 1939. Nearly 400 stations represented at the Convention (there weren't as many stations nor NAB members then) all went on record as endorsing the position of an equitable payment for the use of music by radio and at the same time authorized its negotiating committee to continue its efforts to set a new agreement. Also, the broadcasters sought a clause permitting such stations as wanting it, a per-piece or per-program license, should they not desire a costly blanket license based on all their revenue and programs, whether or not it was all music.

At the same time the Convention authorized its Committee to take steps to provide music other than ASCAP in the event further efforts at a new pact failed and a special convention was to be called in Chicago not later than Sept. 15, 1939, to vote such funds as were needed for such measures. Meanwhile the

NAB Committee was to meet with an ASCAP committee on Aug. 3;

On that date a lone ASCAP official, the late John G. Paine, general manager, stated that the president (Gene Buck) had gone off on an extended vacation and that he himself (Paine) had no authority to discuss a proposal, since there wasn't one to discuss. This was an affront that the NAB group could not afford to laugh off. They did not want a repetition of the 1932 contract signing which came off at the very last minute and there was no alternative but to sign up or play no popular music on the air.

## Okay to Kaye

Without add the committee set the proposed special convention in Chicago for Sept. 15, and there the machinery was set in motion to set up "an independent source of supply of music." At the same time, a young New York attorney and copyright expert, Sydney M. Kaye, was appointed as special counsel, and he quickly proceeded to crystallize what the broadcasters had in mind. He came to the Sept. 15 meeting and presented a plan for setting up a music licensing organization that would be the property of the broadcasters, all prepared within the month.

In Chicago some 250 broadcasters who meant business were in attendance at the NAB special meeting, and they put the bite upon themselves for 50% of their 1937 ASCAP fees, pledging themselves to a minimum of \$1,500,000 to get the proposed new music organization under way. One month later, Oct. 14, 1939, the state of New York granted a corporate charter to Broadcast Music, Inc. Almost coincidentally ASCAP set up a new committee to draft a radio contract.

The newlyborn BMI, under the leadership of Kaye, was now closing ranks in its drive to organize, and on Feb. 15, 1940, BMI was declared operative. Exactly 246 stations pledged \$1,140,375 as a starter.

Ten years ago, April 1, 1940, BMI began licensing radio stations.

For the first time all broadcasters presented a united front on a specific issue, without exception. Five weeks previous, on March 21, ASCAP had suddenly called to its offices a special group of hand-picked broadcasters, network and station men, and presented to them its new terms for use of its music on and after Jan. 1, 1941. It was a 100% increase in ASCAP revenue from radio, particularly from networks and large stations. Some small outlets, with little income anyway, were going to be let off lightly.

Objective of BMI and the broadcasters was to build up a huge stack of non-ASCAP music to keep stations and networks on the air after Dec. 31, 1940. BMI went about coordinating an ample body of good music of every classification, not controlled by ASCAP. This non-ASCAP music was obtained from three principal sources:

(1) Popular songs by independent authors and composers, (2) music of non-ASCAP publishers and performing rights societies, and (3) new copyrighted arrangements of music in the public domain.

**80% Dollar Volume by Aug., '40**  
In August of 1940, at the NAB Convention in San Francisco, BMI was able to report it had pledged from 336 stations comprising about 80% of the industry's dollar volume.

During the same month, BMI had its first song on the Lucky Strike Hit Parade, "Practice Makes Perfect." Activity at BMI continued at a feverish pace, for the broadcasters knew that ASCAP's proposal for 3½% for small stations to 7½% for the major networks, payable at the source of clearance, would "save" some stations money but add millions to the total cost to the industry. It was held that the new rates would mean economic destruction to an important section of the industry, and the proposed new ASCAP contracts were rejected by the majority of stations, including the networks.

By now, as 1940 rolled along, BMI found itself the world's largest music publisher, and as the new center of this industry, was shipping 100,000 units per week. It

was occupying 25,000 square feet of office space and had a payroll of 275 fulltime employees. The Production and Arranging Dept. employed more than 100 arrangers, copyists, proofreaders and autographers, including all the members of the New York Autographers Union.

BMI was functioning as a performing rights organization and not as a music publishing firm, paying its composers at the rate of 1c for each radio performance. To account for the total number of performances of BMI music, an elaborate logging formula was devised by Dr. Paul F. Lazarsfeld, Director of Columbia University's office of Radio Research. It was estimated that composers of outstanding hits would receive royalties of \$1,000 to \$1,500 per quarter from BMI radio performances alone.

In December of 1940 BMI made a deal with the E. B. Marks Music Corp., for the rights to its catalog, built up over a period of a half-century. This took in many standards, Latin-American and popular music. It was the first break in the solid ranks of ASCAP publishers and broadcasters took heart anew. This was December, 1940, and at the end of the month the broadcasters through BMI would be 100% on their own as to music.

It was deemed in many quarters that a last-minute settlement would take place and third parties sought to bring both sides together. It was probably a question whether one side or both were in the position of whistling in the graveyard. Broadcasters had already practiced non-ASCAP runs, networks had advised sponsors and others to get a new theme song wherever necessary. The publicity battle grew apace.

The big blowoff of the year, any year, when people are apt to be listening to music or singing it, is New Year's Eve; and New Year's Eve of 1940 was the last minute of the contract running out. Radio no longer had the right to perform ASCAP music. This was tense drama and anxiety for the 600 stations and radio executives along with BMI, particularly one Sydney Kaye, and of course the NAB. It was anticipated that there would be inadvertent infringements by the wholesale, but along that line careful preparation paid off and nothing happened. No suit was filed by ASCAP for infringement; no great rush of mail to protest certain music being off the air, in fact virtually no letters at all. Preparations had been made to have boys pick up the protests and arrangements made for large scale replies. There were none to be made.

Advertising agencies and their clients on the air agreed to play ball with the broadcasters in the name of doing anything that would contribute to lower costs. Lower music cost was of interest to them. The big rush in music production at BMI went along industriously, culled from E. B. Marks, M. M. Cole, AMP catalogs and others along with p. d. arrangements and BMI's own newly produced songs.

Recording and transcription companies cooperated since this was the only means of having their product bought and played on the air. The Hit Parade managed to find ample material to keep its program going full blast; likewise all other commercials and sustainings.

## '41 Battle for Stations

In October of 1941, after nine months of being off the air almost 100%, ASCAP signed the networks and stations to new nine-year pacts with a proviso for a renewal for an additional nine years at the same rate. The new rate agreed upon was 2¾% for network programs and 2¼% for local shows under blanket license. This compared with a former 5% that was paid on the terminated pact and the 7½% that was demanded for the renewal. BMI had already paid for itself and justified its existence.

Although there were approximately 600 stations who as stockholders had underwritten BMI, some were loath to continue or on the fence, others who had been given a free ride were also pondering the situation. ASCAP was

(Continued on page 50)

BROADCAST MUSIC INC.

*it's* **YOUR** anniversary.

22 NETWORKS

2082 AM RADIO STATIONS

394 FM RADIO STATIONS

94 TELEVISION STATIONS

150 CANADIAN RADIO STATIONS

1362 MUSIC PUBLISHERS and  
their Composers and Authors

(as of April 1, 1950)

19



too!



5



# Hits... BMI Tunes, of Course

Remember the phenomenal **"JEALOUS HEART"**

And the present sensational Hit

**"CHATTANOOGIE SHOE SHINE BOY"**

Now watch these---they're comers:

**"HONKY TONKIN"**

**"I LOVE YOU BECAUSE"**

**"BONAPARTE'S RETREAT"**



THE HOUSE  
OF HITS

## ACUFF-ROSE

2510 FRANKLIN ROAD  
NASHVILLE 4, TENN.

CONGRATULATIONS TO BMI ON ITS 10TH ANNIVERSARY

Upon the humble stepping stones of service  
we climb to the pinnacle of success.

Congratulations to a great organization who  
for 10 years has demonstrated this truth.



**AMERICAN MUSIC, Inc.**  
**CROSS MUSIC COMPANY**

S. L. CROSS, Pres.

WALLY BRADY, Prof. Mgr.

**Ten Years of**

# BMI

**We are happy to have  
been a part of the BMI  
organization since  
its beginning**







# MUSIC FOR CANADA

BMI means "Music for Canada." It also means that music by Canadians will at last attain a prominent place among the world's musical literature.

For it is through the combined resources of BMI CANADA LIMITED and BROADCAST INC., that the broadcasters of Canada today, *for the first time*, possess an international repertoire of music, which is, in effect, *Canada's own music*.

Today, BMI CANADA LIMITED represents hundreds of composers, authors and publishers throughout Canada and controls the largest repertoire of Canadian music in the world.

Not only does BMI CANADA LIMITED provide broadcasters with a vast source of performable music and give aid and services in the programming of music, but now *for the first time* Canada has an organization expressly designed to publish and develop the creative efforts of the nation's musical talent.

And because the management of BMI CANADA LIMITED is directed and guided by a board of directors consisting of representatives of the entire Canadian broadcasting industry, its activities and its objectives are those of the broadcasters themselves.

*"WHEN IT'S BMI CANADA IT'S YOURS"*

# BMI CANADA LIMITED

TORONTO

MONTREAL

VANCOUVER

# SPITZER SONGS, INC. and VOGUE MUSIC CORP.

**Greet BMI —**

with the following TOP NOTCH SONGS:

- CHOC'LATE ICE CREAM CONE
- BROKEN DOWN MERRY-GO-ROUND
- Penny-Wise and Love-Foolish
- More Than I Should
- Remember Me  
(WHEN THE CANDLE LIGHTS ARE GLEAMING)

Here she is — with her latest hit!

## DINAH SHORE

Sings

# I NEVER HAD A WORRY IN THE WORLD

and  
"Scottish Samba"  
COLUMBIA RECORD 38780  
OR 7-INCH LP 1-599



HEARTY CONGRATULATIONS  
to BROADCAST MUSIC, Inc.  
on its 10th Anniversary!

## COLUMBIA RECORDS

First, Finest, Foremost in Recorded Music—  
Originator of LP Records for Uninterrupted Listening Pleasure



# A Partial List of the Hits We Have Contributed to **BMI** in Ten Years

I Gotta Have My Baby Back Slipping Around

Second Hand Heart

I'll Never Slip Around Again

Unfaithful One

Perfidia

Frenesi

Besame Mucho

Amor

Rockin' Chair

Mule Skinner Blues

Brazil

Georgia On My Mind

Some Other World

Green Eyes

You Belong To My Heart

Tico Tico

Baia

Maria Elena

Kentucky Waltz

You Are My Sunshine

Born To Love

I Love You So Much It Hurts

Live And Let Live

Adios

Thinking Tonight Of My Blue Eyes

Makes No Difference

Magic In The Moonlight

Pan Handle Rag

Utah Trail

Treasure Untold

My Adobe Hacienda

Lazy River

Night Train To Memphis

My Daddy Is Only A Picture

Columbus Stockade Blues

Honey Bee My Honey Bee

Sweethearts Or Strangers

Keep On The Sunny Side

Wabash Cannon Ball

I Hung My Head And Cried

When My Blue Moon Turns To Gold

No Letter Today

I'll Keep On Lovin' You

Shackles And Chains

Tellin' My Troubles To My Old Guitar

Rosalita

**PEER INTERNATIONAL CORP.**  
**MELODY LANE PUBLICATIONS, Inc.**



# Outstanding Song Hits of the Air



- I ONLY WANT A BUDDY NOT A SWEETHEART
- THAT SILVER HAired DADDY OF MINE
- WHEN THE BLOOM IS ON THE SAGE
- RIDIN' DOWN THE CANYON
- THE LAST LETTER
- LITTLE OLD RAG DOLL
- BIG BASS VIOL
- MEXICALI ROSE
- ANGELINE
- CANADIAN CAPERS
- OLD SHEP
- MARCHETA

**M. M. COLE PUBLISHING CO.**  
2611 INDIANA AVENUE • CHICAGO, ILL.

Anyway you look at it—  
IT'S A HIT!

**“WANDERIN’”**

**SAMMY  
KAYE  
ON  
VICTOR**

RECORD NUMBER 20-3680A

**“WANDERIN’”**

**“WANDERIN’”**

REPUBLIC MUSIC CORP., 601 5th Ave., New York 22

**CONGRATULATIONS BMI —**

—and acknowledging a wonderful  
relationship through these 10 years.

Congratulations  
to

**BMI**

on ten Years of Success



**CENTURY SONGS, INC.**

4527 Sunset Blvd.  
HOLLYWOOD, CALIF.

7932 S. Chicago Ave.  
CHICAGO, ILL.



*Congratulations and our expression of gratitude  
to BMI on their 10<sup>th</sup> ANNIVERSARY*

**Our New Catalogue for the FIRST QUARTER of 1950**

**COUNTRY  
Songs**

**TAKE ME IN YOUR ARMS AND HOLD ME  
LETTERS HAVE NO ARMS  
MAMA AND DADDY BROKE MY HEART  
CARELESS KISSES  
LITTLE ANGEL WITH A DIRTY FACE  
WHY SHOULD I CRY?**

**SACRED  
Songs**

**STEAL AWAY  
EVIL TEMPT ME NOT**

**RACE  
Songs**

**I ALMOST LOST MY MIND  
DOUBLE CROSSING BLUES**

**POPULAR  
Songs**

**RAG MOP  
PETER COTTONTAIL  
SWAMP GIRL**

*and watch for our newest popular song*



**ROSES**

*— all the above are licensed through BMI by —*



**HILL AND RANGE SONGS, Inc.**

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1950)

Compiled for **VARIETY**

By **JULIUS MATTFELD**

(Copyright, Variety, Inc. All Rights Reserved)

Prentice-Hall, Inc., will publish the complete **VARIETY Musical-Historical Song Cavalcade** later this year at around \$4 a copy (price will be determined later). Orders may be placed now with **VARIETY**, New York City (19).

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

(1947 Continued)

Col. Jack W. Durant was sentenced to 15 years at hard labor and cashiered out of the Army by a U. S. Military Court in Frankfurt-on-the-Main, Germany, for his part in the theft of the \$1,500,000 Hesse crown jewels in 1945.

Trial of a \$6,450,000 damage suit by writer Konrad Bercovici against Charles Chaplin for plagiarism charges, ended in Federal Court when the actor agreed to pay \$95,000.

The famous 75-room chateau on Riverside Drive formerly owned by Charles M. Schwab, steel magnate, was sold to make room for a modern apartment building.

The charred hulk of the old battleship, Oklahoma, bombed first at Pearl Harbor and later in atomic bomb tests at Bikini Atoll, sank in mid-Pacific while it was being towed to Oakland, Calif., to be scrapped.

Seventy-four thousand, seven hundred and forty-seven fans—a record for a single game—saw the home team defeat the Boston Red Sox, 9-3, in the Yankee Stadium, New York.

## Cavalcade Into Book

There have been so many inquiries about **VARIETY'S** Musical-Historical Cavalcade being published in book form that, such a volume will be brought out this fall by Prentice-Hall at \$4.

It can be ordered in advance through **VARIETY**.

The Missouri river overflowed, inundating nearly a million acres of farmland.

Mrs. Mildred (Babe) Didrikson, famed athlete from Texas, defeated Jacqueline Gordon of London, in Scotland, to become the first American ever to win the British women's amateur golf championship.

The Senate overrode President Truman's veto of the Taft-Hartley labor bill, 68-25, and it became law.

The Supreme Court affirmed, 5-3 the constitutionality of the Lea "Anti-Petrillo" act, preventing James Caesar Petrillo, president of

## Tops of the Tops

Retail Disk Best Seller

"Third Man Theme"

Retail Sheet Music Seller

"If I Knew You Were Coming"

"Most Requested" Disk

"If I Knew You Were Coming"

Seller on Coin Machines

"If I Knew You Were Coming"

the American Federation of Musicians, from forcing broadcasting stations to hire more musicians than needed.

The last street cars in Manhattan stopped running, causing feelings of nostalgia in many old-timers' hearts. They were replaced by Diesel engine buses.

A number of persons in Western states and Canada reported seeing "flying disks" in the skies, estimated to be traveling at 1,200 miles an hour. One "saucer," which descended on a ranch in New Mexico, proved to be an army weather balloon.

Former King Carol of Rumania married Mme. Magda Lupescu, his mistress for 23 years, in a "death bed" ceremony in Rio de Janeiro, where they lived in exile. The bride subsequently recovered from her illness.

The annual convention of the American Legion in New York was climaxed by a parade of 52,000 veterans of World War I down Fifth Ave. The procession, seen by 2,000,000 persons, took 12 hours to pass.

Food prices in New York were at an all-time high: beef became nearly an unknown item in the average person's menu; with prices rising at the rate of four to six cents in 24 hours, butter was 91c to \$1.05 a pound, and eggs 92 to 98c a dozen.

The Freedom Train, symbol of

the 160th anniversary of the signing of the Constitution, was dedicated in Philadelphia before starting its 33,000-mile tour of the country. It contained 100 priceless documents relating to the birth of the Republic.

Princess Elizabeth married Lt. Philip Mountbatten. The Duke of Windsor, Elizabeth's favorite uncle, was not invited to the wedding, in line with his banishment from the family circle because of his marriage to Wallis Simpson, American divorcee.

Hollywood producers Louis B. Mayer, Jack Warner, and Sam Wood testified before the House Committee on Un-American Activities, that about a score of persons, principally writers, leaned towards Communistic sympathies, but had been unable to use the screen for subversive activities.

In the world of feminine fashions, the "new look" held the center of the stage—and the center of heated arguments pro and con. Women's dresses and coats were generally unusually full, often reached nearly to the wearer's ankles. Much of the protest against the style was that it forced style-conscious women to purchase new wardrobes—it being impossible to lengthen their clothes sufficiently.

Academy of Motion Picture Arts & Sciences Awards for the year were: Best Film, *Gentleman's Agreement*; 20th Century-Fox; Best Actress, Loretta Young, in *The Farmer's Daughter*; Best Actor, Ronald Colman in *A Double Life*; Best Supporting Actress, Celeste Holm, in *Gentleman's Agreement*; Best Supporting Actor, Edmund Gwenn in *The Miracle on 34th Street*.

(Continued Next Week)

## BMI

Continued from page 41

back, why a BMI? An energetic vice-president in charge of Station Relations for BMI took to the road. Carl Haverlin toured the country completely and when he returned hundreds of station contracts were in the fold—to remain. BMI had brought competition and freedom from a monopoly into the radio-music field. Now it had to face competition and the true test of its worth. There were many lean months in the office as ASCAP music rebounded to the airwaves. BMI plugged along.

Hundreds of publishers, old and new, seeking performing rights for their product, new and old writers, were now in the BMI fold. As BMI neared its first decade, it found itself the leading exponent of folk music, hillbilly or whatever term need be. This product is still the mainstay of the jukebox nickel and the average disk jockey around the country. Along with this type of product there is the popular song of which BMI has been enabled to turn out a fair proportionate share, as evidenced by its recent four out of seven on the Hit Parade. To balance this there is the long-haired product of AMP, Ricordi and others which at times supply complete programs conducted by Arturo Toscanini.

BMI further consolidated its position in the spring of 1947 when it purchased outright Associated Music Publishers, Inc., insuring permanent stability to its serious music repertoire, and installed its former general manager M. E. Tompkins as president of AMP.

## Steady Climb Since Inception

Radio performances of BMI music have shown a steady climb. In 1944, for instance, BMI had a logged radio performance of a little over 5,000,000. In 1949, 18,200,000 performances were logged, an increase of 28.48% over 1948. There is every indication that the current year of 1950 will see an increase similar to that of 1949 over 1948, perhaps 29% for an estimated total of over 23,000,000 logged performances.

As a performing rights organization, BMI has branched out. Other fields have found BMI music needed in their business, and this led to some 3,500 hotels, night clubs, ballrooms, skating rinks and other users of music to be licensed by BMI. Additional such licenses are signed daily by music users. A film synchronization rights department has long since been established in Hollywood.

Since its inception, BMI has given television rights to its music on the same basis as radio.

Perhaps the all-important test of what broadcasters think of their own music establishment is the fact that they renewed their nine-year license pacts with BMI 15 months before the current ones were to terminate. Haverlin, in order to avoid the expense of more than 2,000 personal letters, sent out a mimeographed letter stating that station renewals were desirable for a nine-year period from May, 1950. In a matter of a few short months, more than 2,000 stations had signed and returned their contracts.

Today there are nearly 2,800 radio stations licensees in the United States and Canada, all in the BMI fold. The breakdown: 22 national and regional networks; 2,082 AM outlets; 394 FM and 94 TV stations; also 150 Canadian stations.

Over 1,300 authors, composers and publishers are affiliated with the organization, on the production end.

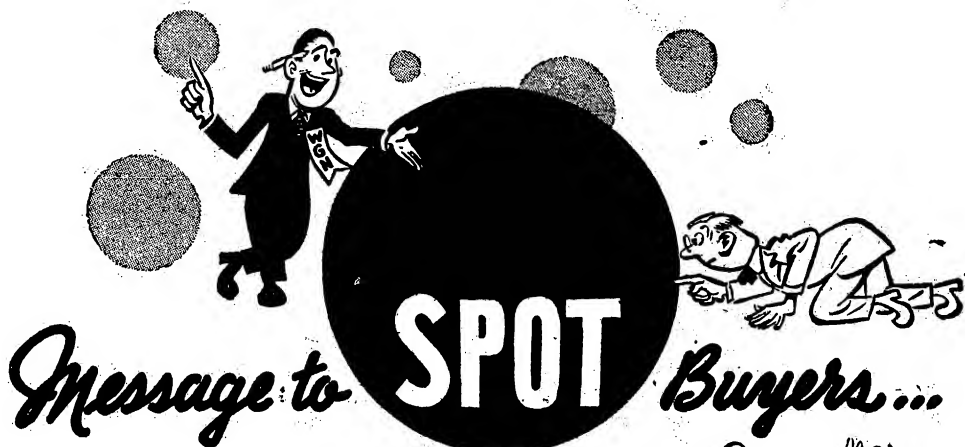
## Cornball Music

Continued from page 1.

becue," which Satchmo disked many years ago. Jimmy Dorsey is the first set to wax the new version.

Also with an eye on the current return to the corniness of the player-piano era, Horace Heidt treats "Sugar Blues" to a rinky-tink ride on his Magnolia label. Decca is also releasing the old Clyde McCoy thumper in a hillbilly version.

Still another upcoming number based on a style they were two-stepping to 40 years ago is Shapiro-Bernstein's "Spaghetti Rag" via Ray Anthony's record for Capitol.



## Are you making your Best Buy in Chicago?

If you're on WGN in Chicago, your answer is "yes". Because advertisers and agencies all over the country recognize WGN as the top power and prestige station in Chicago... the station that gets results. When they have a choice of local stations, WGN is tops on the list.

Of the four network stations, WGN consistently carries more local business than any other.

Remember, too, for years WGN has reached more people each week than any other Chicago station.\*

\*Nielsen Annual Coverage Report, Feb.-Mar., 1946, 1947, 1948, 1949.

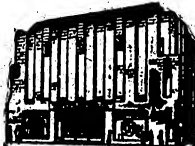
WGN and WGN-TV salute all members of the NAB and congratulations to BMI on its 10th anniversary

A Clear Channel Station...  
Serving the Middle West

MBS

WGN

Chicago 11  
Illinois  
50,000 Watts  
720  
On Your Dial



Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.  
West Coast Representatives: Keenan and Eickelberg  
335 Montgomery St., San Francisco 4 • 2978 Wilshire Blvd., Los Angeles 6  
710 Lewis Bldg., 333 SW Oak St., Portland 4



# To BMI on its 10th Birthday

FROM

A PROUD AND  
CHARTER MEMBER  
OF YOUR FAMILY

**EDWARD B.  
MARKS** MUSIC  
CORPORATION

THE ORIGINAL "HOUSE OF HITS"

**a new HIT!**

**"GOD BLESS'  
THE CHILD"**

With a magnificent  
GORDON JENKINS  
background


NOT A LULLABY—NOT A SPIRITUAL—BUT A GREAT ALL-ROUND POPULAR SONG

STUNNINGLY RECORDED BY  
**BILLIE HOLIDAY**

On DECCA Record 24972

Also Available on KING (BOBBE CASTON) and REGAL (LARRY DARNELL)

Watch for Mercury's  
**FRANKIE  
LAINE**,  
show-stopping re-  
cording of this  
wonderful song



Publishers since 1894 of Popular, Standard, International, Concert, Novelty,  
Production, Swing, Latin-American, Folk, Children's, and innumerable other successes

★ ★ ★

## Congratulations BMI

★ ★ ★

... and keep on the lookout for these **FAST-BREAKING HITS**



### DON'T SAY GOODBYE

and the new standard

### CORNBELT SYMPHONY



**Mellin Music, Inc.**

1650 Broadway, New York 19, N. Y.



### DORMI, DORMI

and the haunting ballad

### I HAD A TALK WITH THE WIND AND THE RAIN



**Algonquin Music, Inc.**

1650 Broadway, New York 19, N. Y.



## It's still bargain day at WLW

The number of radio stations competing for listening within the WLW Merchandise-Able Area has increased from 153 in 1946 to 258 in 1949... an increase of 69 percent.\*

Nevertheless, during February-March, 1949, WLW received 20,046,400 Home Hours of Listening per week—compared to 20,315,137 during the same period in 1946... a decrease of only 1.3 percent.\*

Further, on a cost-per-thousand basis, WLW delivers advertising impressions at slightly more than half the cost of using a combination of the best local stations in each of the 21 major markets of WLW-Land.

And that's why we repeat... it's still *Bargain Day* at The Nation's Station!

\*Nielsen Radio Index



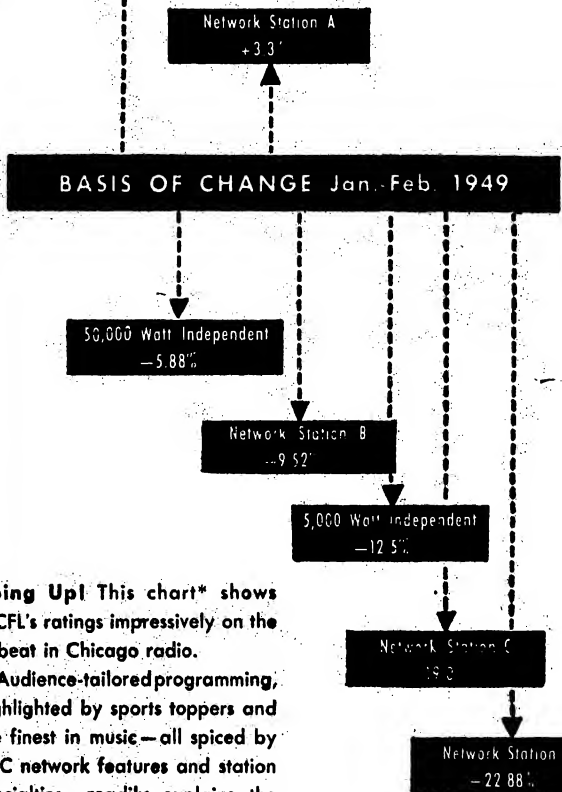
CROSLY BROADCASTING CORPORATION

**WLW congratulates BMI**  
... and the authors and composers who have contributed so much to its success.

# WCFL's PULSE IS BEATING FASTER!

**WCFL**  
+15.29%

\*Chart shows percentage of increase or decrease, for 50,000 watt and full-time stations, Pulse Period of Jan.-Feb., 1950, as compared to Jan.-Feb., 1949. (Averages, 6 a.m. to midnight, Monday through Friday.)



**Going Up!** This chart\* shows WCFL's ratings impressively on the upbeat in Chicago radio.

Audience-tailored programming, highlighted by sports toppers and the finest in music—all spiced by ABC network features and station specialties—readily explains the gains. Time rates, moreover, are as inviting as the programs presented over WCFL.

Congratulations to BMI on its 10th Anniversary

## WCFL

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate

## Congratulations BMI

on the phenomenal progress you have achieved in ten short years.

We are proud to be an affiliate.

WHY DON'T YOU HAUL OFF AND LOVE ME  
BLUES STAY AWAY FROM ME  
WE'LL BUILD A BUNGALOW  
TROUBLES AIN'T NOTHIN' BUT THE BLUES  
BLOODSHOT EYES  
I'LL SAIL MY SHIP ALONE  
ROSES MEAN REMEMBRANCE  
MOSEY ON  
SWEETER THAN THE FLOWERS  
MONEY, MARBLES AND CHALK  
SIGNED, SEALED AND DELIVERED

**LOIS PUBLISHING COMPANY**

1540 Brewster Ave.  
Cincinnati 7, Ohio

## MUSIC PUBS DUE AT NAB LUNCH TO BMI IN CHI

Many leading publishers affiliated with Broadcast Music, Inc., will be on hand for the luncheon to be tendered BMI by the National Assn. of Broadcasters next Tuesday (18), as part of the NAB convention festivities in Chicago.

Among those BMI pubs who'll be wine and dined by the radio association are: Jean Aberbach (Hill & Range), Nick Campbell, Murray Cole, Joe Davis (Beacon), Dave Dreyer, Bob Gilmore (Peer), Happy Godday, Harry Goodman (Regent Music), Jerry Johnson (Michael Music), Jack Johnstone (Johnstone-Monte), Dave Krengel (Republic Music), Herbert Marks (E. B. Marks), Bobby Mellin, Harold Moon (BMI Canada), Al Porgie, Fred Rose (Acuff-Rose), Arnold Shaw (Duchess Music), Henry Spitzer and Nat Tannen.

## 370G Fire Loss for Apex

Toronto, April 11.

Headquarters here of Apex Distributing Co., Canadian agents for Decca, was gutted over the weekend for a \$370,000 loss, this including a warehouse stockpile of over 200,000 disks.

Because of chemicals in the melting records, firemen had to don gasmasks during the three-hour blaze. No injuries but firemen had to flee when roof collapsed.

## AM HAPPY TO BE AFFILIATED WITH BMI

OUR CURRENT SONG

## I'M GONNA PAPER ALL MY WALLS WITH YOUR LOVE LETTERS

Recorded by: DEAN MARTIN and PAUL WESTON'S ORC.—Capitol; THE ANDREWS SISTERS—Decca; PAULA WATSON—Decca; PATTI PAGE—Mercury; THE RAVENS—National; VOCAL GROUP—Rainbow; KEN CARSON—Tower; LARRY GREEN and THE HONEYDREAMERS—Victor.

**GODAY MUSIC CORPORATION**

1619 Broadway, New York 19, N. Y.



# box office—on the air and on the stage!

## WLS stars play to 772,775 in 1949

State Fairs, County Fairs, Community Events, Theaters—they all look to WLS for the talent that draws crowds—that is sure-fire "box office" on the air, on the stage, on records, on TV.

772,775 people watched WLS stars during 1949—two packed houses at the Eighth Street Theater in Chicago every Saturday night—jammed grandstands at state and county fairs—theaters and local community events reporting new attendance marks when the entertainers come from WLS.

If you want to "sell an audience"—radio, theater, recording, grandstand or community hall—call WLS, the station with the Midwest's greatest combination of musical and comedy stars—the station whose announcers and entertainers are friends with millions of Midwest families.

They're all part of the WLS National Barn Dance—America's most versatile band, Captain Stubby and the Buccaneers: (Stubby Fouts, Sonny Fleming, Tiny Stokes, Jerry Richards and Tony Walberg)—Bob Atcher, the top-hand of the cowhands—top square dance caller John Doice—America's best known male quartet, the Maple City Four (Fritz Meissner, Pat Petterson, Chuck Karner, Al Rice)—laughable, loveable Arkie, the Arkansas Wood-

chopper—radio's favorite sweetheart team, Lulu Belle and Scotty—Don White, balladeer and steel guitarist with the Sage Riders (Jimmie Hutchinson, Cy Rowley, Ray Klein)—old time favorites Mac and Bob—Wisconsin's favorite son, comedian Donald "Red" Blanchard—the Hay-loft Honey Bees, Kay Brewer and Phyllis Brown—Kentucky's feature lads, Karl and Harty—the hilarious Virginia Hams, Jimmy James, Otto (Ted Morse) and Cousin Tilford (Holly Swanson)—newest of the recording stars, Dolph Hewitt—the girl with a million friends, Grace Wilson—novelty star Ray Berry—stellar emcees Bill Bailey and Jack Holden—John Brown, pianist—vocal star "Miss Evelyn"—"Little Genevieve" (Ted Morse)—animal imitator Tom Corwine—violinist Toby Nix—the National Barn Dance orchestra.

A great show—a great cast—"box office" throughout the Midwest on the air and on the stage!

In Recognition of Its  
Great Contribution to Radio  
**WLS Congratulates**  
**BMI and Its 10th Birthday**

# WLS

Represented by John Blair and Co.—50,000 watts, clear channel, 890 kilocycles, ABC network—Chicago 7, Illinois

## CONGRATULATIONS TO BMI ON THEIR TEN YEARS OF OUTSTANDING SUCCESS



**Walter Winchell**  
Your New York Correspondent

who has Nazi ideas. "Obey, please, please and your announcer? What's his name? ... A. Godfrey dropped in on "The Goldbergs" and made a fine show finer. ... Douglas Edwards of CBS is easy on the ears. He never offers yanyan entertainment. Cugat's new sizzler, "Zinga-Zinga-Zing-Boom," is sure fire disc jockey bait. ... From the Richard Hudnut agency! We have one set of comparative figures (so far).



- |                                 |                               |
|---------------------------------|-------------------------------|
| Xavier CUGAT . . . . . Columbia | Dean MARTIN . . . . . Capitol |
| Guy LOMBARDO                    | Glen MOORE . . . . . M.G.M.   |
| Ethel SMITH . . . . . Decca     | Tito PUENTE . . . . . Victor  |
| Edmundo ROS . . . . . London    |                               |

## ★ AL MORGAN'S LATEST LONDON RECORD SUCCESS ★ HEART OF GOLD



★ ★ ★ **PEMORA MUSIC PUBLISHING CO., INC.** ★ ★ ★  
★ ★ ★ 1619 Broadway ★ ★ ★  
★ ★ ★ New York 19, N. Y. ★ ★ ★

## Over-Dressed Ringling Show

Continued from page 2

Jefferson, Lincoln and Teddy Roosevelt are seen in the lifelike plastic masks.

Second spec, "Seville," sees 40 gals aloft in a colorful and intriguing number. In the centre is a Spanish beaut making her first appearance in America. She's Pinito del Oro and does a great routine of balancing stands on a swinging trapeze.

Third spec is tagged "Old Vienna," with emphasis on the equestrian. It also introduces a first-time-America turn, Luciana & Freidel. This is a mother-daughter high school horse number and one of the best dressage demonstrations seen in a long time. The pair use three horses in a remarkable show of patient animal training. They are flanked by Cilly Feindt and Claude Valois, both holdovers.

Finale is "Jungle Drums" and is built around a rhythmic tom-tom theme with the elephants filling the rings. Opening night it failed to build to the sock fins and flash getaway that is required in the curtainless arena to let the folks know this is the end. Some re-

sion of the music to get the proper effect may be the answer.

### The Thrillers

In the thrill department, the Alzanas are back and hold the next-to-closing spot. It's a great high wire turn headed by showmanly Harold Alzana working with four femmes. His bike ride across the arena with the gals all hanging on is a real breath-taker, since they use no net.

Also returned are The Geraldos, pair of aerial workers who early last season skidded to the deck and fractured their backs in Baltimore. They were in casts until November, but are back with the same spectacular routine. They've made the concession of a rather brief net.

The Flying Concellos, with Antoinette starring with her triple somersault and Willia Krauss in anchor position, head the fliers. They are flanked by The Flying Artons and The Flying Comets, both of whom give the Concellos a good run for the centre ring spot.

Newcomer to the thrillers is Leon De Rousseau, whose specialty is a backward drop from a 50-foot tower onto a kind of mattress affair. It's a good number, but de-

Rousseau has the entire arena to himself for so long that he has difficulty sustaining the buildup.

Earliest of the aerialists and filling all five rings are The Three Hemadas, Les Reinyrs and Lilo Juston, all first-time-in-America, plus h.o.s La Norma and Thfee Margas. Reinyrs get centre stage with a topnotch routine of free wrist-to-ankle tosses and other blood-curdlers.

There's only one wild animal turn this season, but a new one and fine, except for being slow. It's a flock of mixed bears from the Hagenbeck collection in Germany, presented by Albert Rix. Biggest of the animals, which looks like nothing so much as a man in a phony bearskin, puts the others through their paces. Bruins are wonderfully trained, but the act needs more pacing.

Incidentally, Damoo Dhotre's mixed cat act, which made a stir last year, has been sold to Alfred Court, former RB&BB chief animal trainer, and is now in a Paris circus.

Baptiste Schreiber's Elephants is a new act, and unusual. Two pachyderms do some waltzing and wind up with one of them slamming down a teeterboard to send Schreiber hurtling on to the back of the others. The Ugo Troupe, also using elephants, is back. They

are the fellows who springboard over the top of five of the jumbos.

### Equestrian Features

On the equestrian side, Irving Romig is making a real bid for centre stage with a nice combo of comedy and bareback skill. He works in clown tramp rig, and winds up doing a strip act while standing on his cantering animal. Holding down the centre again are the Riding Zoppes with midget Cucciola, while at the other end is the Bostock-Parent troupe.

Czeslan Mroczkowski, generally credited with being one of the world's great trainers, is back with his liberty horses. His wife, Gena Lipkowska, simultaneously fills a side ring with more of the free-runners, while Andre Fox is on the other flank. Additional holdovers are Charles Peterson's Jockey Dogs pyramiding on the back of galloping ponies, Eldridge's pony-riding chimps, and Bostock's educated ponies.

Among the specialists back is Unus, with his spectacular balancing turn on his forefinger, and juggler Francis Brunn, who's just about unequalled in his department. Franklin & Astrid, father-daughter hand-to-hand balancers, are back, as is the Bokara teeterboard crew. New is the Adus Troupe in adagio acrobatics.

Undoubtedly one of the best new acts this year is The Chaludis, a

trick bike turn that's great on both laughs and skill. Another good newie is Miss Loni (Apollonia Abeen), Dutch foot juggler. She's a real looker, too. She shares the spotlights with Brunn and a new troupe of fine foot jugglers from Frante, the Reales Trio.

Newcomers who were uncaught last week because of the stranding of their baggage are The Rodolphos, equilibrists; Gran Plona, tight wire worker; The Reiffs, trampoline act, and The Idnavis, perch workers.

### Overly Commercial Clowns

Emmett Kelly is missing from the clown contingent for the first time in many years. He's Hollywood-bound. Lou Jacobs is on hand with a hyped-up version of the miniature car act which got so many laughs last year and is due for even more this season. Otherwise, the clowns are disappointing. There's not much original or fresh in their tomfoolery, and the abundance of downright commercial product plugging is way overdone for a show that's getting a \$6 top.

Big plus on the comedy side is a return act, Gut's Gorilla Parody, which has been speeded up and improved. It's a knockabout routine hinging on close timing.

Menagerie and sideshow departments offer several changes, the major one being the absence of Gargantua. Not so spectacular, but even a better show are the two baby gorillas, Mlle. Toto and Gargantua II, which have been substituted since the death of the big fellow. The new pair are cute and gentle as can be (yet) and give quite a show as they make love to their nurse and caretaker, Martha Hunter, a graduate dietitian and anthropologist.

Second change in the menageries is the chaining of the pachyderms back to the wall so that it is impossible to indulge the age-old sport of feeding them peanuts. New measure results from the recent accident in Sarasota, when one of the big gals clutched a five-year-old in her trunk and trampled him to death. It was the first time anything like that has ever happened to the show, and its able veterinarian, Dr. J. Y. Henderson, thinks it was a freak unlikely of repetition. No chances are being taken, however, at least for the time being.

### TV Influence

Big addition to the sideshows is television's "Howdy Doody." It's a marionette show similar to Bob Smith's air version, and should attract considerable attention among the kid fans. "Howdy" is also seen marching around the arena in the "Dreams" spec number. Sideshows otherwise are precisely the same as a year ago.

Show will be at the Garden until May 7, when it starts on a tour that will take it to Chicago and the Coast and wind it up in Texas. B.o. opened soft, which is normal, but is expected to pick up on the basis of advance sale.

Arthur M. Concello is again general manager, with Valdo handling the ringmaster chore. Richard Barstow provided the choreography, and Thomas Farrer is art director. Antoinette Concello is aerial director, and Harry Thomas equestrian director, while Merle Evans is batoning the band for his 36th season. Bill Parker does the vocals and Doug Morris is in charge of lighting.

## MERC, TOWER MULL DEAL ON 45s, LPs

Chicago, April 11.

Mercury Records is huddling with prez Dick Bradley of Tower label on possible deal whereby Mercury will put out 45 rpm and LP's of Bradley's standard-speed waxings. One of major questions to be overcome is which label the 45s and LPs will appear on.

Bradley was to have set up his own LP pressing and distributing facilities, but when Mercury expressed interest specifically in Dick Snyder's "Bewitched," both sides got together. Deal would entail use of all Mercury facilities in 45 and LP recording.

Bradley, meanwhile, is going ahead with his standard speed catalog. He cuts four originals this week, with augmented Snyder group and four more sides with Danny Cassella unit.

Bradley has also engaged Robert Dickey as promotion chief. Tower, since its inception, has been practically a one-man organization. Bradley wants to devote himself to the recording end alone.

**WDEL-TV**  
CHANNEL 7  
WILMINGTON, DELAWARE

**WGAL-TV**  
Channel 4  
LANCASTER, PENNA.

**important in your selling**

WDEL-TV advertisers are certain of three important things. First, they are assured the clearest picture for their products. Second, they reach the entire Wilmington, Delaware market—the chemical capital of the world. Third, their advertising is seen and heard by an established, enthusiastic audience showing a consistent and phenomenal growth. NBC network shows and versatile local programming make WDEL-TV a necessity in this market. Write.

WGAL-TV is an advertising must in the large, prosperous Lancaster, Pennsylvania market. It is the first and only television station in the area, no other TV station reaches this important section. The number of its viewers is showing an amazing growth. Audience loyalty and appreciation are assured through skillful local programming and the top shows of all four television networks—NBC, CBS, ABC and DuMont. No matter what your product—if you want to sell this extensive Pennsylvania area you need WGAL-TV. Write.

Represented by Robert Meeker Associates

CHICAGO SAN FRANCISCO NEW YORK LOS ANGELES

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**WGAL WGAL-TV WGAL-FM**  
Lancaster, Pa.

**WKBO**  
Harrisburg, Pa.

**WRWB**  
Reading, Pa.

**WORK**  
York, Pa.

**WEST WEST-FM**  
Easton, Pa.

**WDEL WDEL-TV WDEL-FM**  
Wilmington, Del.



A Salute to BMI on its 10th Anniversary





# A Hit Anniversary!



## 10 GREAT STANDARDS

Someday (You'll Want Me to Want You) •  
(I Love You) For Sentimental Reasons  
• Open the Door, Richard • Jungle  
Fantasy • Jungle Rhumba • Silver  
Dew on the Blue Grass Tonight • Let Me  
Off Uptown • Slowdown • What Word  
Is Sweeter Than Sweetheart • Teresa

## CURRENT HITS

### HAVE I TOLD YOU LATELY THAT I LOVE YOU

Recorded by:

BING CROSBY and THE ANDREWS SISTERS (Decca)  
TONY MARTIN and FRAN WARREN (RCA-Victor)  
GENE AUTRY (Columbia)

RED FOLEY - JUDY MARTIN (Decca)  
LULU BELLE and SCOTTY (London)  
SONS OF THE PIONEERS (RCA-Victor)

### THE WEDDING SAMBA

Recorded by:

ANDREWS SISTERS & CARMEN MIRANDA (Decca)  
EDMONDO ROS (London)

IRVING FIELDS (RCA-Victor)  
ZIGGY ELMAN (MGM)  
XAVIER CUGAT (Columbia)

## DUCHESS MUSIC CORPORATION

ARNOLD SHAW, V-P and Gen. Prof. Mgr.

CHICK KARDALE, Chicago

"DOC" BERGER, Midwest

SONNY GOLDEN, California

## TELL HER YOU LOVE HER

Recorded by:

LULU BELLE & SCOTTY (London)  
ROSALIE ALLEN - ELTON BRITT (RCA-Victor)  
ALAN ROBERTS & DOLLY DARR (Abbey)

## SNOW WHITE HORSE AND A GOLDEN SADDLE

Recorded by:

JOE MARINE & THE FRED WARING POP ORCHESTRA (Decca)  
ALVINO REY (Capitol)  
DAVE HAMILTON & HORACE HEIDT (Horace-Heidt)  
TONY MARTIN (RCA-Victor)

## THE GUY WITH THE VOODOO

Recorded by: RICHARD HAYES (Mercury)

Others to Follow.

To start the 11th BMI YEAR  
SUCCESSFULLY—  
...we offer FOUR GREAT SONGS



### HIGH ON THE EIFFEL TOWER

from the RKO Picture, "THE MAN ON THE EIFFEL TOWER"

### IT'S THE LITTLE THINGS

### T-BONE BLUES

— and Coming Up —

### THE MORE I KNOW ABOUT LOVE

(THE LESS I KNOW ABOUT LOVE)



## Regent Music Corp.

NEW YORK

HOLLYWOOD

4 great songs  
4 more coming

- 1 "SOMEBODY'S STEALIN' MY BABY'S SUGAR"  
words & music by: Vic J. McAlpin  
Recorded by: —DECCA—Bob Eaton  
FOUR STAR—Benny Leaders  
LONDON—Casanova Boys  
MERCURY—Doye O'Dell  
TENNESSEE—Ricky Riddle
- 2 "IF I HAD YOU ON A DESERT ISLAND"  
words & music by: Roberts-Piller-Katz  
Recorded by: —COLUMBIA—Arthur Godfrey-Janette Davis  
VICTOR—Larry Green
- 3 "I DIDN'T MEAN TO CRY"  
words & music by: Louis Innis  
Recorded by: —CAPITOL—Oklahoma Sweethearts  
MERCURY—Judy Perkins
- 4 "SMOKE COMES OUT OF MY CHIMNEY JUST THE SAME"  
words & music by: Vic J. McAlpin  
Recorded by: —CAPITOL—Bob Atcher  
TENNESSEE—Ricky Riddle

### MORE FOR MAY 1st RELEASE:

Jimmy Dickens (COLUMBIA) "F.O.O-L-I-S-H M-E ME"  
Hy-Lo Trio (LONDON) "HARD AS ROCK—COLD AS ICE"  
Red Kirk (MERCURY) "IT'S RAININ' IN MY HEART"  
Primo Scala (LONDON) "AN OLD FASHIONED HAY RIDE"



D. DREYER & CO., INC.

TENNESSEE MUSIC CORP. • BARNHILL MUSIC CORP.

1650 BROADWAY, N. Y. C.

NEW YORK • HOLLYWOOD • NASHVILLE • CHICAGO

# Minority Stockholder Sues Robbins On Divvy; Loew's, 20th Also Named

Minority stockholder suit has been filed in N. Y. supreme against Robbins Music Corp. to compel the company to pay a dividend of at least \$1,000,000 to shareholders. Plaintiff in the action is composer-arranger Domenico Savino, who holds 45 shares of Robbins-common or 9% of the 500 shares outstanding.

Named as defendants besides Robbins are Loew's, Inc., 20th-Fox Film Corp., Charles C. Moskowitz, Joseph H. Moskowitz, Jesse T. Mills, Joseph R. Vogel, W. C. Michael and J. Robert Rubin. It's charged that Robbins' directors declared and paid only \$525,000 in dividends since Jan. 1, 1939, despite net profits of about \$2,300,000.

As of March 31, 1949, according to the complaint, Robbins' earned surplus amounted to \$1,062,665 and at present that sum is believed to have increased to about \$1,800,000. At least \$1,000,000 of this accumulated surplus, it's claimed, is "completely unnecessary for present and anticipated business needs. It's also charged that Robbins issued no annual report and held no regular meetings.

Reviewing the history of Robbins' ownership, Savino's suit maintains that since 1939 Loew's has owned no less than 51% of the publishing company's outstanding stock while 20th-Fox allegedly has held about 26% since 1947. By virtue of its share holdings, complaint adds, Loew's dominates all Robbins directors and dictates the company's acts and policies.

Action claims that over the past 11 years Loew's has conspired with Robbins' directors to accumulate wrongfully an unreasonably large surplus out of the publishing firm's net profits. By withholding dividends in proper proportion to earnings, it's contended that Loew's has benefited whereas the rights and interest of minority stockholders have been disregarded.

Savino, represented by Zissu & Marcus, also seeks an injunction to restrain the defendants from continuing the "unreasonable" surplus. Although the suit was filed last January, it failed to come to light until this week when the litigants broke out in a flurry of motions.

More or less jumping the gun, Loew's, et al., moved to examine Savino before trial while the composer-arranger sought to do the same with the defendants. Meanwhile, Zissu & Marcus have moved to vacate Loew's notice of examination on the contention that the defendants are not entitled to quiz the plaintiff.

## Stan Kenton Draws Near-Capacity Aud In Carnegie Concert

As the New York stop on his current national tour, Stan Kenton carried his determined, nine-year-old onslaught against conventional jazz into normally staid Carnegie Hall Saturday night (8) for the first of two successive concerts by his new 38-piece aggregation. This year's Kenton crusade on behalf of jazz modernism brought cheers and whistles from a near-capacity audience which for the most part wasn't any too sure of what he was trying to prove and didn't care as long as it came out loud, hot and wild—which it did, all too frequently.

From 1941 to 1946 Kenton tagged his rebellion against conservative jazz delineations "Artistry in Rhythm," from '46 until last year it was "progressive jazz." Currently it's "Innovations in Modern Music For 1950"—and the word "innovations" is a distinct understatement for the weird harmonic and rhythmic trappings that surrounded such titles as "Trajectories," "Incident in Jazz," "Mirage" and "Amazonia." Kenton's quest for new, fresh sounds in jazz scoring results more in a blatant refutation of, rather than any mere innovation in, the accepted pattern of even the most modern music.

Current Kenton instrumentation breaks down into a string section numbering 13 fiddles, three violas and three cellos; a five-man reed section which doubles on oboe, flute and bassoon; five trumpets and five trombones; two French horns and a tuba, and four rhythm com-

prised of drums, guitar, bass and conga drum. Musician-wise, it's an extremely accomplished outfit whose excellent solo and section work aroused a wistful desire several times during the evening to hear it put its talents to less esoteric jazz interpretations.

A corps of 10 arrangers has supplied Kenton with a program of jazz originals with much spectacular superficiality but little heart and substance. Too often hysterical formlessness passes for the true modern jazz progressiveness which Kenton is apparently seeking; too often the end result sounds more like a desire merely to be different rather than to create a new and brilliant jazz form. The most honest jazz of the evening was "Montage," a potpourri of past Kenton arrangements and disk hits, which had the advantage of being free of the effortful striving for strange tonal and rhythmic effects that marked the rest of the program.

Outstanding soloist was Maynard Ferguson, whose trumpeting is of virtuosic proportions. A high, clear tone, masterful technique and blazing attack made his program spot the most exciting interlude of the two-hour proceedings.

June Christy, back with Kenton after some months as a single, showed well and lent her throaty torching to a half-dozen ballads and up-tempo tunes, some of which found her struggling valiantly against screaming brass and cluttered arrangements. But, as with the orch itself, she wound up each number to a near-ovation from the easy-to-please Kenton partisans, who paid in approximately \$12,700 at a \$3.60 top over the two nights.

Concert's odd twists were not limited to the musical product alone. Following the intermission, the musicians reappeared in light tan suits and brown shoes, after having played the first half in blue jackets, gray trousers and black shoes. From a showmanship angle the switch was commendable, but for an orch whose sole aim is supposed to lie in a new, striking approach to jazz modernism, showmanship can go by the board. The change of clothes was ostentatious and without meaning—rather like the Kenton "innovations in modern music" themselves. Rich.

## Trio Wax Lyrical About Talking Mule

Sid Tepper, Roy Brodsky and Irving Mills have written a tune called "Francis, the Talking Mule," following the snoring by Mills Music of the rights to that title from Arthur Lubin, director of the U-I pic, "Francis." Film deals with a "Talking" Mule.

Film company will work with Mills on the exploitation of the number. First recording set on it is Louis Prima, who cut it this week.

## WTMJ Gen'l Mgr. Has Own Views On Pluggers & D.J.s

Milwaukee.

Editor, VARIETY:

I was considerably interested in the story of the March 8 VARIETY in which you outline the annoyance of New York contactmen at what they term the high-handed manner being taken toward them and their tunes by disk jockeys. It seems that the gentlemen complain bitterly about the fact that in many cases they cannot get to the disk jockeys but are stopped at the information desk.

I wonder whether it isn't time for these gentlemen to realize that radio, and now television, west and southwest of New York, operates just a little differently than New York does. If WTMJ and WTMJ-TV are any criterion, and I think they are, these men who are so bitterly complaining ought to familiarize themselves with the fact that it isn't necessary to contact the stations personally to get their numbers played. If they took greater pains to see that their records and music reached the stations in the first place they wouldn't have to spend the money to travel out in the sticks to urge the use of their numbers. This station, for one and our station at Wausau, spend more time in contacting publishers and record manufacturers urging their cooperation in keeping the station advised of what tunes they have available than we really ought to have to.

In the average station the so-

# Elimination of Standbys, Guarantee Of 26 Wks. for 802 Seen in N.Y. Accord

## JACQUET GETS BILLING ON DISPUTED TUNE

Illinois Jacquet's squabble with Advance Music over the Jimmy Mundy-Al Stillman tune, "Doncha Go Away Mad," was amicably settled last week. Advance is drawing up a new contract which will include Jacquet as writer of the tune. Jacquet's beef noted that number was a lyrical version of the instrumental "Black Velvet," which he wrote in collaboration with Mundy.

Advance's recognition of Jacquet's claim entitles the band-leader to an equal share of the royalties with Mundy and Stillman. It's understood that the collaborator status was the result of an agreement between Jacquet and Mundy and was unknown to Advance.

## Monarch to Press, Distrib Apollo on Coast

Apollo Records, New York diskery specializing in blues and rhythm, has made a deal with the Monarch Manufacturing Co. of Los Angeles to press and release its records on the Coast.

Monarch will handle distribution for Apollo, and its subsid label, Hill and Country, in 11 western states.

called disk jockey has other work to do and he just doesn't have the time to sit down and listen to reasons why he should plug various tunes. If the tune has any merit he will play it of his own accord (provided the publisher or manufacturer has supplied the station with the necessary material).

The idea of a so-called song-plugger traveling all the way to Milwaukee just to contact those of our staff to whom is delegated the programming of certain periods gives one the feeling that there is a waste of time, effort and money that could be put to far better use if those involved understood the average station's operations.

Walter J. Damm  
Gen'l Mgr., WTMJ.

Early revival of traveling name band bookings in Broadway presentation houses, following a three-year dearth due to a union row, looms as a strong possibility this week. Broadway theatre execs and Local 802 heads are slated to meet with American Federation of Musicians' national officers Thursday (13) or Friday (14) in an attempt to ink a definitive settlement.

Original dispute stemmed from Local 802's demands for standby crews of New York musicians whenever a traveling band was engaged in a N. Y. theatre. Protected agreement, however, would clear up this situation by eliminating standbys but guaranteeing Local 802 members a minimum of 26 weeks a year. While this question is virtually settled, issue still outstanding is the union's demand for \$240,000 in back pay allegedly accumulated while traveling bands were working in Broadway houses. Committee of Broadway theatre execs, including Bob Weitman, of Paramount; Frank Phelps, of the Capitol; and Oscar A. Doob, of Loew's, are pressing for reduction of this sum.

While the band dispute is a Local 802 matter, James C. Petrillo, AFM prexy, has intervened in the negotiations in an effort to reach a quick agreement. Petrillo was instrumental in getting Local 802 to waive its standby claims during the recent Les Brown booking at the Paramount after Bob Hope made a personal plea to the AFM chief. Rex Riccardi, Petrillo's exec aide, will join Richard McCann, Local 802 prez, and Charles R. Iucci, local's exec secretary, in the upcoming negotiations.

## Melrose to Operate Sandusky, O., Resort

Sandusky, O., April 11.

After over 50 years under the same management, Cedar Point, w.k. Lake Erie resort, opens the 1950 season June 16 under new operators. The G.A. Boeckling Co., owners and operators, and the C. T. Melrose hotel interests signed a 10-year lease by which the latter assumes full control of all resort activities. Boeckling is confining itself to residential real estate holdings.

Melrose owns and operates six Ohio hotels under g.m. D. M. Schneider, who will direct administration of the resort. Jerry L. Johnson, former manager of the Cavalier hotel, Virginia Beach, Va., will be resident manager of the hotel, assisted by Rolland Howell. William Snyder will be in charge of food, beverages and entertainment, while E. S. Starr will head up the midway and concessions.

Nothing definite has been determined for the ballroom, which has played name bands for the past 10 years.

## Mercury Entering Kid Field at 49c

As a result of the upbeat in the juve market with such big-sellers as "Rudolph the Red-Nosed Reindeer" and the current "Peter Cottontail," Mercury Records is entering the kiddie field with a 49c platter. Tunes will be put on standard 10-inches, which will be released through regular Mercury distrib channels.

"Two Ton" Baker will be the main recording artist on the kiddie label, with Mercury also occasionally using its pop artists on special numbers. Company has made an arrangement with the latter group for a lower guarantee and percentage cut.

## National Sets Scholl

Danny Scholl, musical comedy singer currently appearing in "Texas Lil' Darling" on Broadway, has been linked to an exclusive disk-ing pact by National Records. Scholl's initial number for National will be "Open Parachute," a special tune angled on the singer's wartime paratrooper service.

Milburn, Orioles Packaged  
Amos Milburn's orch and the Orioles, vocal quintet, have been packaged for a series of eight southern one-niters beginning Wednesday (19) at the City Auditorium, Savannah.

VARIETY

## 10-Best Sellers on Coin-Machines

Week of April 8

- |  |                 |          |
|--|-----------------|----------|
| 1. IF I KNEW YOU WERE COMING (4) (Robert)      | Eileen Barton   | Mercury  |
| 2. MUSIC, MUSIC, MUSIC (11) (Cromwell)         | Georgia Gibbs   | Coral    |
| 3. CHATTANOOGIE SHOESHINE BOY (9) (Acuff-Rose) | Teresa Brewer   | London   |
| 4. ENJOY YOURSELF (5) (Morris)                 | Eddie Miller    | Rainbow  |
| 5. DEARIE (5) (Laurel)                         | Red Foley       | Decca    |
| 6. IT ISN'T FAIR (3) (Words-Music)             | Bing Crosby     | Decca    |
| 7. THIRD MAN THEME (2) (Chappell)              | Guy Lombardo    | Decca    |
| 8. RAG MOP (11) (Hill & Range)                 | Doris Day       | Columbia |
| 9. I SAID MY PAJAMAS (12) (Leeds)              | Merman-Bolger   | Decca    |
| 10. SENTIMENTAL ME (1) (Knickerbocker)         | Stafford-MacRae | Capitol  |
|  | Sammy Kaye      | Victor   |
|  | Anton Karas     | London   |
|  | Guy Lombardo    | Decca    |
|  | Ames Bros.      | Coral    |
|  | Ralph Flanagan  | Victor   |
|  | Martin-Warren   | Victor   |
|  | Ames Bros.      | Coral    |
|  | Russ Morgan     | Decca    |

## Second Group

- |  |                  |          |
|--|------------------|----------|
| DADDY'S LITTLE GIRL (Beacon)             | Mills Bros.      | Decca    |
| MY FOOLISH HEART (Santly-Joy)            | Phil Regan       | Victor   |
| C'EST SI BON (Leeds)                     | Gordon Jenkins   | Decca    |
| QUICKSILVER (Morris)                     | Johnny Desmond   | M-G-M    |
| CRY OF THE WILD GOOSE (5) (American)     | Crosby-Andrews   | Decca    |
| BIBBIDI BOBBIDI BOO (Disney)             | Doris Day        | Columbia |
| THERE'S NO TOMORROW (18) (Paxton)        | Frankie Laine    | Mercury  |
| MAN AROUND THE HOUSE (Morris)            | Tennessee Ernie  | Capitol  |
| CRAZY HE CALLS ME (6) (Massey)           | Perry Como       | Victor   |
| SITTING BY THE WINDOW (Shapiro-B)        | Dinah Shore      | Columbia |
| CANDY AND CAKE (Oxford)                  | Tony Martin      | Victor   |
| PETER COTTONTAIL (Hill-Range)            | Dinah Shore      | Columbia |
| DEAR HEARTS, GENTLE PEOPLE (15) (Morris) | Billie Holiday   | Decca    |
| OLD MASTER PAINTER (16) (Robbins)        | Vic Damone       | Mercury  |
| WE'LL BUILD A BUNGALOW (Algonquin)       | Billy Eckstine   | M-G-M    |
|  | Mindy Carson     | Victor   |
|  | Arthur Godfrey   | Columbia |
|  | Gene Autry       | Columbia |
|  | Dinah Shore      | Columbia |
|  | Bing Crosby      | Decca    |
|  | Matra-Moderaires | Columbia |
|  | Snooky Lanson    | London   |
|  | Johnny Long      | King     |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]



# AFM TO CLEAN UP FOREIGN SETUP

## Many Music Publishers Complain At RCA Brushoff; Csida Explains

A major gripe of many in the music publishing fraternity is being directed at RCA Victor, with particular respect to its artists and repertoire department. The squawking revolves around the allegedly "unapproachable" and "uncooperative" attitude of the a. & r. men toward publishers and their plug material.

According to veteran musicians who have worked for years with various a. & r. regimes at Victor, as well as other diskeries, at no time in the past have they found such difficulty in bringing their tunes to the attention of recording executives as they are experiencing now at Victor. Pubs say that it's "practically impossible" to get Joe Csida, Victor a. & r. head, on the phone. Music men contend they don't get this aloofness from a. & r. execs of any other major wax-works.

Csida's explanation for the situation is that there just aren't enough hours in the day to give publishers the treatment they think they deserve. He also points out that, unlike some other a. & r. men, he wants to be in personally on every waxing date, which keeps him out of his office for 18 to 20 hours a week, during which he might otherwise be able to talk to all the pubs who claim they can't reach him.

Present Victor recording setup has Henri Rene, Dewey Bergman, Charles Grean and Hugo Winterhalter, all assistants to Csida, assigned individually to different groups of publishers for initial screening of new songs. Pubs say that the reaction of these four contacts is usually noncommittal, following which lack of definite response the material goes to Victor for final decision by Csida. Csida's contention is that with the thousands of songs submitted to a disk company, this screening process is the most workable and practical, if any order is to be brought to the scheduling of numbers for waxing.

This system, however, pubs assert, allows them none of the traditional opportunity to sit down with the a. & r. head himself and kick around a song's merits, or its possible suitability to a particular artist's talents. Even when a tune is accepted for disk, publishers with years of experience dealing with talent and material feel that a rapport between themselves and recording managers is necessary to produce the best possible platters through working together on artist, song and type of arrangement.

## Tosci's Special Series Released by Victor

In conjunction with the start of Arturo Toscanini's spring tour following a Carnegie Hall, N. Y., concert Friday (14), RCA Victor is releasing a special series of 11 compositions conducted by the maestro. Among the albums will be six new Toscanini pressings, which have also been packaged on 33 rpm, and six re-releases. New numbers include works by Beethoven, Tchaikovsky, Haydn, Ravel, Wagner and Mozart.

## Gladys Shelley Sues On 'Man Around House'

Edwin H. Morris' "It's So Nice to Have a Man Around the House," which has been climbing into the hit category, was lifted from her tune, "You Gotta Have a Man Around the House," songwriter Gladys Shelley charged in a \$100,000 infringement suit filed in N. Y. Federal court last week. Named as defendants are Morris and tune-smiths Jack Elliott and Harold Spina.

Miss Shelley, who claims she collaborated on "Gotta Have" with Harry Archer in 1942, contends that Elliott and Spina had access to her number to enable them to appropriate its basic idea and theme in the Morris song.

## Pair Day, MacRae Disks For 'Tea' Bally Drive

Hollywood, April 11. What may amount to a private printing for exploitation purposes only is being worked out by Warners on an album of four sides etched by Doris Day and Gordon MacRae for the film "Tea for Two." Unusual approach stems from the fact that neither Columbia, which waxes Miss Day, nor Capitol, which has MacRae, would agree to a deal.

Studio originally wanted to pair the singers, on either label, as a booster for the film, with the waxeries splitting the profits. After two turndowns, Warners decided to present its own album, consisting of two Columbia platters and two Capitol platters, and send it out to about 10,000 people as an exploitation gimmick. Studio hopes a demand for retail sales may be created, in which case a distribution plan will be worked out.

## Hildegard In Shift to Capitol

After many years with Decca, Hildegard is now an exclusive Capitol recording artist. Songstress' manager, Anna Sosenko, objected to Decca withholding several albums and not plugging her current pops, and instead she will get a buildup from Cap.

Both sail today (Wed.) on the America for European concert dates, of which June 2, 3 and 4 will be the highlights. Hildegard is giving three galas those nights at the Theatres des Champs-Elysees, besides concerts in London, Belgium and Italy; also some BBC television programs and a number of electrical transcriptions to be made in London.

They return end-June to resume U. S. strawhat, niter and concert bookings, the latter under the F.C. Coppicus-Fred Schang, Jr., management.

## SAMMY KAYE DEFERS VERDICT ON AGCY. PACT

No decision has been made yet as to whether or not Sammy Kaye will renew his General Artists Corp. contract, which runs out the end of this month. According to Kaye's personal manager, Dave Kregel, there have been a number of pitches made from other agencies. Kaye left Music Corp. of America in September, '47, going over to GAC, and he's been with latter ever since.

The William Morris agency is among those showing interest in the aggregation. Though outfit has scuttled its band department, it reportedly wants the orch for radio and TV. Kaye, incidentally, is scheduled for a number of New England engagements next month. Among the dates slated are the Roseland, Taunton, Mass., May 6; the Auditorium, Worcester, May 7; Canobie Lake, Salem, Mass., May 12, and Lake Compounce, Bristol, Conn., May 14.

He is currently at the Capitol, N. Y.

## Ethel Smith's 1st

Ethel Smith Music Corp., which previously has released only organ solos and organ books in its year-old history, is publishing its first straight song. Written by Ray Carter and Lucile Johnson, tune is tagged "I Take Thee, Dear."

At the same time, the pub is also bringing out "Ethel Smith's Wedding Music" for the piano. It's a companion volume to the organist-composer's Hammond organ book on the same subject.

## DISKERSTAPE 'EM ABROAD, CUT COST

American Federation of Musicians is mapping an early crack-down on a flock of disk companies which have been taping numbers abroad and pressing them in the U. S. While that operation is allowed under special conditions, AFM chiefs are now set upon cleaning up a condition that has run wild in the last couple of years with a resulting increase in American musicians' unemployment.

Practice of making masters in Europe has grown to such an extent since the end of the war that several diskeries are now existing solely on that basis both in the pop and longhair fields. In some cases the disk companies make it a regular policy of etching masters abroad as a means of cutting costs. Scale for the foreign musicians usually ranges from \$5 to \$10 an hour, compared to the AFM basic hourly scale of \$41.

Another practice which the AFM leaders is aiming to stop involves the wholesale buyouts by U. S. companies of foreign tape libraries. Several continental outfits, such as Radio Berlin and the Bavarian State Opera, have made available to several U. S. labels complete longhair catalogs on ready-to-use tapes. While the low costs for such masters have made possible the pressing of many important longhair compositions on long-playing disks, AFM heads are concerned over the close-out of job opportunities for U. S. musicians resulting from such deals.

Major U. S. platter outfits, such as RCA Victor, Columbia and Decca, also distribute records made abroad. However, it's pointed out that these companies also cut and press disks in the U. S. for foreign distribution through their overseas subsidiaries. This type of reciprocal operation will continue to be okayed by the AFM.

## Burrows Inked 3 Ways at Col. In Signing for Disks

As part of CBS' policy of packing its artists in three-way radio, TV and dishing deals, Columbia Records has inked Abe Burrows to an exclusive dishing pact. Formerly with Decca, the comedian-writer was recently signed to a one-year CBS deal for video and radio. Burrows sliced his initial sides for Columbia last week.

Recent inking of Dorothy Kirsten by Columbia also stemmed from her costarring role with Frank Sinatra on the CBS across-the-board "Light Up Time" show. It's understood Miss Kirsten's disk pact calls for a \$60,000 guarantee spread over five years with royalties ranging from 5 to 10c per disk. She'll receive the higher payoff on public domain material, on which no publisher royalties are paid. It's expected that the Sinatra-Kirsten teamup will be extended to vocal duets on the Columbia label.

Columbia Records has also tied up most of the talent on Arthur Godfrey's CBS radio and TV shows, including Janette Davis and the Mariners' quartet. Bill Lawrence, whose pact with RCA Victor ran out recently, is also slated to move over to Columbia.

RCA execs, on the other hand, are showing no signs of tying up their artists in various fields with three-way deals. Although Manie Sacks is in the talent market as director of artists relations for both RCA's broadcasting and disk divisions, the company is not particularly aiming at package setups. Sacks indicated that talent will continue to be inked for either radio-TV or disks with three-way deals to be made only where the particular artist fitted the requirements of both NBC and Victor.

## Leading Amus. Parks Book Names To Point Up Summer Band Outlook

### Rackmil Says Decca 1st-Qtr. Earnings Up

Decca's earnings for the first quarter of 1950 were slightly higher than the \$280,000 netted in the same period last year, according to prexy Milton R. Rackmil's statement at the annual stockholders meeting yesterday (Tues.) in New York. While sales volume was approximately equal during the two quarters, higher profit was garnered this year via operating economies put into effect early in 1949. Last year's initial quarter earnings were equivalent to 36c per share on the 776,500 outstanding shares of common stock.

All directors of Decca were re-elected for the next fiscal year.

## AFM in Clamp On 'Audition' Disks

In a move to curtail disk-bootlegging, Local 802, American Federation of Musicians, is putting a tight clamp on audition records now widely used in Tin Pan Alley as a means of selling new tunes. Under the new AFM ukase, musicians are flatly banned from making any audition record under scale except those to be used for the sale of live radio shows.

A flock of audition records, made by union musicians below scale for composers wanting to showcase their tunes for publishers and disk companies, have recently been turning up in the commercial market, with no payoff to the performers. Such records have either been sold to or stolen by fly-by-night disk outfits which have packaged them for the retail trade.

Under the new AFM ruling, special disks for the music biz will now have to be cut in regular recording sessions. Any composer or publisher making such an "audition" platter will be required to pay each musician the full scale of \$41 per hour and to use an AFM-licensed platter company.

## 'CHURCH' FOR COMO IN RCA COVER-UP POLICY

Following through its new policy of covering rival company material, RCA Victor has put Perry Como on "Let's Go to Church Next Sunday Morning," a side originally made by Margaret Whiting and Jimmy Wakely for Capitol. Capitol's disk has been showing strength, with the likelihood of an early break into the hit lists. Como's version has been backgrounded with a choir for a churchlike atmosphere.

While covering the rival companies, Victor, at the same time, is attempting to cut down the time spread between the cutting process and distribution of disks. Formerly, the spread ranged between two and three weeks, putting Victor at a disadvantage with fast-breaking platters. Currently, the margin has been narrowed down to about 10 days. Victor succeeded in working fast on the Eddie Cantor-Lisa Kirk version of "Juke Box Annie" and Milton Berle's initial disk, including his number, "I'll Kill You a Million Times," and the promising novelty, "I Found My Mama."

## Jordan's Dixie Tour

Louis Jordan's Tympany Five will swing through the south this fall playing approximately 65 dates. Engagements, booked by General Artists Corp., will begin late in September. Tour will cover the entire south through Texas. Combo will draw about \$85,000 in guarantees plus some percentages.

Chicago, April 11.

Leading amusement park operators, who at the end of last summer were complaining about business to the point where they threatened to drop name bands, are confidently booking big names and expressing expectations of a good season.

Eleven of the nation's biggest parks have decided to use name bands, and seven of them already have booked some. Chicago offices of the three main band booking organizations, Music Corp. of America, General Artists Corp. and Associated Booking Corp., feel that the confidence of the amusement park operators is another indication that the big band business is on its way back.

One big park has decided not to use name bands this year. This is Riverview Park, Des Moines, which will use local bands on a four-day week basis.

Average season of these parks is 14 weeks, starting toward the end of May and ending Labor Day. This represents, in these 11 parks alone, a total of 154 weeks of playing time. But since four parks book for one-week jobs, six for two weeks, and one for from two to four weeks, they represent a total of approximately 100 separate dates. And all indications are that every one of these dates will be filled by name dance bands.

A total of 18 bands have already been booked into seven of the parks, and these seven are now negotiating to fill the rest of their schedules. The booking lineup at this early stage is this:

Lakeside Park, Denver: Frankie Carle, Tommy Dorsey.

Elitch Gardens, Denver: Leighton Noble, Lawrence Welk, Orrin Tucker, Eddy Howard, Chuck Foster, Dick Jurgens.

Kennedywood Park, Pittsburgh: Larry Fortine, Tommy Ryan.

Coney Island, Cincinnati: Ralph Flanagan, Johnny Long, Clyde McCoy, Elliot Lawrence.

Steel Pier, Atlantic City: Les Brown, Claude Thornhill, Art Mooney, Henry Busse, Larry Fortine.

Centennial Terrace, Sylvania, O.: Johnny Long, Clyde McCoy, Elliot Lawrence.

Wall Lake, Mich.: Frankie Carle, Johnny Long.

Reps of Peony Park, Omaha, and Forest Park Highlands, St. Louis, were here last week to negotiate dates. Eastward Gardens, Detroit, and Dutch Mill, Lake Delevan, Wisc., have not yet started booking but have indicated that they will maintain big band policy all through the summer.

## Carle Cracks House Record in Sioux City

Frankie Carle, playing his first date last Saturday (8) at Tambi Ballroom, Sioux City, Ia., since recovering from the nervous collapse that kept him out of action for several weeks, broke the house record in drawing \$3,172. Pianist-leader's illness had led to rumors that he would be bedded for a number of months.

Dolly Huston, canary with the Carle orch, did not continue with the crew when it resumed last weekend. Terry Stevens is the replacement.

## 'Music, Music' Writers Compose Similar Tune

Bernie Baum and Stephen Weiss, writers of the hit tune "Music, Music, Music," have come up with another number in a similar vein. New song is labeled "I'll Get Myself a Choo Choo Train and Go Far, Far Away." The initial publication of the newly-formed Nedson Music, "Choo Choo Train" looks set for a heavy disk ride.

Tune is scheduled for waxing by National, Capitol and Decca. Georgia Gibbs has already recorded the number for Coral.

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

**WEEK  
ENDING  
APRIL 3**

**Pos. Pos. No.**  
**this last weeks**

**VARIETY**

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation—and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. Pos. No.  
this last weeks  
wk. in log

| Pos. | Pos. No. | Artist                | Label       | Song                       | Pub.               |
|------|----------|-----------------------|-------------|----------------------------|--------------------|
| 1    | 1        | Eileen Barton         | National    | If I Knew You Were Coming  | Robert ASCAP       |
| 2    | 2        | Sammy Kaye            | Victor      | It Isn't Fair              | Words-Music ASCAP  |
| 3    | 3        | Teresa Brewer         | London      | Musie, Music, Music        | Cromwell ASCAP     |
| 4    | 5        | Bing Crosby           | Decca       | Chattanooga Shoe Shine Boy | Acutt-Rose BMI     |
| 5    | 11       | Ames Bros             | Coral       | Sentimental Me             | Knick'bock'r ASCAP |
| 6    | 7        | Tony Martin           | .....Victor | There's No Tomorrow        | Paxton ASCAP       |
| 7    | 4        | Frankie Laine         | Mercury     | Cry of the Wild Goose      | American BMI       |
| 8    | 9        | Patti Page            | Mercury     | With My Eyes Wide Open     | Crawford ASCAP     |
| 9    | 13       | Guy Lombardo          | Decca       | Third Man Theme            | Chappell ASCAP     |
| 10   | 24       | Mills Bros            | Decca       | Daddy's Little Girl        | Beacon BMI         |
| 11A  | 3        | Jack Fina             | M-G-M       | Snagheti Rag               | Shapiro-B ASCAP    |
| 1B   | 20       | Gene Autry            | Columbia    | Peter Cottontail           | Hill-Range BMI     |
| 1C   | 12       | T. Martin-F. Warren   | Victor      | I Said My Palamas          | Leeds ASCAP        |
| 2    | 10       | Anton Karas           | London      | Third Man Theme            | Chappell ASCAP     |
| 3    | 14       | Gordon Jenkins        | Decca       | My Foolish Heart           | Santly-Joy ASCAP   |
| 4    | 18       | Billy Eckstine        | M-G-M       | Rag Mop                    | Hill-Range BMI     |
| 5    | 6        | Ames Bros             | Coral       | If I Knew You Were Coming  | Robert ASCAP       |
| 6    | 14       | Georgia Gibbs         | Coral       | C'est Si Bon               | Leeds ASCAP        |
| 7    | 40       | Johnny Desmond        | MGM         | Musie, Music, Music        | Cromwell ASCAP     |
| 8    | 1        | Ames Bros             | Victor      | Candy and Cake             | Oxford ASCAP       |
| 9    | 3        | Mindy Carson          | Tower       | Bewitched                  | Chappell ASCAP     |
| 10   | 24       | Bill Snyder           | Decca       | Quicksilver                | Morris ASCAP       |
| 11   | 8        | B. Crosby-Andrews Sis | Columbia    | So Nice to Have a Man      | Morris ASCAP       |
| 12   | 22       | Dinah Shore           | M-G-M       | Are You Lonesome Tonight   | Bourne ASCAP       |
| 13   | 40       | Blue Barron           | Victor      | Go to Sleep, Go to Sleep   | Disney ASCAP       |
| 14   | 1        | D. Cornell-M. Carson  | Victor      | Wanderin'                  | Republic BMI       |
| 15   | 28       | Sammy Kaye            | Victor      | Candy and Cake             | Oxford ASCAP       |
| 16   | 40       | Arthur Godfrey        | Columbia    | Have I Told You Lately     | Duchess BMI        |
| 17   | 8        | T. Martin-F. Warren   | Victor      | Peter Cottontail           | Hill-Range BMI     |
| 18   | 1        | Guy Lombardo          | Decca       | Choo'n Gum                 | BVC *ASCAP         |
| 19   | 1        | Teresa Brewer         | London      | It Isn't Fair              | Words-Music ASCAP  |
| 20   | 1        | Les Brown             | Columbia    | Musie, Music, Music        | Cromwell ASCAP     |
| 21   | 5        | Carmen Cavallaro      | Decca       | It Isn't Fair              | Words-Music ASCAP  |
| 22   | 4        | Bill Farrell          | M-G-M       | Peter Cottontail           | Hill-Range BMI     |
| 23   | 17       | Mervin Shiner         | Decca       | Cry of the Wild Goose      | American BMI       |
| 24   | 5        | Tennessee Ernie       | Capitol     | Sentimental Me             | Knick'bock'r ASCAP |
| 25   | 4        | Russ Morgan           | Decca       | Chattanooga Shoe Shine Boy | Acutt-Rose BMI     |
| 26   | 9        | Bill Darnell          | Coral       | If I Knew You Were Coming  | Robert ASCAP       |
| 27   | 1        | Fontaine Sis          | Victor      | Swamp Girl                 | Hill-Range BMI     |
| 28   | 2        | Frankie Laine         | Mercury     | Peter Cottontail           | Hill-Range BMI     |
| 29   | 3        | Jimmy Wakely          | Capitol     | It Isn't Fair              | Words-Music ASCAP  |
| 30   | 1        | Bill Harrington       | Vocalion    | Rag Mop                    | Hill-Range BMI     |
| 31   | 5        | Jimmy Dorsey          | Columbia    | Dearie                     | Laurel BMI         |
| 32   | 20       | E. Merman-R. Bolger   | Decca       | Almost Lost My Mind        | ASCAP              |
| 33   | 3        | Ivory Joe Hunter      | M-G-M       | Rain                       | Hill-Range BMI     |
| 34   | 1        | Larry Fortne          | Coral       | Music, Music, Music        | Cromwell ASCAP     |
| 35   | 1        | Hugo Winterhalter     | Columbia    | Daddy's Little Girl        | Beacon BMI         |
| 36   | 15       | Dick Todd             | Rainbow     | It Isn't Fair              | Words-Music ASCAP  |
| 37   | 2        | J. Marine-F. Waring   | Decca       | Old Piano Roll Blues       | Leeds ASCAP        |
| 38   | 1        | Jubilaires            | Capitol     | Daddy's Little Girl        | Beacon BMI         |
| 39   | 1        | Eddie Howard          | Mercury     | Lock, Stock and Barrel     | Burke-VH ASCAP     |
| 40   | 1        | Bing Crosby           | Decca       |                            |                    |

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# WITH BUFFALO BILLY

By  
JOHN REDMOND  
JAMES CAVANAUGH  
FRANK WELDON

**LAUREL**  
MUSIC CORPORATION

1619 BROADWAY, NEW YORK 19, N. Y.

HOLLYWOOD

CHICAGO

**Buffalo Billy**

*Moderato*

Bil-ly

Boy are you com-ing out to-day? Bil-ly

Boy are you com-ing out to play?

(cow-boys an' In-di-ans, Cow-boys an' In-di-ans) Buf-fa-lo Bil-ly in a cow-boy suit.

sure looks cute; sure can shoot; Buf-fa-lo Bil-ly, "Hey, How ya pard? You're

all fenced in in your own back yard (Cow-boys an' In-di-ans, Cow-boys an' In-di-ans)

Look-it him rid-in' on the front porch rail, mom-my's mop, hors-ie's tail.

Root-in'-est, toot-in'-est cow-poke known, pro-ject-ing Ma 'til his Pa comes home.

(Cow-boys an' In-di-ans, Cow-boys an' In-di-ans) Ride! Ride! Ride! The rust-lers hide. When

they come out he'll 'pop 'em. Bang! Bang! Bang! He'll get that gang, and

noth-in's gon-na stop him. Buf-fa-to Bil-ly, when the day is thru,

he'll las-so a dream or two. Up in the morn-ing with the kids and then

Buf-fa-to Bil-ly will ride a-gain. Bil-ly

Boy, are you com-in' out to day? Bil-ly

Boy, are you com-in' out to play?

(Cow-boys an' In-di-ans, Cow-boys an' In-di-ans, cow-boys an' In-di-ans.

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# RH

## LOGGING SYSTEM

It is an established fact that the success of the Music Business is predicated on performances of songs on Records, Radio and Television.

The R-H Logging System is the only weekly survey which encompasses and meters all these 3 phases of the Music Business.

92% of the Executives of the Advertising Agencies, Radio Stations, Networks, and Package Producers get the R-H Logging System.

### THIS WEEK

The top performances of songs on records are as follows:

1. I'd've Baked a Cake
  2. Peter Cottontail
  3. Music Music Music
  4. It Isn't Fair
  5. My Foolish Heart
  6. Candy and Cake
  7. Rag Mop
  8. Sunshine Cake
  9. Dearie
  10. Enjoy Yourself
- Etc.

The top performances of songs on radio are as follows:

1. I'd've Baked a Cake
  2. Girl That I Marry (Annie Get Your Gun)
  3. My Foolish Heart (My Foolish Heart)
  4. Peter Cottontail
  5. God's Country
  6. It Isn't Fair
  7. Enjoy Yourself
  8. Rag Mop
  9. Dearie
  10. Music Music Music
- Etc.

And the top performances of songs on television are as follows:

1. Music Music Music
  2. My Foolish Heart
  3. If I Knew You Were Coming
  4. Peter Cottontail
  5. It Isn't Fair
  6. Chattanooga Shoe Shine Boy
  7. Dear Hearts and Gentle People
  8. I Can Dream Can't I
  9. Johnson Rag
  10. Marta
- Etc.

THE R-H LOGGING SYSTEM IS THE ONLY SURVEY WHICH GIVES YOU ALL THREE PHASES OF THE MUSIC BUSINESS ACCURATELY AND FOR ONLY THE ONE SUBSCRIPTION RATE.

MORTY KEIT  
General Manager

### NBC, CBS OK Lyric On 'Plaything' With Writers' Revisions

Tiff between Broadcast Music, Inc., and two of the networks over a line of lyric in the BMI-published "Plaything" was straightened out this week when the song's writers came up with a new lyric couplet to replace the disputed one.

Both NBC and CBS had objected to the original line as being suggestive. Number was finally cleared by the two webs when Mort Garson and Mack Discant, writers of the song, substituted the revised wordage.

### DECCA ADDS FLOCK OF NEW DISK TALENT

In a move to buttress its talent roster, Decca has been showing heavy activity in inking additional artists over the past couple of weeks. Latest names to come into the diskery's fold include Dennis James, video spieler; Bobby Benson, kiddie disk performer, and vocalists Rose Murphy and Betty Reilly. James is doing a Mother's Day album of recitations as his initial assignment.

Coral Records, Decca's subsid, has also just signed singers Georgia Gibbs and Matt Dennis. In addition, Decca last week repackaged Russ Morgan's orch and Marie Knight, gospel singer.

### Niteries for Wakely

Jimmy Wakely is adding niteries dates to his film and recording chores. Cowboy-singer has been signed by General Artists Corp. and is scheduled to hit the niter trail early next month. Plans for a theatre tour in the fall are also in the making.

Wakely, who rates as one of Capitol Records' top platter artists, is also under contract to Monogram.

### APRIL 25 DINNER-MEET IN NEW YORK FOR ASCAP

Annual general membership meeting of the American Society of Composers, Authors and Publishers has been set for Tuesday, April 25, at the Hotel Plaza, N. Y. As in past years, the business con-fab will run through the afternoon, with the dinner scheduled for 7:30 p.m. About 700-800 of the ASCAP membership are expected to be on hand.

Most important part of the business agenda will be discussion of changes in the Society's bylaws necessitated under the provisions of the recent consent decree. Proposed changes must later be voted on by mailed ballot.

Annual meeting of the ASCAP board of directors will probably take place a couple of days after the general powwow. Board at that time will elect new officers of the Society. Re-election of prexy Fred E. Ahlert for a third term would mean rescinding the rule that an ASCAP president may succeed himself only once. Several key board members, however, are of the opinion that no difficulty will be experienced in keeping Ahlert in office.

### Ken Griffin Signs With Col. Records

Chicago, April 11.  
Ken Griffin last week signed a contract with Columbia Records. Pact runs for one year with options.

Griffin achieved prominence with his Rondo Record version of "You Can't Be True, Dear." He has been dickering with various companies for the past few weeks, since his Rondo contract expired. Musical director Mitch Miller concluded the fact for Columbia, while Milo Stelt, J. J. Levin and Jack Russell, of the Mutual Entertainment Agency, handled negotiations for Griffin.

## Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of March 31-April 6, 1950

|   |              |
|---|--------------|
| A Dream Is Wish Your Heart Makes—"Cinderella" | Disney       |
| Ask Me No Questions                           | Witmark      |
| Bewitched                                     | Chappell     |
| Candy and Cake                                | Oxford       |
| Chattanooga Shoe Shine Boy                    | Acuff & Rose |
| Cross Your Heart                              | Harms        |
| Daddy's Little Girl                           | Beacon       |
| Dear Hearts and Gentle People                 | Morris       |
| Dearie  | Laurel       |
| Did Anyone Ever Tell You Mrs. Murphy          | Johnstone-M  |
| Don'tcha Go Way Mad                           | Advanced     |
| Enjoy Yourself                                | Morris       |
| Girl That I Marry—"Annie Get Your Gun"        | Berlin       |
| God's Country                                 | Robbins      |
| Have I Told You Lately That I Love You        | Duchess      |
| I Gotta Have My Baby Back                     | Peer         |
| If I Knew You Were Coming                     | Robert       |
| It Isn't Fair                                 | Words-Music  |
| Music, Music, Music                           | Cromwell     |
| My Foolish Heart—"My Foolish Heart"           | Santly-Joy   |
| On the Outgoing Tide                          | Shapiro-B    |
| Peter Cottontail                              | Hill & Range |
| Quicksilver                                   | Morris       |
| Rag Mop                                       | Hill & Range |
| Rain  | Miller       |
| Save a Little Sunbeam                         | Capitol      |
| Sentimental Me                                | Knick'b'ck'r |
| Sugar Foot Rag                                | Preview      |
| Sunshine Cake—"Riding High"                   | Burke-VH     |
| There's An X In the Middle of Texas           | Simon House  |
| Wilhelmina—"Wabash Avenue"                    | Feist        |

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

|  |            |
|--|------------|
| Bibbidi Bobbidi Boo—"Cinderella"             | Disney     |
| But Me I Love You                            | Campbell   |
| Bye Bye Baby—"Gentlemen Prefer Blondes"      | Robbins    |
| Copper Canyon—"Copper Canyon"                | Famous     |
| I Don't Care If the Sun Don't Shine          | Famous     |
| In Santiago By the Sea                       | Life Music |
| Leave It to Love                             | BMI        |
| Marta  | Marks      |
| Monday, Tuesday, Wednesday                   | Leeds      |
| Muskat Ramble                                | Geo. Simon |
| Out Of a Clear Blue Sky                      | Dreyer     |
| Rain Or Shine                                | Lombardo   |
| Sitting By the Window                        | Shapiro-B  |
| Sweetest Words I Know                        | Life Music |
| That's a Plenty                              | Geo. Simon |
| There's No Tomorrow                          | Paxton     |
| They Say It's Wonderful—"Annie Get Your Gun" | Berlin     |
| Third Man Theme—"Third Man"                  | Chappell   |
| Wedding Samba                                | Duchess    |
| With My Eyes Wide Open                       | Crawford   |
| You Missed the Boat                          | Advanced   |

† Filmusical. \* Legit musical.

## Inside Orchestras—Music

Major disk companies are currently voicing a gripe against newspaper and mag record reviewers that exactly parallels the Hollywood stance versus the film critics. It revolves around the "excessive" play-and-praise given to foreign-made disks by the critical fraternity. The situation has become particularly acute in the last year with the influx into the longhair field of several dozen outfits with only a handful of foreign-cut works in their catalog.

Releases of these companies now practically dominate the music columns of the New York dailies and such mags as the Saturday Review of Literature. Major company execs point out, however, that they are the only ones supporting such columns via heavy advertising coin. In addition, such companies as RCA Victor, Columbia and Decca are especially burned by the almost "automatic praise" given to the technical quality of foreign recordings. While that may have been accurate five or six years ago, it's maintained that the quality of today's U. S. disks are at least the equal of the best foreign pressings.

The rivalry in the pop field between RCA Victor's 45 rpm disk and Columbia's seven-inch 33 rpm platters is generating some novel competitive angles. One of the most unusual developments is occurring in the equipment manufacturing field where the V-M company of Chicago is producing a phono machine that automatically plays 12-inch and 10-inch platters in addition to seven-inch 45 rpm disks but won't carry the Columbia seven-inch 33 rpm.

The machine is being installed in regular radio-phonograph combinations. It's understood RCA is paying a royalty to V-M to manufacture the playback according to its specifications.

The V-M company also produces a special 33 rpm attachment for Columbia under the latter's trademark.

### LOMBARDO IN ANNUAL TOUR; WINDS UP JUNE 1

Guy Lombardo launched his annual spring tour Monday (10) in a seven-week swing that'll wind up June 1 when the orch checks in for a four-week date at the Waldorf-Astoria's Starlight Roof, N.Y. Lombardo is completely booked for one-ner stands except for a week-long stay at the Vogue Terrace,

McKeesport, Pa., starting April 21. Tour, which started off at the Queensbury hotel in Glen Falls, N. Y., will carry the band through Ohio, Pennsylvania, Michigan, Indiana, Washington, Illinois, Iowa, Minnesota, South Dakota, Nebraska, Missouri and Wisconsin. Music Corp. of America booked.

Frank Wojnarowski's orch, polka specialist, set for a two-week tour of New England beginning Sunday (16).

## "New Wurlitzer Entertainment Organ brings new opportunities for Organists"

Dick Leibert

"After playing the 'Mighty Wurlitzer' at Radio City Music Hall for the past seventeen years," says Dick Leibert, "I've naturally acquired a great deal of respect for Wurlitzer performance and the Wurlitzer name.

"In bringing out the new Wurlitzer Entertainment Organ, I feel that you are opening new opportunities for organists by meeting a very definite need. This splendid new instrument now makes it possible for restaurants, supper clubs and other public places to provide excellent entertainment at very reasonable cost."

The new Wurlitzer Entertainment Organ is a complete organ. Two full 61-note keyboards. A 25-note Pedal Clavier. A range of more than 1000 different tonal colors. Yet this remarkable new instrument takes up no more space than a small piano and is the lowest-priced standard two-manual organ ever built.

Dick Leibert, famous Radio City organist, NBC radio star and RCA recording artist.



WURLITZER

World's Largest Makers of Organs and Pianos  
Under One Name

The Rudolph Wurlitzer Company, North Tonawanda, New York



# GREGOR PIATIGORSKY now records exclusively for RCA Victor



*The giant of the cello...*

RCA Victor proudly announces a notable addition to their lengthy list of world-famous recording artists... renowned cellist Gregor Piatigorsky.

The highest critical praise is accorded Mr. Piatigorsky's rich, sensitive performances. His fine musicianship is brilliantly reproduced on forthcoming RCA Victor Red Seal releases. Watch for announcement of selections.



## RCA Victor records

# DECCA

data

Another  
Great New Artist

NOW on  
DECCA

## ROSE MURPHY

"The Chee Chee Girl"

First Release!

A  
PRECIOUS  
LITTLE THING  
CALLED  
LOVE

coupled with

ME  
AND MY  
SHADOW

DECCA 24988  
Price 75c (plus tax)

# DECCA

RECORDS

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

| National<br>Rating |     | Week Ending<br>April 8  |                                 |                              | TOTAL POINTS                           |                                  |                              |                                  |                              |   |                            |                            |  |                          |        |
|--------------------|-----|---|---------------------------------|------------------------------|--|----------------------------------|------------------------------|----------------------------------|------------------------------|---|----------------------------|----------------------------|--|--------------------------|--------|
| This Last<br>wk.   | wk. | Artist, Label, Title  | New York—<br>(Hudson<br>Stores) | Chicago—<br>(Hudson<br>Ross) | Los Angeles—<br>(Denel's Mus.<br>Shop) | Boston—<br>(Boston Music<br>Co.) | Detroit—<br>(Grinnell Bros.) | San Francisco—<br>(Sherman-Clay) | Philadelphia—<br>(Wanamaker) | Kansas City—<br>(Jenkin's Music<br>Co.) | Seattle—<br>(Sherman Clay) | Indianapolis—<br>(Pearson) | San Antonio—<br>(Central Radio<br>Co.) | Omaha—<br>(A. Hospe Co.) | POINTS |
| 1                  | 1   | ANTON KARAS (London)<br>"Third Man Theme"—536                   | 1                               | 1                            | 2                                      | 1                                | 2                            | 1                                |                              | 5                                       |                            |                            |  |                          | 64     |
| 2                  | 4   | SAMMY KAYE (Victor)<br>"It Isn't Fair"—20-3609                  | 10                              | 2                            |  | 3                                | 5                            | 4                                |                              | 3                                       |                            | 10                         | 4                                      | 1                        | 57     |
| 3                  | 3   | EILEEN BARTON (National)<br>"Knew You Were Coming"—9103         | 2                               | 5                            |  |                                  |                              | 8                                | 3                            | 2                                       | 3                          |                            |  | 8                        | 46     |
| 4                  | 2   | TERESA BREWER (London)<br>"Music, Music, Music"—604             | 3                               |                              | 1                                      |                                  |                              | 5                                | 9                            | 1                                       | 2                          |                            |  |                          | 45     |
| 5                  | 10  | GENE AUTRY (Columbia)<br>"Peter Cottontail"—38750               |                                 |                              |  | 4                                |                              |                                  | 1                            |   |                            | 2                          | 1                                      |                          | 36     |
| 6                  | 7   | TONY MARTIN (Victor)<br>"There's No Tomorrow"—20-3582           | 9                               |                              | 5                                      |                                  |                              | 9                                |                              | 6                                       | 7                          |                            | 5                                      | 2                        | 34     |
| 7                  | 5   | BILLY ECKSTINE (M-G-M)<br>"My Foolish Heart"—10623A             | 8                               | 3                            |  | 5                                | 9                            | 2                                |                              |   |                            |                            |  |                          | 28     |
| 8                  | 14  | GUY LOMBARDO (Decca)<br>"Third Man Theme"—24839                 |                                 |                              |  |                                  |                              |                                  |                              | 4                                       |                            | 3                          | 2                                      |                          | 24     |
| 9                  | 6   | M. MARTIN-A. GODFREY (Col.)<br>"Go to Sleep, Go to Sleep"—38744 | 4                               |                              |  | 6                                |                              |                                  | 10                           |   | 9                          | 5                          |  |                          | 21     |
| 10                 |     | FRANKIE LAINE (Mercury)<br>"Cry of the Wild Goose"—5363         |                                 |                              |  | 7                                |                              | 6                                | 4                            | 8                                       |                            |                            |  |                          | 19     |
| 11A                | 12  | DORIS DAY (Columbia)<br>"Enjoy Yourself"—38709                  |                                 | 9                            | 4                                      |                                  |                              | 3                                |                              |   |                            |                            |  |                          | 17     |
| 11B                | 16  | GORDON JENKINS (Decca)<br>"My Foolish Heart"—24830              |                                 |                              | 3                                      |                                  |                              |                                  | 2                            |   |                            |                            |  |                          | 17     |
| 12                 | 9   | AMES BROS. (Coral)<br>"Sentimental Me"—60140                    |                                 |                              |  | 9                                |                              |                                  | 7                            |   | 1                          |                            |  |                          | 16     |
| 13                 | 9   | MERVIN SHINER (Decca)<br>"Peter Cottontail"—46221               |                                 | 5                            |  |                                  |                              |                                  |                              | 8                                       |                            |                            |  | 5                        | 15     |
| 14A                | 16  | JOHNNY DESMOND (M-G-M)<br>"C'est Si Bon"—10613                  |                                 | 7                            | 6                                      |                                  | 6                            |                                  |                              |   |                            |                            |  |                          | 14     |
| 14B                | 11  | BING CROSBY (Decca)<br>"Chattanooga Shine Boy"—24863            |                                 |                              |  |                                  |                              | 7                                |                              | 5                                       |                            |                            |  | 7                        | 14     |
| 15A                | 8   | E. MERMAN-R. BOLGER (Decca)<br>"Dearie"—24873                   |                                 | 6                            | 10                                     |                                  |                              |                                  |                              |   |                            |                            |  | 4                        | 13     |
| 15B                |     | VICTOR YOUNG (Decca)<br>"La Vie En Rose"—24816                  |                                 |                              |  | 8                                | 1                            |                                  |                              |   |                            |                            |  |                          | 13     |
| 16                 |     | GUY LOMBARDO (Decca)<br>"Enjoy Yourself"—24825                  |                                 |                              |  |                                  | 7                            |                                  | 8                            | 7                                       |                            |                            |  |                          | 11     |
| 17A                |     | MILLS BROS. (Decca)<br>"Daddy's Little Girl"—24872              |                                 | 4                            |  |                                  |                              |                                  |                              |   |                            |                            | 8                                      |                          | 10     |
| 17B                |     | MARGARET WHITING (Capitol)<br>"My Foolish Heart"—934            |                                 |                              |  |                                  |                              |                                  |                              |   |                            | 1                          |  |                          | 10     |
| 18A                |     | AMES BROS. (Coral)<br>"Rag Mop"—60140                           |                                 | 6                            |  |                                  |                              | 10                               |                              | 9                                       |                            |                            | 10                                     |                          | 9      |
| 18B                |     | VAUGHN MONROE (Victor)<br>"It's Easterime"—20-3711              |                                 |                              |  | 2                                |                              |                                  |                              |   |                            |                            |  |                          | 9      |

### FIVE TOP ALBUMS

| 1  | 2   | 3   | 4  | 5   |
|--|---|---|--|---|
| SOUTH PACIFIC<br>Broadway Cast<br>Columbia | RALPH FLANAGAN<br>PLAYS R&H<br>Ralph Flanagan<br>Victor | MAGAN DIXIE BY DORSEY<br>Jimmy Dorsey<br>Columbia | GENTLEMEN PREFER<br>BLONDES<br>Broadway Cast<br>Columbia | SONGS OF<br>BILLY ECKSTINE<br>Billy Eckstine<br>M-G-M |

### Disk Best Sellers by Companies (Based on Points Earned)

| Label    | No. of Records | Points | Label   | No. of Records | Points |
|----------|----------------|--------|---------|----------------|--------|
| Decca    | 8              | 117    | M-G-M   | 2              | 42     |
| London   | 2              | 109    | Coral   | 2              | 25     |
| Victor   | 3              | 100    | Mercury | 1              | 19     |
| Columbia | 3              | 74     | Capitol | 1              | 10     |
| National | 1              | 46     |         |                |        |

## On the Upbeat

### New York

Vaughn Monroe orch plays the 38th annual meeting of the Chamber of Commerce of the U. S. in Washington, D. C. May 1-3 . . . Jerry Bittlick has joined Sammy Kaye as arranger. Bittlick formerly served NBC in the same capacity . . . Stan Weiss, former saxman with Tony Pastor, replacing Phil Urso with Elliot Lawrence, Trumpeter Jimmy Padgett of the Lawrence band forced to quit due to illness, replaced by Ralph Erikson, previously with Charlie Barnett . . . John Redmond, John Cavanaugh and Frank Weldon placed "Buffalo Billy" with Tommy Valando's Laurel Music . . . Half of the six Mack Gordon-Harry Warren songs from MGM's forthcoming "Summer Stock" go into the Feist catalog, half into Miller Music . . . Edward B. Marks Music publishing "God Bless the Child," swing spiritual first penned in 1941 by Billie Holiday and Arthur Herzog, Jr. Title is based on the authentic proverb, "God bless the child that's got his own" . . . Gene

Krupa sat in with Eddie Condon's all-stars at the latter's Greenwich Village jazz spot last Wednesday (5).

Al Morgan, singer-pianist, goes into the Click, Philadelphia Tuesday (18) . . . Artie Shaw orch begins a one-week engagement at the Adams theatre, Newark, April 28. Woody Herman into the Adams May 19 . . . Jimmy Featherstone orch opens at La Martinique, Chicago, Friday (14). . . Shep Fields will play Myrtle Beach, S. C., beginning May 16.

### Chicago

Madura's, Chi ballroom, starts name band one-nighter policy April 15 with Russ Morgan. Vaughn Monroe follows April 20 . . . Eddy Howard to Chase hotel, St. Louis, for week starting April 14 . . . Billy McDonald to Casa Loma, St. Louis, April 14 to 20 . . . Dick Contino unit to Riverside theatre, Milwaukee, April 20 for week . . . Don Goins has taken over RCA-Victor midwest promotion and artists relations post, re-

placing Bob Bodine . . . Mitch Miller cut four sides with Dick Jurgens for Columbia here last week . . . Jimmy Featherstone into Martinique here April 14 for indefinite stay . . . George Tasker cut four sides last week with Dave LeWinter for Mercury . . . Joe Sanders to San Antonio air base April 15 to 21 . . . Don Ragon to Play-Mor, Kansas City, April 25, for two weeks . . . Lee Angelo into Trocadero, Henderson, Ky., April 14 for two weeks . . . Vocalist Nancy Evans leaving Wayne King to do own TV show . . . Freddie Shaffer into Casa Loma April 21-27 . . . Bernie Cummins set to play the Cotton Carnival, Chisca hotel, Memphis, May 6 to 13 . . . Ray Pearl to Melody Mill May 17 for six weeks . . . Lionel Hampton into Regal theatre May 12 for a week . . . Alec Templeton in Milwaukee for opening of Milwaukee sports arena . . . Max Miller signed with Life Records and cut six sides with them last week . . . Vaughn Monroe set a Holy Week record at Circle theatre, Indianapolis, with

(Continued on page 64)

## Kalman Explains Stand On AKM; Can't Rejoin Due To ASCAP Membership

New York.

Editor, VARIETY:

May I correct an erroneous impression in last week's (5) VARIETY from your headline: "Stolz Joins Austria AKM (Austrian Society of Authors, Composers and Music Publishers), But Kalman Bows Out." I did not refuse to rejoin AKM. The facts are these:

In 1938, I was forced to leave AKM. I subsequently joined SACEM, the French group, until I succeeded, in 1943, in being accepted as a member of ASCAP. Several years ago, I applied to ASCAP for permission to belong to AKM, my former society, with respect to my representation in Austria. It may be noted that my step was in no way instigated by AKM but just derived from my own feelings. So far, my request was not granted by ASCAP, which takes the viewpoint that I have to belong to ASCAP for representation the world over.

Robert Stolz, being a member of the English society PRS, may have been more fortunate, inasmuch as he was allowed to sign up with AKM for Austria.

Mr. Oswald, general manager of AKM, who would have liked to see me again in the ranks of his society for Austria, was in New York some months ago, and after pondering over the matter advised me personally not to force any decisions for the time being.

Consequently, there cannot be spoken of a "refusal" of any kind on my part, as indicated in your article. Emmerich Kalman.

### Buddy Robbins to Coast

Howard E. (Buddy) Robbins leaves for the Coast Friday (14) for three weeks. One purpose of the trek is to try and set with pic studios some of the tunes in the Words & Music catalog, 50% of which was recently bought by J. J. Robbins & Sons from Cork O'Keefe.

Robbins' pubbery, though set up in 1946, has had a Hollywood office only since last November. Buddy Robbins' Coast visit will be the first by a member of the firm in two years.

FRANK WALKER  
the Showman's friend  
WELCOMES YOU TO THE  
**ALEXANDRIA HOTEL**  
5th at Spring St. LOS ANGELES

War or Peace, we always found accommodations for our friends in show business. And now—as always—you'll receive traditional Frank Walker service...plus a special theatrical rate! DRIVE-IN GARAGE

ALL ROOMS HAVE RADIO AND BATH

NEW NOVELTY HIT  
SWEEPING ACROSS THE NATION  
**I FOUND MY MAMA**  
Records Released  
**THERE'S A LOVELY LAKE IN LOVELAND**  
MILLS MUSIC, INC.  
1619 Broadway, New York 19

(All rights, title and interest in)  
**"The Song-Writing Machine" for Sale**

The novelty mechanical musical attraction that was heard 26 weeks on WOR-Mutual, NBC Television, "We the People" Program. Suitable for stage, bands, floor-shows, or can be done as single by performing piano player. Trick consists of having member of audience help write song in few minutes. Apply from New York area only. Pat Ballard, 50 Chippewa Rd., Tuckahoe, N. Y.



EVERYONE IS LISTENING and DANCING to---

"LOVELESS LOVE"  
And  
"MONA LISA"

LONDON RECORDS  
No. 619



by the Man Who Plays the Sweetest Trumpet in the World

CHARLIE  
SPIVAK

and his  
ORCHESTRA  
featuring

PEGGE KING TOMMY LYNN  
BOBBY RICKEY RUSTY NICHOLS  
BUDDY YANNON

**SLEEPER OF THE WEEK**

"LOVELESS LOVE" (2:57) "MONA LISA" (2:56)  
Charlie Spivak Orch.  
(London 619)

There are no A or B sides to this disk—both ends are equally as great! This platter is a cinch to clinch with juke box fans, and stroll home with the bacon for music ops in nothin' flat. The Charlie Spivak orch sound better on this pair than we've heard in many a moon, and the biscuit will undoubtedly put maestro Spivak back up on top of the heap. "Mona Lisa" is a plush picture story set to music, with balladeer Tommy Lynn and a choir handling the vocal effects. Ditty is offered in smart, bewitching tones of beautiful music—the kind you stop and listen to, and then come back for still another earful. It's a top drawer cupiditty that will surely sit well with the cuddle kids on this piece makes the rounds. On the other side, "Loveless Love," Charlie takes a standard piece and really goes all out. Maestro comes up with an excellent rendition, with the Stardreamers backing in with a deserved spotlight. Hush a well deserved match with a vocal of the group matched with the adds to the luster and polish of the side. The platter is a must for music ops—latch on!

The Cash Box, Music April 8, 1950

March 18, 1950

**THE BILLBOARD PICKS:**

In the opinion of The Billboard music staff, records listed below are most likely to achieve popularity as determined by entry into best selling, most played or most heard features of the Chart:  
LOVELESS LOVE ..... Charlie Spivak Orch. .... London 619  
Spivak delivers his brightest side in ages in this Sy Oliver treatment of the W. C. Handy evergreen. It's got an infectious beat, an Oliver-ish vocal and some amusing ensemble interjections.

Personal Manager  
**LOUIS ZITO**

Band Manager  
**JIMMY WILLIAMS**

Record Exploitation  
**PAUL BROWN**

Direction: MUSIC CORPORATION of AMERICA

# Bands at Hotel B.O.'s

| Band         | Hotel                        | Weeks Played | Covers Past Week | Total Covers On Date |
|--------------|------------------------------|--------------|------------------|----------------------|
| Eddy Duchin* | Waldorf (400; \$2)           | 5            | 2,400            | 12,065               |
| Larry Green* | Roosevelt (450; \$1.50-\$2)  | †1           | 650              | 650                  |
| Ray Anthony  | Statler (450; \$1.50-\$2)    | 1            | 1,530            | 1,530                |
| Tony Pastor* | New Yorker (400; \$1-\$1.50) | 5            | 1,085            | 5,085                |

\* New Yorker has Connie Haines; Waldorf, Dorothy Shay; Roosevelt, Rudy Vallee.  
† 2 days.

## Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; \$2 min.-80c. cover). Last week of Noble & King down to crawl; diminutive 800 customers. Gypsy Markoff opens Wednesday (12).

Bernie Cummins (Marine Room, Edgewater, 700; \$1.20). Band opened with Eric Thorsen Friday (7), replacing George Olsen orch. Fair 1,500 diners.

Dick LaSalle (Mayfair Room, Blackstone, 350; 3.50 min.-\$1 cover). Holy Week hit Andy Williams show hard; slow 1,000 napkins.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Ice show dipping to worst week of year; scant 2,046 covers.

Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min.-\$1 cover). Victor Borge show drew trim 2,989 patrons.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). College Inn Story copped waterish 1,200 tabs.

## Los Angeles

Paul Neighbors (Biltmore, 900; \$1.50). With Nick Lucas heading new supporting bill, 2,280 covers, with one night private party helping.

Phil Ohman (Beverly Hills, 300; \$4 min.). Not bad, 1,500.

Phil Spitalny (Ambassador, 900; \$1.50). Hour of Charm show opened during Holy Week, registered okay 2,225 covers for the first frame.

## Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 560; \$3.50 min.-\$1 cover). Last week of Tony Martin show sluggish 3,000. Gertrude Niesen opens Wednesday (12).

Jan Garber (Trianon; \$1-\$1.15 adm.). Biz up but still slow 4,000 dancers.

Sherman Hayes (Blackhawk, 500; \$2.50 min.-80c. cover). Last week of current show; droopy 1,000 covers. New show opens Wednesday (12).

Griff Williams (Aragon; \$1-\$1.15 adm.). Scant 4,000 dancers.

(Los Angeles)

Jack Fina-Turk Murphy-Harry Owens (Aragon, Santa Monica). 7,400 admissions.

Claude Thornhill (Palladium B., Hollywood). Final week 9,228 admissions. Freddy Martin opens tonight (11).

## ON THE SUNNY SIDE OF THE STREET

Music by . . .  
**JIMMY McHUGH**  
SHAPIRO-BERNSTEIN

## RAIN

recorded by  
TONI ARDEN ..... Columbia  
BILLY COTTON ..... London  
LARRY FORTNE ..... Decca  
DAVE HAMILTON ..... Heide  
HONEYDEWERS ..... RCA Victor  
DEAN MARTIN ..... Capitol  
EDDIE "PIANO" MILLER Rainbow  
FRANK PETTY TRIO ..... M-G-M  
PAUL WESTON ..... Capitol  
GENE WILLIAMS ..... Mercury  
and more coming

MILLER MUSIC CORPORATION

## Admiral Records Cuts

### Price on Kiddies to 79c

Admiral Records is lowering the price of its kiddie disks from 98c. to 79c. In addition, company is duplicating all its juve standards on 45 rpm and will hereafter release records in that category on both speeds. Outfit has about a dozen kiddie disks in release.

Admiral will also put out all its recordings by the Johnny Guarneri Quintet on the slower speed, in addition to some other pop stuff. According to Jerry Lipskin, org's g.m. and artists and repertory head, company will adopt the 33 1/3 speed when it begins putting out albums. Outfit is also planning to try its hand in the rhythm and blues field, in addition to contemplating a billbilly series. Among the artists who record on the kiddie label are Arnold Stang, Freddie Bartholomew and Sheriff Bob Dixon. Latter has his own TV show.

Incidentally, Admiral has made its first recording of a tune published by its recently formed subsid, Admiral Music. Number, "Dig That Coal," written by Jay Cherenis, has been waxed by the Raymond Scott orch with Bobby Colt

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

## Week Ending April 8

This Last wk. wk.

Title and Publisher

|     |    |                                  | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | Detroit, Grinnell Bros. | San Francisco, Pacific Coast Music | Philadelphia, Charles Dumont | St. Louis, St. L. Music Supply Co. | Seattle, Capitol Music | Indianapolis, Pearson | Kansas City, Jenkins Music Co. | Minneapolis, Schmidt Music Co. | Portland, Oreg., Music Co. |
|-----|----|----------------------------------|---------------|-----------------------|-------------------------------|-----------------------|-------------------------|------------------------------------|------------------------------|------------------------------------|------------------------|-----------------------|--------------------------------|--------------------------------|----------------------------|
| 1   | 2  | "Knew You Were Coming" (Rob.)    | 2             | 1                     | 3                             | 5                     | 2                       | 1                                  | 4                            | 3                                  | 2                      | 1                     | 2                              | 95                             |                            |
| 2   | 1  | "Music, Music, Music" (Cromwell) | 1             | 5                     | 4                             | 5                     | 2                       | 3                                  | 2                            | 1                                  | 7                      | 6                     | 1                              | 91                             |                            |
| 3   | 4  | "Dearie" (Laurel)                | 3             | 3                     | 1                             | 1                     | 7                       | 3                                  | 1                            | 6                                  | 4                      | 2                     | 4                              | 86                             |                            |
| 4   | 3  | "Chattanooga Boy" (Acuff-Rose)   | 8             | 2                     | 5                             | 2                     | 1                       | 4                                  | 7                            | 1                                  | 3                      | 3                     | 5                              | 80                             |                            |
| 5   | 7  | "My Foolish Heart" (Santly-Joy)  | 7             | 4                     | 2                             | 7                     | 4                       | 6                                  | 1                            | 5                                  | 1                      | 5                     | 1                              | 57                             |                            |
| 6   | 9  | "Peter Cottontail" (Hill-Range)  | 4             | 10                    | 9                             | 10                    | 9                       | 5                                  | 7                            | 3                                  | 7                      | 6                     | 39                             |                                |                            |
| 7   | 6  | "Daddy's Little Girl" (Beacon)   | 6             | 9                     | 8                             | 7                     | 2                       | 1                                  | 6                            | 3                                  | 7                      | 6                     | 39                             |                                |                            |
| 8   | 11 | "It Isn't Fair" (Words-Music)    | 10            | 7                     | 3                             | 6                     | 1                       | 8                                  | 5                            | 4                                  | 1                      | 34                    |                                |                                |                            |
| 9   | 5  | "I Said My Pajamas" (Leeds)      | 6             | 10                    | 6                             | 3                     | 5                       | 10                                 | 4                            | 1                                  | 33                     |                       |                                |                                |                            |
| 10  | 10 | "Candy and Cake" (Oxford)        | 7             | 10                    | 9                             | 10                    | 9                       | 10                                 | 2                            | 17                                 |                        |                       |                                |                                |                            |
| 11A | 12 | "Third Man Theme" (Chappell)     | 5             | 1                     | 1                             | 1                     | 1                       | 1                                  | 1                            | 13                                 |                        |                       |                                |                                |                            |
| 11B | 11 | "Dear Hearts & People" (Morris)  | 9             | 10                    | 5                             | 7                     | 1                       | 13                                 |                              |                                    |                        |                       |                                |                                |                            |
| 12  | 8  | "There's No Tomorrow" (Paxton)   | 8             | 6                     | 9                             | 1                     | 12                      |                                    |                              |                                    |                        |                       |                                |                                |                            |
| 13  | 13 | "Enjoy Yourself" (Morris)        | 8             | 1                     | 1                             | 1                     | 1                       | 1                                  | 1                            | 9                                  |                        |                       |                                |                                |                            |
| 14  |    | "Sentimental Me" (Knickerbocker) | 9             | 10                    | 1                             | 1                     | 1                       | 1                                  | 1                            | 6                                  |                        |                       |                                |                                |                            |

doing the vocal. Number is backed by "When You Were a Tulip," currently featured in the 20th-Fox film, "Cheaper by the Dozen." Scott and Colt also handled the reverse side.

Bob Thiele, Signature Records prexy, and Frank Military, formerly associated with Lou Perry, have formed a personal management agency in New York.

## On The Upbeat

Continued from page 62

\$24,000 . . . Charlie Ventura into Riviera Club, St. Louis, May 13 for eight days . . . Red Allen into Blue Note April 21 for three weeks . . . Dizzy Gillespie to Silhouette Club May 5 for two weeks . . . Will Back to Steak House, Jackson, Miss., April 22 for two weeks.

## Kansas City

Johnny Duke left the Drum Room here to open at the Silver Slipper Club, Memphis, April 7 for three weeks; following that he takes his orch to the Monte Leon hotel, New Orleans, May 3 . . . Don Tiff combo had its option lifted and stays indefinitely at Putsch's on the Plaza . . . Terrace Grill of the Muehlebach hotel returns to a single band policy with the Ray Herbeck crew, which opened April 5 . . . Pierson Thall orch has the bandstand at Eddy's restaurant on the Baltimore strip . . . Antonello agency set Sigmund Romberg orch for a concert in the Music Hall May 3 . . . Midland Attractions set Gene Fringle combo at the Windmill Club, Natchez, Miss., and moves the Morrey Brennan band from the Westwood Club, Little Rock, to the Willow Room, Hot Springs, Ark. . . Same outfit has moved Ray Reynolds orch from the

Baltimore hotel, St. Louis, to the Cave Under the Hill, Omaha.

## Pittsburgh

Anton Karas, zither player of "Third Man," opens three-day engagement at Sheraton Lounge on Friday (14) just a day before picture comes to the Penn. . . Baron Elliott's band added Eddie Koch to its arranging staff, which now includes Sammy Nestico and Nick Summa. Elliott plays opening dance of season at Kennywood Park tomorrow (Wed.) . . . Harry Bigley, local guitarist, has joined Abbey Albert's orch for duration of its engagement at William Penn hotel's Terrace Room . . . Lee Kelton and his WJAS staff band draw getaway assignment at new Entertainment Lounge of William Penn Tavern . . . Al Fremont Trio had option picked up at Carnival Lounge . . . Joan Price, singing pianist, into Cork and Bottle until Nelson Naples recovers from serious injuries received in auto accident.

## Hollywood

Dixieland renaissance on the Coast took Dave Cavanaugh's eight-piece crew into the Mark Hopkins, Frisco, Friday (7) for a three-week stand at flat \$1,150 per frame. Band booked to span the summer, from May 27 to Labor Day, at Catalina Casino at \$1,275 per week plus lodging. Cavanaugh has been calling the outfit the Jailhouse Eight but for the flossy Mark Hopkins date switched the name to the Curbstone Cops . . . Leighton Noble opens Elitch Gardens, Denver, summer season May 18 at \$2,750 per week. Band is due at Aragon ballroom, Santa Monica, for a six-week date starting June 8 at \$2,250 per week . . . Garwood Van reorganized his band and opens tomorrow (12) at the Del Mar Club, Santa Monica, for four week stands.

## James' \$2,800, 2 Nites

Hollywood, April 11.

Harry James garnered over \$2,800 in Saturday-Sunday stand at Avodon ballroom, in at \$1,000 nightly guarantee against 60%, he drew 4,435 payees.

He leaves tomorrow (12) for eastern tour, for which Jimmy Kennedy has been added as comic.

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# Atlantic City Had Best Easter in Years; Rainy Saturday Spiraled Cafe Biz

Atlantic City, April 11.

If Easter crowds are an indication of a successful summer season this resort is due to have one of the best ever.

Easter Sunday parade along the boardwalk, in sunny but breezy weather, was one of the largest pre-season crowds the resort ever had in its history. Police estimated the throng to be over 200,000.

After a rainy Saturday night which found those down for the weekend filling hotels and cafes to capacity, the weather cleared Sunday to give all a chance to join the famous Atlantic City Easter parade.

The city, through its publicity bureau, arranged to give the 10 best-hatted women and the 10 best-dressed men prizes as judged by three former Miss Americas, Bess Myerson, 1945; Barbara Jo Walker, 1947 and BeBe Shopp, 1948 winner. Starting down the boardwalk and admired by all again was the 18-foot bunny "Harvey," a major attraction for the sixth year. He was again set up in a colorful garden which contained live chicks, bunnies and ducklings.

## Plenty Lures

Resort men went all out this year to entertain. String bands which participated in the Philadelphia Mummers' Philly parades put on a show in the auditorium Saturday night before a crowd of 9,000.

Steel pier started the 1950 opening with Jimmy Dorsey's orchestra as top attraction while, Johnny Downs and the five DeMarco sisters headed the vaudeville show. Operator George Hamid donated the pier for the annual Easter Morning Sunrise service Sunday (9).

Hotel grilles and nightclubs featured augmented shows Saturday night with Sam Singer and Charley Johnson opening the city's only sepiat spot, the Harlem, with Billy Mitchell and a line for the weekend.

Aided by the rainy Saturday night business was better than expected at night spots which offered talent and early morning snacks at from \$2.50 to \$10 cover charges in top places, while others did well with no cover policy.

# HEIDT VAUDER TOURING U.S. ZONE IN GERMANY

Frankfurt, April 2.

Horace Heidt's new vaudeville show, "Stars on Parade," will tour the U. S. zone this month. Show is sponsored by U. S. Air Force headquarters in Germany.

Show got a special publicity buildup today (2), when Heidt's talent scout, Bill Belcher, gave a special audition at a local GI service club. The audition was open to all professional or amateur talent in the Army, Air Force or Navy. U. S. civilians and their dependents were also allowed to volunteer, with only condition that dependants must be over 14 years of age.

# Brit. Vauders to Discuss 10-Year Ban on Germans

London, April 4.

A special meeting of the Variety Artists Federation is being convened for Sunday, April 23, to discuss the 10-year ban on German artists which was imposed in 1945 and endorsed last month with a 3-1 ballot vote majority.

The VAF ban applies equally to Jap performers, but the special meeting, it is understood, is concerned only with the Germans.

The special session follows a recommendation from a joint committee of the VAF and the Entertainments Protection Assn.

# Steinman 'Vanities' In Second Swiss Appearance

Zurich, April 4.

Harold Steinman's "Skating Vanities of 1950" is due in second Swiss appearance April 15 to 24 at Hallenstadion, Zurich, featuring Gloria Nord, Peggy Wallace, Eileen McDonnell, Rose Piccola, Douglas Breniser, Tony Mirrelli, Flo Kelly's dance groups, Count Le Roy.

Also for the first time in Europe the Romano Bros., Harold Barnes and Paul Remo and his Toy Boys.

## AAA Maps Memorials

### To Hymie Goldstein

Associated Agents of America met in New York last week to set up a series of memorials for its late prexy, Hymie Goldstein, who died of a heart attack several months ago.

First on the agenda will be the unveiling of a bronze plaque in the Jewish chapel of Bellevue hospital, N. Y., April 26, by the Welfare staff of the hospital, in appreciation of Goldstein's efforts in providing entertainment for patients over a span of years. Similar plaque will be unveiled by the agent group in the Actors' Synagogue, N. Y., on Memorial Day. Agents also plan setting up an annual Hymie Goldstein Memorial award for outstanding service in showbusiness, nature of which is yet to be set.

Goldstein organized the AAA in 1938 and had sparkplugged its activities until his death. Syd Leipzig succeeded to the presidency of the group.

# Pitt Niteries Add Acts to Offset Tele Opposish

Pittsburgh, April 11.

Things are looking up for performers along the local nitery belt again. With more spots using live entertainment than ever before in an effort to combat inroads of television, couple of more major rooms, which heretofore have stuck to a policy of music and dancing only, are going in for shows, too.

Ankara, which had dropped performers several months ago, is re-summing with them this week, and Bill Green's, identified for a long time strictly as a dance hall, will go in for acts as well beginning on Monday (17). Out in East McKeesport, about 17 miles from downtown, 1,100-seat Vogue Terrace has pulled off the wraps, too, and launched an occasional name policy for Easter Week with Denise Darcel and Jack E. Leonard.

# Penthouse, N.Y., Scrams Shows to Offset 20% Tax

Penthouse Club, N. Y., is dropping its floorshow this week in a move to beat the 20% cabaret tax. As additional boost to slipping grosses, club is also eliminating its cover and minimum tabs.

Paul Taubman, who recently bought into the spot as a partner with owner Phil Rosen, will head up a trio to supply dinner music.

# Harold Minsky Takes Over Chi's Rialto for Burlesk

Chicago, April 11.

Harold Minsky is taking over the operation of the Rialto theatre here. Deal set with Nate Barger and Jack Rosenberger gives him active management of the burley house with the purchase, for an undisclosed sum, of half interest of the theatre.

Rialto switched to burlesque shows recently, after several years of unsuccessful attempts with pix and vaude policies.

Stock burlesk will continue with occasional name strippers featured. Minsky will headquarter here until next winter when he will again operate the Colonial Inn, Hallendale, Fla. He also will continue to package units for bistro and theatre dates.

## Juanita Hall's Repeat

Juanita Hall, bicycling between her featured role in "South Pacific" and nitery dates, is set for a repeat at Hotel Shelburne Lounge, N. Y., opening tomorrow (Thurs.) night. She played the spot recently.

Surrounding bill includes Louise Howard, singing comedienne, and Lucille & Eddie Roberts, mentalists-magicians. Holding over are Norman Wallace and Cy Coleman's instrumental trio.

## Nice Gesture

Pittsburgh, April 11.

Although Carousel and Copa are rival downtown cafes, being across the street from each other, their respective owners, Jackie Heller and Lenny Litman, are on friendly terms.

So last week when Heller came through here on Al Morgan's TV show out of Chicago, where the singer-nitery operator is playing the Vine Gardens, Litman immediately sent him this wire: "Caught you on TV and think you have great possibilities. Have week open in May. Will give you \$1,000 net. Please confirm."

# Fox Sues AGVA On Pay Arrears

Dave Fox's suit against American Guild of Variety Artists to recover \$1,000 back salary which he alleges the union owes him, has been set for trial in the N. Y. municipal court, April 24.

Fox, former eastern regional director of AGVA until he resigned in 1948, claims in his complaint that the money is due him for accrued vacation pay for several years, when, because of union duties, he had to forego his annual vacations. He said he was promised that amount in remuneration. During the interim, Matt Shelvey, whom Fox claims asked him to forego vacations and promised he would be paid for the time, was supplanted as national administrator of AGVA in 1947. Fox, however, had remained with the union and says he took the matter up with the new administration.

Also claimed by Fox since leaving the union to set up his own agency, Vidoray Productions, is that he had made consistent demands upon Dewey Barto, successor to Shelvey, and Henry Dunn, former treasurer and currently national exec secretary of the union, but without results. He subsequently filed suit.

Fox is represented in the suit by I. Robert Broder, with Silverstone & Rosenthal repping AGVA.

# PHILLY CAFES SEXING UP SHOWS WITH GAL LINES

Philadelphia, April 11.

Chorus lines were installed in the Embassy and at Ciro's this week, raising to seven the number of midtown spots sporting femme ensembles.

The Embassy Club formerly had a chorus of six, although it was discontinued at the height of the rhumba craze. Other clubs here with choruses are the Latin Casino, Little Rathskeller, Palumbo's, Celebrity Room and Smith's Show Bar.

Recent police enforcement of the State Liquor Control Board's ruling against hostesses, has put a premium locally on dancing girls. Gentlemen who come to clubs to feast eyes on femmes will get them in floor routines, constant police supervision having cut down the quota on hatcheckers, photogs, cigarette girls, etc.

# Pfeiffer Seeks to Amend 350G Suit Vs. AGVA

Chicago, April 11.

Jules Pfeiffer last week asked the court's permission to amend his suit against American Guild of Variety Artists, Equity, and its officials, in which he charged they violated the Taft-Hartley act in preventing him from opening a Gay '90's cafe here last year. He is seeking damages of \$350,000.

Former legit producer claimed that associations had conspired to prevent him from cafe operation due to troubles over his production of "Swing Mikado," which stranded in Minnesota.

Judge Joseph Garber, in Chi superior court, gave defendants, represented by Phil Davis, 30 days in which to file an answer.

James E. Strates Shows, Inc., has been chartered to conduct an amusement business, with offices in Elmira, N. Y., and a capital stock of \$200,000, \$100 par value. Directors are: James E. Strates, Frank A. Zaccaroli, Harry Irving Tong of Elmira, was filing attorney.

# Pitt Bistros Back Hellers' Burn At MCA for Spotting Darcel in Rival Cafe

Pittsburgh, April 11.

## Ohio Bd. Dumps Slots, But Will Salvage Coin

Columbus, O., April 11.

Ohio Liquor Board has ordered the confiscation of a number of slot machines, all seized in raids throughout the state since early in 1949. The machines were used as evidence in cases heard before the board, and the money will be removed from them and deposited in a special account before the slots are destroyed.

The basement of the liquor dept. building is said to have more than 400 slot machines in it, and so crowded it is hard to move about.

Average value of the machines is \$250 to \$300, but some of the gadgets to be wrecked are the newer electric console type, worth around \$1,500 each.

# Rival Union Row Almost Snafus Mpls. Sports Show

Minneapolis, April 11.

The jurisdictional dispute between the A.F.L. stagehands union and the electrical workers union, which resulted in such a protracted, bitter fight centering around the Hollywood film studios, hit Minneapolis when the city electrical inspector ordered temporary "feeder" lines installed in the municipal Auditorium to carry the emergency electrical load for the annual Sportsmen Show, current there for 10 days.

After the stagehands union insisted on doing the work and the electrical workers union threatened to picket the show, the city council stepped in and brought about an amicable temporary settlement. The council voted to let George Adams, Auditorium manager, decide who'd do the work and he chose the stagehands. Then the aldermen got Bill Donnelly, stagehands union business agent, and electrical workers union representatives together and when Donnelly agreed to the employment of two additional electrical workers for the show, the idea of picketing was abandoned.

David J. Smilow, stagehands attorney, explained to the city council that it was "getting into a jurisdictional dispute, that Hollywood, the unions and 40 years had failed to make a dent in."

# ZIVIC, EX-PUG, BUYS IN ON CARNIVAL CAFE, PITT

Pittsburgh, April 11.

Fritzie Zivic, one-time boxing champion and for a time a nitery performer, has returned to the cafe field, but in a different capacity this time. He's just purchased the controlling interest in Carnival Lounge from Lenny Litman, who also owns and operates the Copa. Carnival was formerly the Hollywood Show Bar and has been running for last few months with all-girl shows on a continuous policy.

Zivic hopes to make Carnival headquarters for the sports circle, and the central ticket agency as well for his boxing and wrestling promotions. He has a piece of Zivic Arena in nearby Millvale, where open-air sports promotions are staged in the summer. Henceforth his downtown oasis will be called Fritzie Zivic's Carnival Lounge.

# Record \$5,100 Take For Eckstine in L.A.

Los Angeles, April 11.

Billy Eckstine racked up an all-time record attendance at the Oasis nitery and strolled away from his one-week stand with over \$5,100.

In at a flat \$2,000 plus 50% of all door admissions, Eckstine lured 4,587 admissions, topping Sarah Vaughan's old high of some 3,800 payees.

# AGVA SHUTS IN NEWARK TO CUT DOWN EXPENSES

In line with an economy move to telescope activities in certain areas and curtail unnecessary expense by redistribution of work among other locals of the union, American Guild of Variety Artists has closed its Newark branch. Latter had taken in jurisdiction of theatres and cafes in northern New Jersey and part of south Jersey.

Under new alignment, Jack Miller, who headed the Newark branch, will continue to police the north Jersey area and part of south Jersey, but will work out of AGVA's N. Y. branch. The southern outpost of the territory will be handled by Dick Jones, of the Philadelphia branch.

# Court Appoints Receiver To Salvage Det. Nitery

Detroit, April 11.

Circuit Judge Miles N. Culehan appointed Paul Sanderson, prez of the Detroit Cab Co. and the Advanced Accounting Co., receiver of the Four Dukes Supper Club.

Sanderson, a former cafe owner, said he thought he "could pull the club out of its financial mess." He add: "All it needs is proper management."

Sanderson said the deluxe nitery was in the red "over \$100,000." The club is owned by two of the Dukes—Neal Patterson and Dan Giannaris—and Giannaris' father-in-law, Spier Karas.

The other two Dukes are Robert Andrews and Joseph Cole. The Four Dukes provide the entertainment along with other acts. The Dukes bought the former Palm Beach Club about a year ago and spent considerable coin redecorating it.

# Ak-Sar-Ben Angling Price for Summer Show

Omaha, April 11.

Ak-Sar-Ben is dickering with Georgie Price, comedian-singer, to head the opening summer show of the season at its outdoor plant. Price lured okay biz last year.

Idea is to build vaude show around Price.

## Preem Pickens Act

Jane Pickens, songstress, pre-empted her new supper-club act, supported by a male sextet of singer-dancers ala Kay Thompson, at the Detroit Athletic Club Monday (10) night.

After a four-day engagement there, she'll move into the Copley Plaza hotel, Boston, followed by the Biltmore, Providence, before coming into the Wedgwood Room of the N. Y. Waldorf-Astoria, May 11.

## Ohio Bd. Plans 'New Look' Code On Liquor Laws for Niteries, Cafes

Columbus, O., April 11. Ohio Liquor Board will hold public hearings May 24 and 25 in the State Office building, Columbus, on proposals to change about 70 regulations affecting all phases of the liquor business, from advertising on radio and television to the requirements for cleaning beer tubes and malt liquor pipe lines in licensed cafes and nightclubs.

"Many of the present regulations have been in existence since the board was first formed in 1933, and have become obsolete, or not in keeping with present-day trends," said Frank M. Krebs, chairman. "The proposed regulations are expected to completely revise and modernize them."

Among the proposals is one that would ban liquor advertising by television until after 10 p.m., when most children should be in bed. Ban would also apply to radio programs, and would make Ohio liquor regulations conform with the Federal Communications Commission code, a spokesman said. It does not apply to beer advertisements.

Other proposed changes would

set minimum lighting requirements for nightclubs and bars, ban lewd floor shows, require photographs of interiors to accompany applications for licenses, ban advertising displays of specific brands of beer or liquor, and increase from six months to one year the time that a permit-holder, whose license has been revoked, must wait before he can become eligible for another.

Changes approved by the board after the hearing would go into effect 10 days after they are filed with the secretary of state, if not contested via court action.

### Chi's Chez Jock Show

Chicago, April 11.

Chez Patee joins the ranks of bistros with platter spinners. Management has packed John McCormick, WBBM disk jockey, to a daily 11:30 to 2 a.m. stint to emanate from the bar. Several attempts have been made in the past year by smaller clubs to gain audiences via the disk jocks, with mild response.

While Chez will pick up line charges for the show, it will be sold on a co-op basis.

## Medium Acts Get Brushoff on Jobs, Martin Complains

Middle bracket talent appears to be getting the brush from the agencies, which prefer to concentrate on the gilt-edge performers in their stable. Case in point is that of French artist Georges Andre Martin, who put in only a brief stand at the Last Frontier, Las Vegas, since returning from Australia last June.

Martin has been shuttling from France to the U. S. for years. He numbers among his American appearances a vaude stint, with Edith Piaf, as well as a long run with Ken Murray's "Blackouts" at El Capitan, Hollywood. However, Martin complains, his future is bleak indeed if he's to rely upon the exertions of the percenters. Save for the Las Vegas date, he points out, he's had only three weeks at a Montreal spot and that was landed on his own.

As a foreign artist, Martin also is resentful of the fact that the U.S. Bureau of Internal Revenue takes what he calls up to two years to make refunds on salary withheld, whereas citizens are accorded much prompter service. He also thinks the Immigration Department's system of granting foreign performers work permits based upon the duration of their initial contracts is illogical. A more practical way of handling overseas talent, he says, would be to make the agency responsible for their imports, as is done in Britain.

### Midwest Vaude Dates

Chicago, April 11.

Chicago theatre has set Edith Fellows & Tommy Dix, Nip Nelson, Nonchalants, Siccari & Brenda for April 14. Bobby Sherman packed for the Breezy Point Lodge, Brainerd, Minn., May 30. Bob Russell into Edgewater Beach, May 5. Phil Foster opens at the Chez Patee, May 12. Ken Romero headlines at the Buttery April 25. Larry Allen for Club Hollywood, April 12. Eric Thorsen has switched from Mae Johnson office to Al Herman. Jack Benny troupe plays Bradley Univ., Peoria, Ill., May 22 and the Coliseum, Indpls., May 24 under Sidney Page promotion. Vic Hyde sails for London next week to play the Palladium, May 8.

Frank Sinatra penciled in for the Chez Patee in mid-June. Show Folks of America are sponsoring dramatic recital of Harry Barton, April 14.

## Ice Show

### Ice Capades of 1950

(PLA-MOR ARENA, K. C.)

Kansas City, April 5.

Revue, produced by John H. Harris, in two acts, 27 scenes. Choreography by Chester Hale, assisted by Rosemarie Stewart and Robert Dench; costumes, Billy Livingston; John Booth and Madame Karinka; scenery and props, Richard Jackson; and Floyd Parrish. Music by Jeri Mayhall, conductor, and Fran Frey, M.C., Van Kingston. Cast: Helen Davidson, Nelson & Jackson, Charles Slagle, Alan Konrad, Mary Lela Wood, Salter & Kinney, Johnny Lettengarver, Patti Philippi, Jackson & Lynam, Bobby Specht, Eric Waite, Gil & Tufty McKellen, Don Bearson, Mary Lou Landreville, Frank St. Amant & Joe Setts, Fred Eymann & William Brown, Chuckie Stein, Herb Cowman, Forgie & Larson, Ruby & Bobby Maxson, Jane Zeller, Melchius & Thomas; Ice Ca-Pets (32); Ice Cadets (16).

In its 10th season of swinging around the ice rinks and arenas "Ice Capades" comes through with as entertaining a two-hour-plus show as John Harris ever assembled. And that is about as good as they come on ice. A few familiar names are gone from the cast, and a couple of others have returned. There seems to be no shortage of young talent to fill the gaps, and this year's edition shows some new names which ably fill the bill. Lavishly costumed, handsomely mounted, and snappily executed, show gives the patrons their money's worth at the \$3.30 top.

For the second straight season company is making much of the Walt Disney characters and fantasies, current version offering Mickey Mouse, Minnie, Donald, Pluto, Dumbo and Pinocchio in an original story. Presented in the "Toy Shop" sequence as finale of the first act, the Disney roster repeats its success of last year when the "Snow White" sequence was the highlight of the show. Using recorded dialogue keyed to the skaters pantomime, as well as music and action, "Toy Shop" tells a captivating little fantasy, while parading major portion of the cast and company. It's in this number the show realizes some of its better potentials, of showmanship, going beyond the usual exhibition and display standards of ice revues. Running 45 minutes the "Toy Shop" number is possibly a bit overlong, but much of it is devoted to specialties by Eric Waite, Bobby Specht, Mary Lou Landreville and the Disney folks for hearty approval from the customers.

In addition to the "Toy Shop" production, first act includes trio of production numbers, "Winged Iridesence" with a highly spangled line and specialty by curvaceous Helen Davidson, "Modern Rhythm" with Alan Konrad and Mary Lela Wood leading the line in accentuated rhythm, and "Jungle Jive" with line decked out as native dancers, comedy bit by Jackson and Lynam and jivey blade work by Patti Philippi. In between are numbers by Nelson and Jackson in round of swiftly-paced ice-crochatics, stilt-skating of Charles Slagle, precision duo by Salter and Kinney, and especially good leaping and twirling solo work by young Johnny Lettengarver.

Second half gets going at lively

pace with "Flashing Foils," through which Alan Konrad leads Ice Ca-Pets in fencing routines. "Teen Age Party" midway in the second act and "Garden of Roses" are both eye-filling numbers, first showing Ruby and Bobby Maxson as capable turn and Eric Waite in his "problem child" specialties. "Roses" number designed around luxurious costumes probably takes sheer beauty honors. Badminton tussle between Hugh Forgie and Stig Larson is spotted early in the act for its standard quota of laughs. Slagle does a jumping turn working up to airplane spinners four high, the McKellens work an amusing routine around zany football antics and slick acrobatics, and Jackson and Lynam turn in laugh-gathering stint to round out the act.

Closing specialty spot goes to Orrin Markhus and Irma Thomas in familiar bit as "the old smoothies" showing just how it is done by average skaters. Show segues into the "Ice Capades Waltz" as the closing number with entire company on the ice, all natively costumed, and finishing in magenta effects.

Quin.

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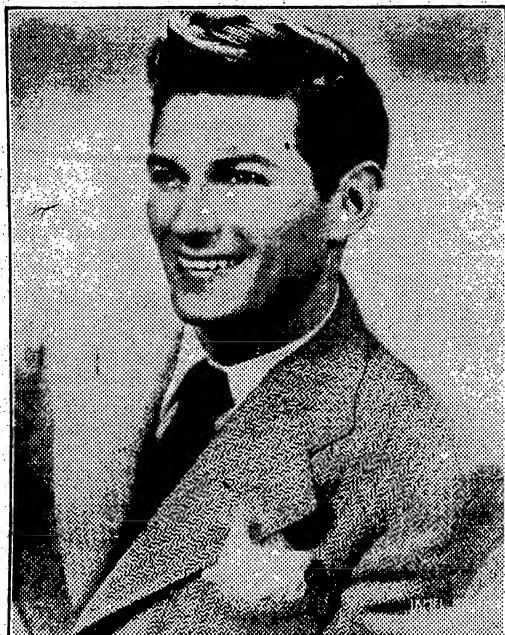
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## JOE TERMINI

Just concluded 9 weeks coast to coast for Crosley Co. conventions. Also appeared on Bob Hope show, Civic Auditorium, Grand Rapids, Mich., Procter and Gamble, Music Hall, Cincinnati, O.; Purdue University, Lafayette, Ind.; Lake Club, Springfield, Ill.; Hotel Jefferson, St. Louis, Mo.; Oriental Theatre, Chicago, Ill.; Palace Theatre, N. Y. C., and booked for return engagement week of April 20th; week of Aug. 28, 1950, Duquoin Fair, Duquoin, Ill.

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# AGVA Prepares for Third Annual Convention, in Philly, June 5-7

American Guild of Variety Artists this week set in motion plans for its upcoming third annual convention to be held in Philadelphia, June 5-7. Ballots were mailed out with nominations for delegates to the convention, which had been set at various regional meetings of the talent union last month. Members in good standing only are eligible to vote and ballots must be returned to the Honest Ballot Assn. in New York not later than May 4. Results will be announced to the membership two weeks later.

The ballot carries 135 nominees, from which 56 delegates will be elected. With the breakdown on the basis of one delegate for every 200 members, the N. Y. local will have the largest number of reps, 13, at the convention. Chicago and Los Angeles branches will be allotted seven each.

Remaining 20 branches have been allotted one or two delegates. Former (one delegate) includes

Baltimore, Buffalo, Dallas, Kansas City, Miami, Montreal, Denver, New Orleans, Portland, Ore., Providence, St. Louis and Toronto. Later units (two reps) are Cincinnati, Cleveland, Philadelphia, Detroit, San Francisco and Pittsburgh.

Function of the delegates at the national convention will be to nominate officers and candidates for the national board of the union, to be elected by mail vote. Successful candidates taking office next November.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 11. For a treat instead of a treatment, Eugene Reed, Jack (RKO) Wasserman, Ben Schaffer, John (Loew's) Rosenberg, Frank Kaplan and Lawrence (IATSE) Garber, received an O.K. to curtail bed routine and attend the Passover services and feast in Jewish Community Center, as guests.

Adam and Emma Gamba, in to ogle Victor (IATSE) Gamba, who recently mastered a serious setback.

Arthur Perry, Cleveland technician, into the general hospital for successful Muntz operation, and back at the lodge recuperating.

Joe Bishop, former Woody Herman arranger, upped for meals and mild exercise.

Gang at the Variety Clubs' hospital elated over the nice comeback of G. Albert Smith, ex-Rogerite, who is appearing with Helen Hayes in "The Wisteria Trees" on Broadway.

Albert and Isabelle Heinrich, in from Cleveland to visit with Mary Lou Weaver.

Dolphin (RKO) Stredler, received an O.K. clinic report and up for meals. Ditto for Johnny (IATSE) Nolan.

Daisy McKenna, executive housekeeper of the Variety Clubs' hospital, left for a new berth and replaced by Bonnie Hawley.

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## Water Show

### Weissmuller Watercade (GARDEN, CINCY)

Cincinnati, April 9.

S. & R. Enterprises, Inc., presentation of tank and stage revue in two parts. Staged by Noel Sherman. Executive director, Bo Roos. Honey Johnson and Ann Newcomb assistants on choreography and water sequences. Musical director, Marty Beck; score and arrangements, Steve Childs; costumes, Mlle. Marie and Variety Costume Co. Starring Johnny Weissmuller. Featured swimmers, Whitey Hart, Charlie Diehl, Bill Lewin, Norma Dean, Stan Dudek, Johnny Edminston, Margot & Birgit, Ann Newcomb, Reba Kennedy, Jane Grogan. Featured acts, Sue & Al Lynn, 4 LaVernes, Athos, Harold & Lola, Frank Cook, Ben Yost's Ambassadors (6), Edwards & Hart, Jack Martin, emcee.

"Watercade of 1950" adds another jewel to the Weissmuller crown, already studded for five Olympic championships, 67 world records and the Oscar of national sportswriters as greatest swimmer of the current era.

In this new show, launched Saturday (8) night in Cincinnati Garden, the sultan of swim and movie jungle king, is embarking on his first personal tour in the States. Current bookings stretch for 20 weeks, the first eight at indoor arenas, through the midwest and east. Splashing in his early 40's, Weissmuller appears as slick and swift as a decade ago when he starred in water shows at Cleveland and later under the Billy Rose banner at New York's World's Fair. His present crew seems sufficiently strong and colorful to make every date a winner.

Of the few water and stage shows that have dropped anchor thus far in Cincy, "Watercade of 1950" holds the lead. First off, the physical setup is tops. It has two pools with swim areas of 40x76 and 22x22 feet. They sandwich a 40x40 stage. Overhead lighting in the \$3,000,000 Cincy Garden, a 12,000 seater, filled the bill and allowed for omission of two view-obstructing flood lights on stage after the opening performance. Running time was only 15 minutes over a two and one-half hour stretch, permitting easy cutting.

First half moves fast and without a hitch. Music by a 21-man orch under Marty Beck's baton is smooth and a credit to local tooters.

Initial production number, "A Sunday Down at Battery Park," is lively and eye-filling. Specialties in neat style by Sue and Al Lynn, steppers, and a rousing Apache routine by the Four LaVernes precede "Designs in Rippling Rhythm" by 26 Aquanymphs, first of the water ah-raisers. Then followed, in the smaller tank, clowning by Whitey Hart, Charlie Diehl, Bill Lewin, Stan Dudek and Johnny Edminston that evoked as much howling from adults as from kiddies.

Margot and Birgit, blonde and brunet tandem team, in sequin trimmed white suits, score ahead of Weissmuller's first water exhibition, greeted by heavy applause. With Bill Lewin announcing, Weissmuller demonstrates surface and underwater strokes, some with use of practice fins attached to feet, speed and float techniques.

Niftiest water routine is "Swan Ballet" by 13 of the girls who were concealed by the swan figures. Most spectacular number is the black-light "Fantasy" by 24 Aquanymphs, following their terp "Tahitian Paradise" offering on stage.

A highlight of the exhibition is solo and team fancy diving by the champions, Hart, Diehl, Lewin, Norma Dean, Dudek and Edminston. Three Dolphins, Ann Newcomb, Reba Kennedy and Jane Grogan, click in unison maneuvers, and Weissmuller, with Lewin and Diehl, top off the water portion with comedy.

Stage acts divide applause honors with the water performers. Athos, upside down balance,

# Clubdates Hit Lowest Ebb in Years; Booking Competition Bigger Factor

Clubdate bookings around New York have hit the lowest ebb in years. The bottom seems to have dropped out, and it all isn't due to the seasonal decline either. According to some bookers, it has divided from 40-50% over previous years, and there are indications that, come the fall, it won't resume its former status.

Major agencies with club departments have not been affected to the extent of the smallies. Most retain the same cream accounts, high-budgeted affairs from year to year, and though the talent outlay may fluctuate, there's still a neat profit to be turned via these occasional. Moreover, they have other sources of revenue to balance their intake, such as theatre and cafe dates, plus pix, radio and TV, whereas the less-opulent offices have traditionally depended upon the clubdates for their main, if not their only, revenue.

Bookers and agents mostly affected offer many causes for the drop, but have not come up with a solution. High cost of food for special affairs or banquets by hotels and catering halls is held to be one cause. Time was when an organization could run an affair at a budget of \$5 per person to cover expenses, thus even providing a 20-25% budget for entertainment. Now an organization is lucky to get a menu for that price.

Another factor is the many small bandleaders who double as bookers, giving the auspices a better

missed out on his featured one-finger stand, due, he said, to water splashing on his props. Frank Cook, comedy high-wire performer, includes bicycle and chair-balancing antics. Ben Yost's Ambassadors supply vocal warmth.

Jack Marlin turns in a swell emcee job. He is a personable youth. As a mimic, he carries too long with familiar material.

Koll.

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deal on talent costs in order to cinch the band date.

Another factor has been increased competition in the field and plenty underselling by rival agents.

Club bookings have been one of the most elastic phases of show-business. A shrewd operator can sell a package show of five or six standard acts for \$150-\$200 and still make a nice profit. By hiring direct he, too, saves the act an agent's commission or booking fee.

## BLAMES IT ON TELE

Youngstown, O., April 11.

Installing television in a night-club has its drawbacks, according to Louis Tiberio, who has fled suit against Dave Edwards, owner of the Record Shop, Youngstown, and one of his installation men, Chester E. Simon.

The suit charges that faulty installation of the club's television set on Jan. 26 caused \$3,000 damage when the roof began to develop leaks.

## THIS WEEK ON MILTON BERLE'S T. V. SHOW

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NOW—Television Hollywood Mgt.: Al Wilson, 1501 Broadway, N.Y.C.



# VARIETY BILLS

WEEK OF APRIL 12

Numerals in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Rode

**NEW YORK CITY**  
Capitol (L) 15  
Sammy Kaye  
Nancy Walker  
Ray Malone  
Music Hall (I) 13  
Margery Mayer  
Dean Cain  
Bernie Dearborn  
Bonnie Ronald  
Lane Bros  
Alphonse Berge  
Helen Dodge  
Rockets  
Corps de Ballet  
Glee Club  
Palace (R) 13  
Jugglers Jewels  
Norman Brown  
Fred & Fae  
Du Martre  
Mickey Deems  
Al Gordon  
Slate Bros  
Wells & 4 Fays  
Rex (I) 10  
Billy Eckstine  
Pete Rugolo & C  
Bobby Lane & C  
Henny Youngman  
Roy (I) 14  
Fran Warren  
Harmoncats  
Sonny Howard  
Bill Calahan  
Elsa & Waldo  
Strand (W) 14  
M. Valdes Ore  
Hayes & Healy  
Dickens  
**BALTIMORE**  
Royal (I) 14  
Artie Shaw Ore  
Hadda Brooks  
John Mason Co  
Billy Ann  
State (I) 12-13  
J & V Cook  
Rosemarie King  
A & M 16-19  
J & E Hayden  
Bunnell  
Ralph English  
Pedro & Durand  
**CAMDEN**  
Towers (I) 14-16  
King Bros  
Lee Fitzgibbons  
Alexander &  
Santos Co  
F Harper & Louise  
Montana  
**CHICAGO**  
Chicago (P) 14  
Dix & Fellows  
Nip Nelson  
Siccons Brenda  
**NORSHORE**  
14-16  
Ink Spots  
Boyd Raeburn Ore  
Ginny Powell  
Pedro & Durand  
Gil Lamb  
**Oriental (I) 14**  
Lena Horne  
Condon & Brandon  
George De Witt  
Carl Sands Ore  
**DAYTONA**  
Empire (P) 10 Only  
Asylum of Horrors  
**DELAND**  
Athens (P) 17 Only  
Asylum of Horrors  
**FLORIDA (P) 12 Only**  
Asylum of Horrors  
**HARTFORD**  
State (I) 16  
Lola Prima Ore  
3 Stooges  
Church & Hale  
**JACKSONVILLE**  
Florida (P) 15 Only  
Asylum of Horrors  
**LOS ANGELES**  
Orpheum (I) 12  
T Mack's Original  
Amateur Hour

**MIAMI**  
Olympia (P) 12  
Crawford  
Bonnie Baker  
Nathane Bros  
Dave Barry  
Frank Faylen  
BIRMINGHAM  
Orpheum (R) 13  
4 Evans  
Hank Slemmon  
Arden & Hartman  
Bob DuPont  
Keaton & Armfield  
Ben Yost White  
Guards  
Arden & Hartman  
Gautier's  
Steeplechase  
**NEWARK**  
Adams (I) 16-20  
Jack Carson  
Robert Alda  
Yvette  
Tommy Wells  
Arden & Hartman  
3 Honey Boys  
**NEW BRITAIN**  
Palace (I) 14-15  
H. Sands  
Jim Penman Co  
Senior Cortez  
Warner & Cole  
Parker Bros  
Dollie Pembroke  
**PALATKA**  
Howell (P) 13 Only  
Asylum of Horrors  
**PHILADELPHIA**  
Carmen (I) 12  
Plutocrats  
Gloria French  
Alan Carrier  
Norma  
Earle (W) 14  
Adrian & Charlie  
Satisfiers  
Rex (I) 10  
Billy Holiday  
Geo Shearing 3  
**ROCKFORD**  
Palace (I) 14-16  
Rose's Midst  
Show  
**ST AUGUSTINE**  
Jefferson (P) 14  
Asylum of Horrors  
**ST LOUIS**  
Fox (FM) 15  
Paul Gray  
Dick Thomas  
L & A Carroll  
Nancy Long  
B Joyce & Ginger  
Rex (I) 10  
Bella Smaro  
2 Juvels  
**SPRINGFIELD**  
Koffles (I) 12-16  
B & C Robinson  
Monte & Lyons  
S & B Dean  
D Dodson Co  
Helen Nadel  
Cathalas 3  
**SYRACUSE**  
Keiths (R) 13  
Condon & Brandon  
D & D Workman  
Virginia Lee  
Think-Drink  
Hoffman  
Reed of Horrors  
M & M Viera  
Alan Carney  
Yacopi  
**UTICA**  
Stanley (W) 10-19  
Art Mooney Ore  
**WASHINGTON**  
Capitol (I) 15  
Karl the Wolf  
Lila Kremon  
Bernie George  
**WILLOW GROVE**  
St Clair  
Rosemarie King  
Lee Noble  
A & Mavel  
Louise & Oliver Sls

Conyot & Olive  
Cycling Astons  
Regin  
P O Farrell Ders  
**HACKNEY**  
Empire (S) 10  
Elitham & Sharpe  
Marianne  
Merry 3  
D & S Stephens  
Magyar Ballet  
Lale Anderson  
LEELEA  
Empire (M) 10  
Joanne & Collette  
Piddingtons  
Iris Sailer  
Jimmy James Co  
Kermond Bros  
N Harper & Horse  
**LEERPOOL**  
Empire (I) 10  
Cheerful C Chester  
Ken Morris  
Fred Ferrari  
Arthur Hays  
Edwina Carol  
Len Marten  
Grip 4  
Marinman  
5 Brahms  
Gene Anderson  
Harry Richards  
12 Tiller Girls  
**LONDON**  
Palladium (M) 10  
Danny Thomas  
& B Bernard  
Cass Owen & Topsy  
Ross & LaPierre  
Jimmy Wheeler  
Hurricanes  
Alan Clive  
Sheridan Bros  
20 Palladium Girls  
Skyrockets Ore  
**MANCHESTER**  
Hippodrome (S) 10  
Alfred Marks  
Freddie Brinton  
Finlay Bros  
Widie Parole  
Victoria Palace Gls  
Harmony 4  
Chevalier Bros  
**NEWCASTLE**  
Empire (M) 10  
Rex Roper & Pat  
Lee Lawrence  
L & F Preston  
S & M Harrison  
Kemble Bros & C  
George Lacy  
Johnson Clark  
Frank Cook  
2 Virginians  
**NORWICH**  
Hippodrome (I) 10  
Gordon & Colville  
Alec Mac  
Patric & Colin  
Gwynne Evans 4  
S Fisher Girls  
**NOTTINGHAM**  
Empire (M) 10  
Joe Locke  
Sandy Powell

Albert Burdon  
Karlina  
Peter Webster  
Vadie & Hertz  
Sweet Serenaders  
**PORTSMOUTH**  
Royal (M) 10  
Frank Swain  
Swing Sls  
Rita Shearer  
John Boden  
Mandarin Singers  
Kay Sothorn  
Gus Aubrey  
Hal Mack  
Dancing Demons  
A & L  
Stan Stafford  
Jimmy Clitheroe  
A Wazzan Tap  
Princess of Wales  
(I) 10  
Jimmy Edwards  
Joy Nichols  
Arthur Bentley  
Wallis Eaton  
**SHEFFIELD**  
Empire (M) 10  
Freda Wynn  
Mabel Triplets  
I & S Davis  
Wood & Harmer  
Jackie  
Leslie Sarony  
Morecambe & Wise  
3 Jokers  
MacKenzie Reid &  
Dorothy  
**SHEPHERDS**  
BUSH  
Empire (S) 10  
Edmundo Bd  
Clady Hay  
Peter Sellers  
Henry Neuvy  
Flying Comets  
Arthur Worsley  
Slim  
**WOLVERHAMPTON**  
Hippodrome (I) 10  
Vera Lynn  
Gaby & Gay  
L & R Le 3  
Jimmy Smith  
Scott & Foster  
Lies Almond  
Bessie  
Jothia & Joan  
**WOOD GREEN**  
Empire (S) 10  
C Courtneidge Co  
Bebe Norma  
L & R Le 3  
Charles Ancaster  
Walter Niblo  
Bd Argy  
Gold & Cordell  
**WORMSLEY**  
Empire (I) 10  
Edwin Heath  
Eugene Kertz  
Morris & Collins  
Tattler & Jerry  
Reading & Grandy  
8 Molinoffs

**CHICAGO**  
Blackhawk  
"Roaring Twenties"  
Mimi Kelly  
Tommy Morton  
Ray Hyson  
Lynn Russell  
Jesse Elliot  
Ray Arnett  
Bobby Barry  
Perry Mitchell  
Sherman Hayes Ore  
Blackstone Hotel  
Andy Williams  
Dick LaSalle Ore  
Chaz Fares  
Billy Vine  
Gertrude Nielsen  
Asia Boys 3  
Tony Fontaine  
Cee Davidson Ore  
Helsing  
Ralph Lewis  
Chee Robie  
Mary F Kincaid  
Jerry Marchand  
Billy Chandler Ore  
Hotel Blismark  
Gypsy Kismark  
John Rodwell  
Johnny Aladdin Ore  
H Edgewater Beach  
Eric Thorson  
Ruth Chio  
Carmel Sheldon  
Lathrop & Lee  
D Hild Ders (I) 2  
Bernie Cummins O  
Hornie Stevens  
Joan Haddock  
Arnold Shoda  
Morgan 3  
Douglas Duffy

Village Vanguard  
Weavers  
Clarence Williams  
Waldorf-Astoria  
Morton Downey  
Eddy Duchin Ore  
Mischa Borr Ore

## House Reviews

Continued from page 16

### Senator, Pitt

although it's a little milder these days.  
Bang-up acro team of Melino and Hollis comes closest to walking off with top honors, while Winton and Diane put on flashy hoofing that's quite spirited and agreeable. Johnny Pineapple does the m.c. chores and sings a couple of Hawaiian chants, likewise introducing his Hula Maids (there are eight ad-vertised and five in fact) doing some diluted weaves in their grass skirts. The phosphorescent finish to one of their numbers is the lone aloha punch in several routines distinguished only by sameness and monotony.  
Johnny Marino's house band is mixed in with Pineapple's regular four musicians on the stage to give combo a big look. On the whole, return of vaude to Pittsburgh is in the nostalgia of bigtime but in the tradition of small-time. On house's small capacity, however, and necessarily low budget, this type of thing ought to get by okay for a while.  
Cohen.

but fresh enough here to be solid. Gals toss torsos and feet for a six and one-half minute "Marathon" dance number that clicked.  
Frank Marlowe is the stage headliner this frame. He is billed as the "Professional Lunatic," and proves to be just that. He comes on stage and promptly falls into the orchestra pit to start a continual sessions of laughs. He's a comic with an unorganized type of delivery hard to describe, but which is timed to a tee and gets over big. Also pleasing is Bobby Gilbert and his old "talking violin" turn in repartee with Wolf. Opening "Easter Parade" number segues into Rodriguez & Phyllis presenting smooth terping of a waltz, samba and tango to a strong hand.  
Wolf and orchestra of 14 pieces provide solid backing for the bill. Miss Gibson's throaty sob style is perfect for her solo of "After You've Gone," "My Foolish Heart," which she sang in the picture of the same title.  
Brog.

### Earle, Philly

Philadelphia, April 10.

Jack Carson, Janis Paige, Robert Alda, Tommy Wells, Dick & Dot Remy, Arden & Hartman, Frankie Jule's House Orch (22); "Free For All" (U-I).

Jack Carson has a loyal audience, loyal not only to him but to his material. The film comic gets sock results from well-wearing gags, and even scores with that venerable love-making rehearsal, with Robert Alda as the perennial instructor. Only change in the routine from the time Carson was at the Earle last year is that Janis Paige is now the girl instead of Yvette.

Miss Paige, looking every bit as lovely as in any of her film appearances, is a passable singer and does nicely with "Dear Hearts and Gentle People" and "I Can Dream, Can't I?" She doubles with Carson for "I Said My Pajamas," and the people out front acted like it was new. Carson is a tireless worker, gets into every bit of business and does the emceeing. He has the faculty to keep things moving at a fast clip, which even gives a semblance of life to the tired wheezes.

Comic is effectively stooged by Tommy Wells, who also gets laughs by continually chasing a femme across the stage. Alda, in addition to heckling Carson, sings two numbers in acceptable style—"My Blue Heaven" and "Oh, Marie." Two acts are worked in: Dick and Dot Remy provide added amusement with a comedy acro-routine, laughs stemming from the fact that gal is on the hefty side for acrobatics. Arden and Hartman, two pretty girl dancers, run through a series of routines that range from a unison takeoff of Bill Robinson to a taping dancing fencing bit.

Frankie Jule's house orchestra has been augmented to 22, for the Carson show, which is six above par for the Earle pit.  
Gagh.

### Hippodrome, Balto

Baltimore, April 8.

Three Hearts, Bill Darnell, Tyler, Thorne & Roberts, Montana Kid and "Coley Bay," 3 Stooges, Jo Lombardi House Orch (12); "Father Is a Bachelor" (Col).

After some shifting around this layout plays to good effect making most of the highlights provided by Bill Darnell, Montana Kid and his educated horse and the Three Stooges. Breezy opener is provided by the Three Hearts, trio of hoofing femmes. Darnell follows with energetic vocalizing. Singer has built a disk following particularly with "Chattanooga Shoe Shine Boy" and he makes the most of a solid sesh with "All of Me," "Ain't Misbehaving" and "Sugar Foot Rag."

Tyler, Thorne and Roberts, mixed knockabout trio, provide good sight stuff to precede Montana Kid and his horse, "Coley Bay." Appealing interlude is nicely sold with musical backgrounding by duo of femme chirpers, and proves a solid clincher by way of an effective tableau which rates bows. Stooges follow with a bit of a switch on their familiar routines, coming on formally attired and giving with a special lyric about the life of a stooge. Shift to the familiar Guttenbergs, which have trademarked them, puts them back into character and their well-tried routine of gags, slapstick and vocalizing add up to strong applause. Jo Lombardi's musical backing is solid.  
Biz good. Burm.

## New Acts

**FREDA WING**  
Dance  
7 Mins.; One  
Palace, N. Y.

Freda Wing offers a combo of singing and dancing, hillbilly style, for pleasing results. Backed by a special mountain cabin drop and attired in a pinkish gingham-check gown, she tees off with an Ozarkian chant, "Covered Wagon Rolled Right Along," for neat returns, and then really cooks on a brace of hoofing routines, a comedy eccentric and a triple-taps for heavier plaudits.  
Gal has personality and slick delivery that should set her for family vaude and medium-bracket cafes.  
Edba.

**DICK SHAWN**  
Comedy & Songs  
14 Mins.; One  
Colonial, Albany

Shawn, who has been playing nightclubs and vaudeville (with a brief appearance in a musical show) since coming out of the service and winning a Barry Gray talent contest at the Copacabana in Miami, shows distinct possibilities, but needs better material and more work. Doubling as emcee for a one-day bill, Shawn came on seventh and clicked so solidly he remained for about 15 minutes. Start was slow and tentative; once he got rolling, the laughs came steadily and Shawn's stage stature increased. Comedian had assistance from several balcony interruptors, whose kidding remarks he turned into guffaws.  
Turn is a combination of gags, stories, adlibs and songs (straight and opera, burlesqued). When caught, Shawn included a nance bit, about which he quipped, "I don't have to do this for a living; I can get a position with the State Department." That's been used too frequently by other gagsters. In addition to more original material, performer would benefit from sharper projection. He swallows words, which makes for indistinctiveness in rear of house. He might also lower the tone. Timing is excellent. Took several bows.  
Jaco.

**JIMMY GROSSO**  
Impersonations  
9 Mins.; One  
Colonial, Albany

Small, dark-haired chap registers with impressions of top instrumentalists and vocalists. First portion, in which, with throat and hands, he soloed like Tommy Dorsey, Henry Busse, Eddie Peabody (perfect), Wayne King and others, has the most novelty. He could build it, perhaps through the addition of a singing instrumentalist.  
Second half, received with equal applause, includes impersonations of Vaughn Monroe, Bing Crosby (with comedy touches) and Perry Como. Responsive audience brought Grosso back for three bows in fourth spot. He begged off via a brief, gracious thanks.  
Neatly attired in a double-breasted grey suit, Grosso is one of the many former servicemen who have gone into vaudeville, although he did no trouping in uniform.  
Jaco.

## Cabaret Bills

### NEW YORK CITY

Birdane  
Savannah Churchill  
Oracles  
George Auld Ore  
Charlie Parker 5  
Blue Angel  
Chas. Trenet  
Shurt Ross  
Eddie Black  
Nancy Andrews  
John Kelly, Jr  
H Chittison 3  
Port Nelson  
Sop City  
Sarah Vaughan  
Woody Herman O  
Care Society  
Mervyn N. Brown  
Thelma Carpenter  
Cliff Jackson  
Cocacacana  
Frank Sinatra  
Larry Storch  
Fred & Sledge  
Patricia Adair  
Lorna Lynn  
Rex Shores  
M Durso Ore  
Alvares Ore  
Diamond Horseshoe  
Walter Ders Wahl  
Leroy  
W. C. Handy  
Billy Banks  
Noble Sissle Ore  
Chic Morrison Ore  
Rex Stasio Ore  
Jack Spoons  
Frank Evans  
Tommy King  
Eddie McEachin  
Billy Banks  
Harry Armstrong  
El Chico  
Rostia Rios  
Leo Gaspare Ore  
La Playa 6  
No 1 Fifth Ave  
Walling & McHugh  
Downey & Fonville  
Hazel Webster  
Old Knick  
Paul Killiam  
Janie Stevens  
Frank Wayne  
Charlotte Ray  
Bob Gallagher  
Al Cooper Ore  
Old Roumanian  
Sadie Banks  
Leo Gaspare Ore  
Gerri Gale  
Joanne Florio  
Joe LaPorte Ore  
D'Aquila Ore  
Del Casino  
Ruth Davis  
Glenn Abbott  
Penthouse  
Paul Taubman  
William Adler  
Clarke Morcan  
Robur & Bleu  
Kirkwood & Goodman  
Daphne Hellman  
Estelle Loring  
Bonnie Graham  
Julius  
Norman Paris 3  
Versailles  
Kay Thompson  
L. S. Scott  
Buzz Miller  
George Martin  
Emile Petit Ore

### BRITAIN

**ACCRINGTON**  
Hippodrome (I) 10  
G N Ford  
Michel & Arnova  
Jenny Hayes  
Bert Twine  
Walker & Hill  
Norman Walters  
Ron Swayne  
Eddie Richards  
Betty Lloyd  
Smilestone  
Beauties  
**ASTON**  
Hippodrome (I) 10  
Davy Kaye  
Hazel Wilson  
Les Shannon  
Pat Weaver  
Johnnie Ramsdell  
Pat Revere  
Ken Dorvilles  
Eddie & Oscar  
Margo Doherty  
Ada Hanson  
**BLACKPOOL**  
Palace (I) 10  
Steve Conway  
Arnaut Bros  
Medlock &  
Marlowe  
YIMBURNGH  
Roy Lester  
3 Kenways  
Eddie Reinder  
2 Yvonne  
Cynthia & Gladys  
**BOSCOMBE**  
Hippodrome (I) 10  
Boscombe  
Joe Hale Ore  
Hughie Green Ore  
**BOURNEMOUTH**  
Hippodrome (I) 10  
Frankie Howard  
Jose Moreno  
Payne & Hillard  
Robertis  
Freddie Harrison  
Jackley & Jee  
Mena Menal & F  
Meteors  
Mills & Bells  
**BLANDFORD**  
Alhambra (M) 10  
Rex & Bessie  
Robb Wilton  
Bernard's Pigeons  
Jon Perwez  
Frances Duncan  
Wilson Keppel & B  
Albert & Les Ward  
Semini  
Bobbie Kimber  
**BRIGHTON**  
Hippodrome (M) 10  
Ryan & McDonald  
Vivie & Valentine  
F Bamberger & P



# Rudy Vallee's 1-Man Concert Part Of N.Y. Roosevelt's 2-for-1 Policy

Rudy Vallee has the makings of a one-man concert a la Eddie Cantor, and gives pretty good evidence thereof at the Hotel Roosevelt, N. Y., but does not quite round it out. In a lesser degree he evidenced that in television last year. His keynote is a harkback to the Golden '20s, and it's well attuned to the present cycle of Nostalgic Days in Dixie. The public yen for the yesteryear styles in song and story, as is being fully manifested with the 1949-50 crop of pops, pix and published works, makes grown-up campus kiddie Vallee a natural. As a matter of fact, the runaway turnout for his opening, and the general theme of both his routine and his appeal to his clientele are geared to that meter.

He does a good job with it, too, in the main but the show stalls for a lack of the proper peaks. He kids himself as a neo-AK; calls past-40 the "great divide"; talks of his Yale days in the early '20s; reprises his trademarked "Maine Stein Songs," "Kitty from Kansas City," "Whiffenpoof Song" (including a Dewey parody); waxes rather fulsome on his "Alouette" community sing; kids his appellation of "Vagabond Lover," but salutes that song, along with "Honey"; recalls "If You Were the Only Girl in the World," among others.

Of the newbies he does "Riders in the Sky" deadpan straight; likewise "La Vie En Rose," but errs in doing the "You're Too Dangerous, Cherie" version, whereas that, having flopped, has been more lately replaced with an Anglo-American version which retains the lyric content, title and flavor of the original "La Vie" as Edith Piaf intended them.

There is also a ventriloquist bit with a colored dummy; a poise and ease that has always distinguished the Vallee showmanship, only it's now more so, under maturer projection; and, of course, the inevitable campus flavor, even unto two fraternity songs.

For the Roosevelt, Vallee is a sock showmanship booking. It's a two-plot threat in that, along with the ex-maestro now turned soloist, there is a tiptop band combination in Larry Green and his rhythmic group which includes five brass, five reeds, piano, string bass and percussion. This is a switch from Green's formerly dominant fiddle setup. Besides the forthright terp tunestering, they do a good show job for Vallee's more than solid hour of songalog and reminiscence. There is also an alternate relief quintet for the between-sessions.

Trade-wise, the Roosevelt may be setting a pattern in double-feature attractions. There are manifestations thereof with other hostilities and niteries; quite apparently the public must be given extra values nowadays for everybody to do business. Vallee and Green are thus a two-for-one combo, as against the traditional Guy Lombardo perennial at this grill-room, as it has been for the past 20 years. Trade-wise, also, Willard Alexander, in booking both the band and the crooner, sets a precedent here since the Roosevelt heretofore was traditionally an MCA exclusive. There is a \$1.50-\$2 covert for the supper patrons. This combo is in for four weeks and looks fair to do boff b.o.

Abel.

## Cocoanut Grove, L. A. (AMBASSADOR HOTEL)

Los Angeles, April 4.

Phil Spitalny, with his "Hour of Charm" All-Girl Orchestra and Choir, featuring Evelyn and Her Magic Violin; minimums, \$1.50, \$2.

Phil Spitalny has a tonic that the bistro boxoffice needs, especially establishments with large capacities. His aggregation of 27 soloists and specialists is the class for all-around accord and approbation in a night spot.

Spitalny, who has been doing concert and radio, tried the night club routine at the Last Frontier, Las Vegas, last December, and proved it to be the top attraction in its history. He has proved it par excellence for his local engagement, which broke in at the inception of Holy Week. Although his opening was not capacity, business started mounting from Wednesday on, with indications that his four-week stay here will be socko. Spitalny is in on a guarantee and all cover charges, and looks like a natural to cut himself a chunk of coin for this engagement.

The Grove's podium was redecorated for the first time in more than 25 years, and with the gals in resplendent costumes it makes a beautiful picture of a singing, play-

ing aggregation. The girls are garbed in crisp, sequined gowns by Katharine Kuhn, and were most refreshing and enthusiastic in their work as they trotted out a sturdy catalog of tunes for dance intermissions, ranging from fast-stepping numbers like "Crazy Rhythm" to beautifully-arranged Latin tunes. Opening audience, many of them of the sedate type that only an unusual attraction like this can lure into the nightclubs, crowded around the bandstand like school kids at a prom during the terping. This portion of the Spitalny endeavor is geared strictly for dancing, and sparked by his new-found know-how in the dansapation field, is a solid success.

Of course, the high note of the Spitalny offering is the 73-minute show he put on opening night. It is a nicely-balanced package of 12 production numbers, climaxed by Evelyn's stirring interpretation of "Hora Staccato," and boasting exceptional lighting and smooth emceeing by the maestro.

The choir tees off this portion of the show with a novelty number, "Song of Praise to California" ("where the rain doesn't rain, it just drizzles champagne"), with Evelyn spotlighted on USC's "Alma Mater," and the chorists on "America the Beautiful." The company then segues evenly into the Khatchaturian "Sabre Dance," so terrific that it will shake the cocoanuts from their moorings, and Gloria's syrup-smooth soprano moves in as a show stopper on "Merry Widow" and "South Pacific" medleys. Her "Younger Than Springtime" gets her off to a sustained volley of applause.

There is a trumpeter named Jeanette, whose triple-tonguing is up in the master class. The bass section comes through beautifully with "My Old Kentucky Home." Viola, the drummer, is a femme Krupa, and in a duet with Helen on the flute, turns in a terrific specialty. Viola is a natural performer and displays socko showmanship with her renditions on the top shelf. A vocal trio winds up this section of the endeavor with "Flight of the Bumblebee" and a comic rendition of the "Rigoletto Quartet reduced to a trio."

Spitalny has a pianist, Louise, who is a natural for the concert field. Her brilliant keyboarding is calcimined in "Rhapsody in Blue," interspersed with real lowdown clarinet and brass passages.

New in the group is Jeannie, a sexy brunet with a corking contralto. She sings "Begin the Beguine" and "Through the Years." Spitalny will be lucky to hold on to Jeannie and Gloria, because the picture boys are liable to get a peek at these two gals and try to snare them into the studios.

A swing production number, hyped by soaring flights of reeds and brass, brings Louise back for another session of ivory swacking on "Bumble Boogie."

Of course, as the piece de resistance of the group, in the next-to-closing spot, comes Evelyn, an eye-fall in a dargling low-cut cloth of gold gown that rocks the femme ringersiders. In addition, she jolts them with her intense, vibrating rendition of "Gypsy Airs," "Some Enchanted Evening," "Fiddle Faddle," "Hot Canary" and "Hora Staccato" on her magic violin. The choir sounds off the finale with the "National Anthem March."

Breakdown of the Spitalny aggregation finds five brass (three trumpet, two trombone), four reeds (three saxes and one flute), five strings, five rhythm instruments (including harp and guitar), and five vocalists.

This is a surefire night club attraction that can't miss in smart and large places. It is what the bistros need to keep the customers coming and the sheriff far, far away.

Ung.

## Latin Quarter, N. Y. (FOLLOWUP)

With Buddy Rogers the new headlining act in a mostly hold-over show, the Latin Quarter is still giving the out-of-town visitors who frequent this spot as good a buy as there is on Broadway. With an hour and a half show, plus that \$4-\$5 food minimum, there is hardly any question about it.

Rogers, former film star-band-

leader, is still a self-effacing personality kid who retains the good looks and dash of a juvenile. And on this basis alone Rogers clicks with the Latin Quarter clientele. To top it off he comes through with a pleasing performance on the talent end when he bounds all over the bandstand to play

various instruments with the verve and enthusiasm that he employed in the days when he led a band. It's a house orch that he used as the foil in this case, instead of his own.

Markedly graying but still with that youthful, unlined kisser that makes him the perennial juve, Rogers has the customers in his corner all the way. For the two weeks he's here, there won't be any customers complaining that here is a Hollywood personality who has come into a cafe unprepared. Added to that is Rogers' unassuming, boyish announcements. With him is a young singer-comic, Bobby Shields, who be-bops all over the joint to get a nice response.

Buster Shaver, with Olive, George and Richard, are still socko with the personality song-and-dance act. The midgets are as cute as ever, with the normal-sized Shaver whamming across his ballroom dance with the under-sized Olive.

The "Carmen" production sequence, featuring songstress Ernestine Mercer, is a little out of sorts the way it's done, mainly because Miss Mercer doesn't have the voice to go with it. Incidentally, the show in its entirety is marked by the too-conspicuous presence of Miss Mercer. She's in practically every number.

Lucienne and Ashour, with their knockabout apache stuff, are still

applause-getters, and the Ballet Sevillano, holdover Spanish imports, are among the bill's standouts with their ensemble stomping. Linda Lombard, songstress; Frances and Grey, standard "serpentine" act, are among the show's other holdovers.

Kahn.

## Bitmore Bowl, L. A. (BILTMORE HOTEL)

Los Angeles, April 7.

Nick Lucas, Cabot & Dresden, Gali Gali, Perry Franks & Janyce, Paul Neighbors Orch (13); cover \$1.50.

Conscious of the diversified patronage he enjoys in this hotel spot, whilom entertainment refuge for tourists, natives, collegiates and occasional diners-out, manager Joe Faber tries to spot a little of everything in each layout. New one is no exception, and if the expected post-Lenter-business upsurge materializes, the Bitmore Bowl should realize something from the booking.

Headlining is troubadour Nick Lucas, long-time favorite in these parts. His vocalizing stint, accompanying himself on an electric guitar, is geared to elicit greatest response from nostalgia and he makes it payoff nicely. Opening night audience included a sizable coterie of his fans who greeted with relish his reprise of some of his discilicks.

In second spot is Gali Gali, Egyptian magician held over for a ninth week at the Bowl. He's a solid crowd-pleaser with rapid-fire manipulations and works closely with his auditors, luring two customers up on stage to serve as foils and draw added laughs. Magicker is a canny showman who has put a couple of reverse twists on standard bits of magic business for heightened interest.

It's a return date to the Bowl for dance team Cabot and Dresden, just back from a year's tour of Continental spots. Intricate routines earn plaudits, particularly their "perpetual motion" windup. Dancing of the muscomedy type is offered by Perry Franks and Janyce, who provide an okay opening for the bill.

Paul Neighbors' musicrew does the showbacking and handles terp chores with maestro vocalizing occasionally. Dance beat is good, and Neighbors has a pleasant voice.

Kap.

## Normandie Roof, Mont'l (MOUNT ROYAL HOTEL)

Montreal, April 9.

Carl Brisson, Buddy Clarke and Max Chamitov Orchs; cover \$1, \$1.50.

Opening Saturday night (8) to a crowd just released from the obligations of Lent and Passover holidays, Carl Brisson scored the greatest personal triumph to date in this lofty boite. The ropes went up early and reception from the regulars and a curious, but fascinated, college crowd was terrific. Brisson whammed over his faves in usual socko fashion doing a hefty sesh of 45 minutes.

Always a natural in this particular room, much of the Brisson success is due to the pre-show selling of both the singer and his wife, a carefully rehearsed layout and an enthusiastic Danish following. The opening was attended by the local Danish consul and a coterie of fellow countrymen who cued the palming and called for all the Brisson standards.

Opening with an off-stage intro

of his theme, "White Gardenia," he comes on for "Hello, There," switches to a medley from "Song of Norway," and then into "All of a Sudden," mixing Danish lyrics with the English for salvos. Patter between songs and casual manner sells his routine in strong fashion. The Brisson charm makes it possible for him to put over an audience participation without any of the usual awkward breaks or embarrassments. Perennials such as "Pink Cocktail," "Angelus" and "Champagne and Music" still draw plaudits, but "Enchanted Evening" used for a begoff picked up heaviest mitting.

Dick Lewis, who has backgrounded the Brisson tunes for many years, played the opening show, but turns the accomp job over to Joe Burman next week. Buddy Clarke orch supplies neat musical backing for Brisson and splits dance sets with the Chamitov combo. As of May 9, Buddy Clarke bows out of this room after a five-year stand, and Max Chamitov takes over with an eight-piece unit. General entertainment policy of room will be changed in May, and name acts will give way to a femme line, comedian and specialty offerings.

Newt.

## Blue Room, Wash. (SHOREHAM HOTEL)

Washington, April 8.

Nelle Fisher & Jerry Ross, with Jack Russell, Howard & Wanda Bell, Barnee-Lowe Orch (10); cover 50c., \$1.

Maxim Lowe, who books this popular room, became enamoured of the Fisher-Ross-Russell team while watching it on video and reached out to New York to bring it here for a fortnight run. The result appears to be successful for all concerned.

The act has Nelle Fisher and Jerry Ross dancing original Americana to the baritone of Jack Russell. Music as well as choreography has been tailored for the troupe and is given fine handling. The act stems from the "Oklahoma!" school of entertainment and the dancers are somewhat reminiscent of that fine dance team, Marge and Gower Champion.

Opening number has them in cowboy costume, a graceful modern ballet effort with considerable class. This is followed up with a burlesque black bottom and Charleston of the flapper era, both well handled. The costuming for this number is a beautiful job which has the Blue Room audience chuckling reminiscently. Windup selection is a medley of rustic dances.

This is a young dance team with plenty on the ball and obviously a bright future. One of the things it must learn, however, is to reach out more to the live audience, creating a feeling of greater intimacy and warmth.

Russell, who sings for Fisher and Ross, is a standout baritone with plenty of oomph and sock in his voice.

Howard and Wanda Bell, across who complete the bill, are a high level pair. What sets this act off is the work done by the gal partner. Where most attractive and curvaceous girls are merely stage dressing while their partners do all the work, Miss Bell is a first class acrobat. She balances on her head atop her partner's head while he rocks on a teeter board, somersaults on his shoulders and otherwise proves her skill and adeptness.

Show, as usual, is rounded out by the Blue Room orch, led by Barnee, long time favorite, who operates in highly friendly fashion with the dancing crowd and introduces celebrities to the audience.

Lowe.

## Kitty Davis, Miami

Miami Beach, April 9.

Eddie Garr, Los Barrancos, Sally Sweet, Kenny Davis, Johnny Silvers Orch; no minimum or cover.

Satisfactory show on tap here, despite the lower talent budget.

Eddie Garr is standout in top-liner spot. Comic holds them all the way with his impersones of Ed. Wynn, Durante, Richman and Chevalier, and maintains pace with gags and standard drunk bit. Encores with the refugee bit, a bit dated, but still a mitt getter. Had to beg off.

Mistress of ceremonies is Sally Sweet, an ingratiating blonde, who in own spot socks over a calypso tune, then coaxes males up from and for a participation bit in "She Opened Her Purse."

Terping spot is capably held by Los Barrancos.

The Latino pair have played this room before and again turn in satisfactory canto of hip-swinging and torso-twists.

Kenny Davis, son of the owners, holds over here with a routine of pops and Yiddish songs. Johnny Silvers backs neatly.

Lary.

# OK Persian Room Show Raises Point Anew On Hotels' Cover Charges

Spots like the Hotel Plaza's Persian Room, the Waldorf-Astoria's Wedgwood Room, the Empire Room of Chi's Palmer House, the L. A. Ambassador's Cocoanut Grove, etc., have been charging \$1.50 to \$2.50 cover for years and seemingly thriving, particularly if they had an attraction. Straight niteries like the Copacabana, N. Y., the Chez Paree, Chicago, and the like, have done mightily on the technique of \$3, \$3.50 and \$4.50 minimums, sans covert, but quite obviously more than making up for it by sundry hidden charges on bread and butter, upped scales on food and drinks, and the like. Somehow the no-cuv technique strikes a happier note with the customers, regardless of the fact that the average checks are the same.

On top of this, whichever the technique, the hotel rooms with entertainment, like the independent cafes, have had that 20% Federal tax to contend with. In the heyday war days, with many customers "spending the Government's money" (out of excess profits), there was little mental hurdle that the \$40 average check for a party of four came to \$50, and over, counting the local city sales taxes in most communities.

But those days are over. It's particularly true of the hotels. The philosophy of public rooms with entertainment, in former years, was that they served as good exploitation for the hostels' fundamental business — selling rooms. But in inverse ratio to customers being tougher to get, likewise hotel rooms are more readily obtainable.

In the case of the Plaza's new show, Evelyn Knight and Beatrice Kraft are two very nice floorshow items, but a needless hurdle is created for them by the Hilton Hotels management continuing those \$2 and \$2.50 cover charges, latter on Saturdays only. But if you dine at the Persian Room, and stay until 9:30, when the first (dinner) show tees off, the \$2-per-head extra goes on. And, of course, ditto for the post-theatre midnight show.

It's a tall order nowadays for a polite little floorshow to draw, in face of these economic standards. What's worse, it strikes that the hotels are self-imposing some pretty severe barriers by these fancy tolls, especially in this day and age, and even regardless of any lifting of the 20% tax.

So far as the Misses Knight and Kraft are concerned, they're certainly an aesthetic and s.a. relief from some of the bearded folk singers and dancers that the Persian Room seemed partial to of recent months. Miss Knight is the same authoritative, willowy blonde who is both decorative and professional on any cafe floor. That some of her routine might warrant editing is something else again but, fundamentally, she's a personable thrush with know-how. She misses with some of her straight milk pops, somehow essaying a slow ballad in a wrong midriff spot; apparently spotted there, chiefly, to plug her current Decca disk. Instead, she might have reprised a medley of "Little Bird Told Me" and those other bestsellers of another era, which would supply proper zing.

Her openers err, too, in that they're both in the same idiom — audience numbers, directed chiefly to ringsiders. There is a question, too, whether the accent on ringside occupants as "the" most desirable quota of customers is good psychology, considering that the backenders' money is just as good, and frequently more so for several intra-trade reasons that don't have to be elaborated on here. However, in the main it's chiefly a question of reshuffling some of the routine. Ray Sinatra, at the Ivories, gives expert accomp assist.

Beatrice Kraft, ex-Kraft Sisters and ex-Jack Cole, has two men backing her in the rhythmic East Indian ter routines of the Cole and Chandra-Kaly school. Miss Kraft tops these two exponents, if for no other reason than that she's prettier. Always a pert looker, her neo-Oriental tempos, out of a 52d St. rhythm, make for a brisk 12 minutes on anybody's saloon floor, class or mass. She appeals generally.

Bob Grant and Mark Monte hold over with their suave dansapation, ideal for a class spot like the Persian Room. Incidentally, the Plaza had a dual preem with Maximilian Bergere and Emery Deutsch's orchestras, bowing into the Rendez-Vous (grill) room, succeeding Payson Re and Nicholas Matthey's orchestras after a long semester.

Abel.



# B'WAY OUTLOOK OK, ROAD NSG

## Pres. Truman Sought as Mediator In Equity-Heiman Segregation Issue

President Truman is being sought as an impartial "outsider" to try to arrange a settlement of differences between Actors Equity and Marcus Heiman, thereby bringing about the reopening of the National theatre in Washington as a legit house. The proposed formula is for Equity to withdraw from contracts the clause barring actors from appearing in Washington theatres practicing racial segregation, in return for an agreement by Heiman that he will end such discrimination at the house.

Attempt to get Mr. Truman to intervene in the situation, either personally or through one of his personal aides, is being made by the Committee of Theatrical Producers. Mrs. Irene M. Selznick and Lawrence Langner are a sub-committee in charge of the project. They've been informed confidentially that Heiman is no longer adamant about continuing racial discrimination at the National, but might agree to a compromise which would enable him to save face. His principal objection to Equity's non-discrimination rule is understood to be that it constitutes union "dictation" on matters of management policy.

There is believed to be little sentiment among CTP members in favor of any modification of Equity's anti-discrimination stand. However, the managerial group is more determined than ever to find a solution to the Washington situation and, provided the principle of racial equality were not compromised, hopes that a face-saver for Heiman may be the answer.

It's agreed that CTP is not in position to approach Equity on the matter. But it's felt that some person of major prestige might swing enough weight to iron out difficulties satisfactorily to both sides. The White House, it's argued, (Continued on page 72)

## March, Eldridge Offered Leads In B'way 'Salesman'

Fredric March and Florence Eldridge may take over the leading parts in "Death of a Salesman" on Broadway for the summer. They are being sought by co-producer Kermit Bloomgarden to succeed Gene Lockhart, who withdraws from the title role at the season-end, May 31, and Mildred Dunnock, who wants to take a summer vacation.

The Marches, who would be co-starred in the Arthur Miller drama, have not decided whether to take the assignment. Incidentally, they were originally sought for the show when Bloomgarden, co-producer Walter Friede and stageer Ella Kazan began preparing the production. Also, March will play the Willy Loman role in the recorded edition of the tragedy, which Decca will soon release as an album.

Thomas Mitchell is expected to remain with the touring edition of "Salesman" through the summer, when the company will be playing the Coast. However, he might be brought in as successor to Lockhart in the Broadway production if the Marches decide not to accept Bloomgarden's bid. Or, since there appears to be considerable trade interest in seeing Mitchell in the Loman part, Bloomgarden may shift him to the Broadway troupe in the fall, after the Marches leave. In either case, Albert Dekker is expected to remain on hand as understudy for the role.

Bloomgarden figures "Salesman" is good for at least another season on Broadway and, depending on booking availabilities, for at least that long on the road.

**Woolley-Dinner in Erie**  
Schenectady, April 11.  
Monty Woolley will appear May 5-6 in "The Man Who Came to Dinner" at the Erie, Schenectady, 15 miles from his home town of Saratoga Springs.

## Poker Faces

Detroit, April 11.

Fascinated by the lengthy poker game in the third act of "A Streetcar Named Desire," which played the Shubert last week, a viewer became convinced that it was not just play-acting.

He asked Victor Rendina, the Mexican in the show, who said: "Sure, it's a real game. We figure to get in about six hands a night." The male star, Ralph Meeker, added: "Detroit has been good to Vic. He's won \$12.70 here."

## 'So. Pacific' Wins 8 'Tonys'; Booth, Blackmer Cited

"South Pacific" copped eight of the 17 "Tonys" handed out Sunday (9) by the American Theatre Wing for notable contributions to the theatre. The "Tonys," awards made by the Wing in honor of the late Antoinette Perry, who served as wartime-chairman of the organization, were handed out to "The Cocktail Party" and "South Pacific" as the best dramatic play and musical for the 1949-50 Broadway season. The awarding was done at the fourth annual Wing dinner-dance held at the Waldorf-Astoria Sunday (9).

Shirley Booth and Sidney Blackmer were honored for their performances in "Come Back, Little Sheba," as were Mary Martin and Ezio Pinza for their portrayals in "South Pacific." Juanita Hall and Myron McCormick, also in "South Pacific," were cited for their supporting roles in the musical. Joshua Logan and Oscar Hammerstein II were accorded for their libretto of the award-winning musical, while Richard Rodgers drew an award for his score and Logan an additional "Tony" for his direction of the same show.

Jo Mielziner's scenery for "The Innocents" won him the set-designer's plum, while Helen Tamiris' choreography in "Touch and Go" received the nod in that division. Aline Bernstein drew a prize for her costumes in "Regina," while Maurice Abravanel garnered a "Tony" for his outstanding musical direction of that show. Joe Lynn took home a prize for his work as stage technician on "Miss Liberty."

Maurice Evans received special recognition for his work done in directing the acting company at New York's City Center. A scroll was given to Gilbert Miller for offering "The Cocktail Party." Leland Hayward, Logan, Rodgers and Hammerstein were also given a scroll for putting on "South Pacific." The late Brock Pemberton, founder of the Perry citations and its original chairman, was given a posthumous award. Special tribute was also paid to the entertainers performing in veterans hospitals.

Helen Hayes and Eleanor Roosevelt made the awards. James E. Sauter headed the entertainment committee.

## Lambs Gambol April 22

The annual Lambs Spring Gambol, the only event sponsored by the theatrical club to which the public and ladies are admitted, will be held in the ballroom of the Astor hotel, N. Y., Saturday night, April 22. Four collies in charge of the event are Bert Lytell, Walter Greaza, Jack Whiting and Eddie Foy, Jr.

## FORECAST FOR SPRING, SUMMER

By HOBE MORRISON

Legit boxoffice prospects for the balance of the spring and over the summer are generally good. But trade will probably be spotty, with lush business for the few top hits and uneven or lean takings for the others. In other words, patronage may remain about the same, only more so.

Indications are that conditions may differ sharply between Broadway and the road. Attendance on Broadway will probably continue the pace it has maintained so far this season. That is, generally somewhat below the 1948-49 level, with ample patronage for the leading hits and diminishing returns for the average draws. Business on the road, which has been the poorest on record this season, is apparently due to decline steadily, except for such steady smashes as "Mister Roberts," "Kiss Me, Kate" (when it leaves Chicago and resumes its tour) and the forthcoming second company of "South Pacific."

According to a recent report by the President's Council of Economic Advisors, general business conditions will probably remain extremely profitable, with boom conditions in certain lines and disappointing volume in others. The so-called hard goods, such as steel, autos and new houses (with the resultant demand for furnishings, television sets, etc.), are likely to remain bullish. But soft goods (clothes, textiles, toilet articles and "luxuries") are feeling a sales pinch.

Because of the deferred demand for steel products and autos, due to the recent steel and coal strikes, those lines are at peak production, which tends to create purchasing power in out-of-town industrial centers. Also, stemming from war conditions, there is still a severe housing shortage and record building construction. There is still plenty of money in circulation, but because the war shortages are generally over, people can be more (Continued on page 74)

## Traube's 'Giaconda' Budgeted at \$60,000; To Import Londoners

Shepard Traube's production of "The Giaconda Smile," scheduled for early fall, is budgeted at \$60,000. Although it is a two-setter (one requiring a split-stage), the producer figures he can bring the show in under the budget by careful planning, including having the scenery and costumes done over the summer, when conditions aren't rushed and lower rates prevail.

Basil Rathbone will star in the Aldous Huxley thriller, with several actors slated to be brought from London, where the play had a successful run last season. The cast numbers 10, including four bit parts. Huxley, who arrived last week from the Coast to do some script revisions, goes to Paris in about three weeks and then proceeds to Italy. He won't be present for rehearsals or the Broadway opening. Traube will direct.

On Traube's tentative schedule for next season is a Broadway production of "Anne Veronica," starring Wendy Hiller. The actress appeared in London in the play, which was authored by her husband, Ronald Gow. She's currently co-starring with Sir Ralph Richardson in "The Heiress," in the title part she created in the original Broadway production of the drama. Traube also hopes to bring to New York the current London revival of "The Beaux Strategem," with the original cast headed by John Clements and Kay Hammond.

The producer's plans had been delayed recently when he was incapacitated by head injuries received in a motor crash near his home in Ridgefield, Conn.

## Need for Central Fund to Finance B'way Plays Seen Vital by Hardwicke

By NAT KAHN

### Huston's Click Song

One of the ironies of Walter Huston's career as a legit actor was the fact that he scored one of his most memorable hits with a musical number, Kurt Weill's "The September Song." He sang it originally in the Maxwell Anderson-Weill musical, "Knickerbocker Holiday." It was the standout of the show, but as a record it survived as a much greater success.

Starting slowly, the sales of the platter ultimately reached such proportions that when Huston toured several seasons later in "Apple of His Eye," he made a practice of singing the number between acts, and the stunt was figured as the play's chief boxoffice draw. The star did the song again in the "ANTA Album" of 1949, with June Lockhart as his silent vis-a-vis.

As a final irony, Weill, who composed the song, died only a week before Huston.

A central fund, from which producers of worthwhile plays could draw financing, is something that is vitally necessary to Broadway if it is to maintain top standards, according to Sir Cedric Hardwicke, the actor-director. And the way to do it is to organize a group of theatre-minded backers—who would, say, put up \$1,000 each—and thus form a nucleus to back many plays that would ordinarily never be produced because of the too-intent "commercialization" of the theatre.

"There aren't the kind of producers today that there were 20 or 30 years ago," Hardwicke avers. "Years ago producers were always doing something to vitalize the theatre, and that's the reason it flourished so much better than it does today. Of course, in the present day they must keep in mind the much higher costs, but it doesn't seem so necessary for younger managers to be so commercialized in their producing efforts. It's bound to kill off the theatre."

The star-director of the current Broadway hit, "Caesar and Cleopatra," has something to say about the costs problem in the current scheme of producing operations. He recalls that before the war, for instance, Eddie Dowling put on "Shadow and Substance" on Broadway, in which Hardwicke was the star, at a cost of approximately \$12,000. A show like that today would cost probably five times that, Hardwicke adds.

"Call it the fault of the unions—what you will—but whatever the cause might be, it's there, and just talking about it won't correct the situation," Hardwicke points out. He sees the cooperation of the crafts in England as being much greater, and the result is that there are many more legitimate theatre operations there than in America. Thus, while the actors in England don't get paid as highly as here, perhaps, remuneration there over (Continued on page 72)

## 3 B'way Closings: 'Liberty' Touring, 'Sleep,' 'Man' Fold

Of last week's three Broadway closings, one went on tour and the other two folded. The former, "Miss Liberty," opened Monday night (10) for a three or possibly four-week stand at the Shubert, Boston, with a fortnight engagement following at the Cass, Detroit, and then an indefinite run at the Shubert, Chicago, starting May 22. The other two shows, "Now I Lay Me Down to Sleep" and "The Man," are being junked.

"Miss Liberty," musical with songs by Irving Berlin and book by Robert E. Sherwood, was presented by them and Moss Hart, who directed. It played 306 performances. The production, financed at \$200,000, cost \$191,000 to bring in, exclusive of \$18,500 in bonds and deposits. It has repaid the backers \$120,000 and has a reserve of approximately \$22,000, plus the bonds. The show's break-even figure on tour is around \$28,000 standing still and \$29,500 moving.

After four sellout weeks of over \$43,000 each in Philadelphia, the Berlin-Sherwood musical opened at the Imperial, N. Y., last July to mixed reviews. It had a huge advance sale, however, and quickly hit a boxoffice pace of \$40,000 or (Continued on page 74)

## Cookson to London To Set 'Innocents'

Peter Cookson, producer of "The Innocents," planes Sunday (16) to London to set a deal for the West End edition of the William Archibald-Henry James thriller. He's been negotiating by cable with H. M. Tennent (Hugh Beaumont), but hasn't been able to agree on terms, so he may team with Peter Glenville in the presentation. Glenville, who staged the original production at the Playhouse, N. Y., has extensive connections in London, having directed various productions there before coming to the U. S. last fall to stage the Maurice Evans presentation of "The Browning Version."

No replacement has been signed to take over the leading part in the Broadway edition of "The Innocents" late in May, when Beatrice Straight (Mrs. Cookson) is scheduled to leave the cast because of approaching motherhood. A major star is being sought for the assignment.

## Schnitzer, Breen Enter Ballet Theatre Picture To Aid European Tour

Some interesting exec changes have been made in connection with Ballet Theatre's prospective tour of Europe this summer. Bob Schnitzer has been called in as company manager for the tour, while Robert Breen, exec secretary of the American National Theatre & Academy, plans to go abroad late this month to arrange details in connection with the trip.

Blevins Davis, prez of Ballet Theatre Foundation, which backs Ballet Theatre, is the sparkplug of the tour. He lined up ANTA as tour sponsor, as well as getting the U. S. State Dept. to okay the venture. Davis sponsored the visit of the legit, "Hamlet," to Denmark and other parts of Europe last year. Breen played the name role in this production, while Schnitzer was company manager. This explains the activity of the pair in the current venture. Clarence Jacobson is regular manager of Ballet Theatre, and will probably resume this post on return of the company in the fall from Europe.

Ballet Theatre comes back to N. Y. this month, after a year's absence, for a gala 10th anniversary season, opening at its original home, the Center theatre, for a three-week engagement, starting April 23. Troupe is skedded to fly to Europe July 15, with the tour lasting five months and covering eight countries.

Breen is going to Europe some time this month, his plans hinging on the D. C. theatre situation, in which ANTA has a stake. In addition to lining up the Ballet Theatre dates, he will work out two projects for next year. One is a plan to send U. S. legiters abroad next season, to play at the various European festivals (Edinburgh, Venice, Knokke, Cannes). Another project is for entertainment for troops in the occupied areas.



# Met Opera Off on Annual Trek With Troupe of 325; 70G Weekly Tour Cost

The Metropolitan Opera Assn. left Monday (10) on its annual spring tour, which this spring will cover 15 cities in 13 states for a 7,200 mile jaunt. Tour this season runs six weeks, instead of last year's record-breaking, nine-week jaunt, which took the Met to the Coast.

This spring the two-week L. A. stand has been omitted (last year's biz not being SRO, due to strong San Francisco Opera competition), and Boston cut down from two weeks to one. Chicago, however, is being revisited for the first time since 1947 for a week's stay, and Oklahoma City included in the tour for the first time.

Tour actually started a couple of weeks ago. The Boston week, as well as two days in Baltimore, have already been filled, the Met having to return to N. Y. last week for a series of performances at home, because no city will book the Met during the Holy Week (one of the poorest business weeks of the year for entertainment generally). But Monday's (10) departure marked an uninterrupted trek to last till May 15.

Two special trains are hauling the troupe of 325, which includes, in addition to principals, the Met chorus of 78, orch of 88, ballet of 40, and Met exec, musical and technical staffs. Twenty baggage cars will haul scenery, costumes, props, electrical effects and musical instruments.

Met is doing 51 performances on tour this spring, averaging seven performances a week. Cost of touring the company is estimated at nearly \$70,000 a week, this sum including salaries, transfer and some railroading. Major part of rail costs, however, isn't included. Met appearances are guaranteed locally, usual terms being 80/20 against guarantee, the terms varying according to size of town and house. Boston Opera House, for instance, seats under 3,000; Cleveland Auditorium over 9,000.

Met tour this year, for the first time, isn't being booked in conjunction with Sol Hurok and National Concert & Artists Corp., the Met doing the entire tour arrangements on its own, with Francis Robinson in charge. Met will appear in Cleveland week of April 10; Bloomington (Indiana U.), 17-18; Lafayette (Purdue U.), 19; St. Louis, 20-22; Atlanta, 24-25-26; Memphis, 27; Dallas, 28-29-30; Houston, May 1-2; Oklahoma City, 3; Des Moines, 4; Minneapolis, 5-6-7; Chicago, week of May 8, and Rochester, May 15.

Met prez Charles M. Spofford over the weekend announced results of the 1948-49 season operations, showing a deficit of \$172,353.41 for the period. This compares with a \$233,357.08 deficit for 1947-48.

## 'Kate' to Go Outdoors In Pittsburgh for Wk.

The second company of "Kiss Me, Kate" goes outdoor the week of June 5, when it plays the Pitt stadium under the sponsorship of the Pittsburgh Civic Light Opera Assn. The troupe winds up a 35-week run May 20 at the Shubert, Chicago, then goes to the Cass, Detroit, for two weeks starting May 22. Following the al fresco stand in Pittsburgh, the musical goes back indoor for a scheduled eight-week engagement at the Shubert, Boston.

No one has been signed yet to take over the male lead in the troupe June 5, when Keith Andes moves over to succeed Alfred Drake in the same part in the Broadway edition. Frances McCann is set to go into the femme lead of the touring company, succeeding Anne Jeffreys, who replaces Patricia Morison in the original.

## \$75,000 Budget For Sabinson 'Masquerade'

Lee Sabinson's production of "Masquerade," by Lawrence Hazard and Jerome Stagg, scheduled for Broadway presentation immediately after Labor Day, is budgeted at \$75,000. It will require two elaborate settings and a cast of nine. None of the actors or the director is signed.

Rehearsals are tentatively slated to start early in August.

## Traubel Back to Col. Mgt.; Miss Truman Stays Put

Helen Traubel has gone back to Columbia Artists Mgt., after two years with the James A. Davidson Mgt. Singer is returning to the Lawrence Evans & Weinhold division of Columbia, by whom she was managed for 10 years prior to the Davidson tenure.

Switch has raised queries as to the concert future of Margaret Truman, who is also under Davidson management and who has been under the tutorial wing and artistic guidance of Mme. Traubel. Miss Truman, however, will stay with Davidson.

## 'Liar' to Philly For Rehearsals, 2 Previews

"The Liar," Dorothy Willard-Thomas Hammond musical which premieres April 24 at the Forrest, Philadelphia, goes there Monday (17) for a week of rehearsals and two previews. The Alfred Drake-Edward Eager-John Mundy adaptation of the Goldoni comedy is slated to open May 10 at the Broadhurst, N. Y.

Next week's rehearsals in Philly will be with scenery and crew. The previews will include a special invitation performance Friday night (21), sponsored by the Philadelphia Inquirer, for members of the Philadelphia Forum, and a party booking Saturday night (22).

Norris Houghton is directing the show, with a cast including Melville Cooper, Philip Coolidge, Joshua Shelley and Paula Laurence.

## Pres. Truman

Continued from page 71

might obtain private assurances from Heiman and, with that as a lever, get Equity to withdraw its contractual edict.

### Gayety Biz Disappoints

One reason for the CTP's increased concern about the Washington situation is reportedly the disappointing business at the Gayety, which recently opened as the first legit stand there since Heiman switched the National to a film policy in the summer of 1948, when the Equity ban went into effect. Although receipts for the Gayety's first legit booking, Susan Peters in "Barretts of Wimpole Street," were satisfactory for a low-budget show, the grosses for the next two weeks of "Goodbye, My Fancy" were disappointing.

Mrs. Selznick's road company of "Streetcar Named Desire," playing the house last week for the first of a three-week stand, got off to a sad \$1,900 opening night, and despite big weekend attendance, registered only \$19,000 for the week. A major factor in that gross appeared to be the boxoffice scale of \$4.20 top, compared to \$3 and \$3.60, respectively, for the two previous bills. Although the balcony was sold out in advance for the entire three-week run, the lower floor sale has been comparatively slow.

The CTP move to bring pressure to bear from high quarters to settle the Equity-Heiman stalemate is the latest in repeated efforts to reopen Washington as a legit stand. Under the leadership of the American National Theatre & Academy, public sentiment for a theatre has been aroused in the capital ever since the National reverted to films. ANTA tried for months to arrange a lease of the long-dark Belasco, but couldn't unravel Government red tape.

Finally, a tentative deal was worked out for the lease of the larger-capacity Strand. But partly because the smaller Gayety had switched from burlesque to legit and partly because of the possibility that Heiman might resume a legit policy at the National, the CTP decided not to go through with preliminary steps to acquire the Strand. Meanwhile, the Gayety, with a non-discrimination policy, will offer Melvyn Douglas in "Two Blind Mice" for two weeks, beginning April 24, probably followed by Tallulah Bankhead in "Private Lives" for two weeks and the touring company of "Brigadoon" as the season windup.

## Lee Shubert Acts As Prez of League

Lee Shubert, first vicepresident of the League of N. Y. Theatres, is acting president pending the organization's regular election of officers in June. He is filling the duties of the late president, Brock Pemberton, who died about a month ago.

The League nominating committee is due to meet soon to draw up a slate of officers and governing board for the forthcoming election.

## Abra vanel Casting For Alfresco in Salt Lake; Symph Hits 18.7 Hooper

Maurice Abravanel has been in N. Y. for the past 10 days auditioning talent for a summer musical season in Salt Lake City. Conductor, who batoned the first three weeks of the legit "Regina" in N. Y. last fall, followed that up with an 18-week season as head of the Utah Symphony Orchestra this winter. Symph has an alfresco season set for 3½ weeks in July at the U. of Utah stadium, and will present the opera, "Faust," in English; "Promised Valley," a musical show about Mormons, and other works.

Past season, Abravanel's third, was his best with the Utah Symphony. Orch had been in financial difficulty during its second year and there was talk it might fold, but Abravanel and the musicians rode the stormy season out. Budget for last season was \$105,000, which was raised before the season opened. In addition, symph had 10 one-hour broadcasts over KSL, Salt Lake, which were sponsored, each by a different backer, which brought the symph \$7,500. Symph also set what's considered an all-high Hooper with the aired series, hitting 18.7.

On Sunday (9), Abravanel received an Antoinette Perry award for "outstanding musical direction" in connection with his batoning of "Regina" last fall.

## Need For Fund

Continued from page 71

a long period is greater because of the many more weeks of employment.

### Profits Into Pool

As for the central-fund idea, Hardwicke thinks that all profits should go back into the pool. A \$250,000 fund, he believes, would permit four or five worthwhile plays to be done. These investors would include all types of people now in the theatre—producers, directors, actors, etc. Thus there would be a greater interest in putting on new plays on a modest basis, whereas the more commercially-minded managers would give it the go-by because of what they would feel to be insufficient boxoffice interest in such works, in line with the thinking that middle-of-the-roads entailed taking too much of a chance.

With its lift of the tax and other concessions for "cultural contributions," the London Arts Council enables many theatrical efforts to keep going in England, Hardwicke emphasizes, and he thinks there should be similar thinking in America. He has discussed the situation with a number of Broadwayites, and they are in accord with the central-fund plan. It remains now for someone to pick up the cudgels and go to work on it.

A veteran of 40 years in the theatre (he started as a low comedian in the British music hall), Hardwicke reveals that the current performance of "Caesar," presented by Richard Aldrich and Richard Myers, is the first time that the play will have emerged a box-office hit. It has been done four times in England, and this is the third time in America, with the Helen Hayes-Lionel Atwell performance 25 years ago having had the American-run record for the play, 120 performances, until the current production exceeded that a week ago. It was presented by the Theatre Guild 25 years ago. Hardwicke also did it before, in England, also about a quarter century ago. The play has been hugging the \$22,000 mark, and should pay off soon. Lilli Palmer is the current Cleopatra. She and Hardwicke, along with the management, are receiving low salaries until the show pays off.

## Inside Stuff—Legit

Members of the Actors Equity summer stock committee are still puzzled at the attitude of the Stock Managers Assn. regarding the union's proposed five-day rehearsal requirement. The Equity council reversed itself last week, dropping the new rule after previously adopting it on the recommendation of the summer stock committee. When the proposal was first mentioned, at a meeting between the summer stock committee and a group of strawhat operators, the latter expressed enthusiasm, explaining that only such a rule by Equity could cure the admittedly bad situation created by under-rehearsed and sloppy guest-star productions. Subsequently, however, when SMA president Milton Stiefel and several other strawhatters raised objections to the proposal, a number of other SMA members joined the opposition. In backtracking on its previous endorsement, the Equity council was apparently motivated by a reluctance to risk causing the closing of any strawhat, as SMA members threatened might result from the five-day requirement.

Maybe it's only a sign of spring, but last week the following release was sent to drama editors of the New York dailies: "Peggy Phillips and Frank Goodman, who, allied with Richard Maney, sound the tocsin for 'The Cocktail Party,' 'Gentlemen Prefer Blondes,' 'Come Back, Little Sheba' and 'Clutterbuck,' have other outlets for their excess energy. Miss Phillips has just completed revisions of her new comedy, 'Paper Moon,' which Kay Francis will try out this summer, and a new novel, 'Shallow Voyage.' Goodman, a knight sans peur et sans reproche, has just become the owner of a four-passenger, single-engine Stinson Voyager. It is equipped for blind flying, as is Goodman. The current Icarus has spent 220 hours in the air, not counting the time he was with 'Along Fifth Avenue' last season. Goodman, and/or his plane have a cruising radius of 250 miles."

Vaslav Nijinsky, noted Russian dancer, who died in England Saturday (8), was acknowledged the greatest male dancer of his time. He's still considered a shining example of male dancing. He was a legend almost from the moment he started to dance—and yet his influence on ballet and its modern growth was nil. This contrasts sharply with the career of Anna Pavlova, a contemporary, whose influence on ballet was terrific. Reason for the anomaly is that Nijinsky danced a relatively short time before his mental illness caused his retirement. He was active in the dance only 10 years, from 1906 to 1916, with only five years of that in Europe (1908-14). He danced just four months in America. He staged only three ballets, none of them strong, enduring works. There was a great to-do about him, most of it hearsay. He became a personal legend due to the terrific publicity drive of Serge Diaghilev, the noted impresario, who developed a strong personal liking for the lad in addition to admiration for his skill. When Nijinsky unexpectedly married, Diaghilev broke with him, and in a sense that ended Nijinsky's career.

## Legit Bits

Ken Parker, the ice skating playwright, became a singing playwright Monday night (10) when he made a guest appearance in the supper show at Hotel One Fifth Avenue, N. Y. He's regularly in the cast of "Howdy, Mr. Ice of 1950," closing Saturday night (15) at the Center, N. Y.

Beatrice Herschkowitz, associated with her theatre party agency of her mother, Anne Herschkowitz, will be married Sunday (16) to Paul M. Sokol, an electrical engineer. Anne Sargent has returned to the cast of "I Know My Love" after an illness. Neva Patterson substituted in the Alfred Lunt-Lynn Fontanne starrer. . . . John C. Wilson sails tomorrow (Thurs.) for London.

Theatrical trucker Harry Schummer and his wife, Yvette, have scheduled a fall production of "The Square Needle," by Samuel Woolley-Taylor, with Morton da Costa slated to direct. . . . Paul Vroom is manager, Ernestine Perle is production stage manager and Shelley Hull stage manager of the incoming "House on the Cliff," co-starring Fay Bainter and Ernest Truex, with Leo Mittler directing. . . . Producer William R. Katzell sailed Friday (7) for London to dicker for a West End production of "Lend an Ear." He's due back early in May. . . . Helen Hayes agreed to revise the original terms for her starring appearance in "Wisteria Trees," so her contract now calls for 10% of the gross (with a guarantee of \$1,500), plus 25% of the profits. Her original deal called for 15% of the gross, with the other terms the same as now. Actress is listed as a \$30,000 backer of the show, but is understood to have farmed out a small slice of the investment.

John Koenig, former Broadway scene designer who is art director for Macy's, San Francisco, arrives east this week en route to Paris for a short vacation. . . . Attorney Henry Jaffe left Sunday (9) for the Coast. . . . George Abbott will direct "Enter Madam," the Irving Berlin-Howard Lindsay-Russell Crouse musical, which Leland Hayward will produce in the fall, with Ethel Merman starred. . . . David Hellwell and Derrick Lynn-Thomas will operate a theatre-in-the-round in the ballroom of the Edison hotel, N. Y., opening late in May. . . . Rental terms for "Wisteria Trees" at the Martin Beck, N. Y., give the house 30% of the first \$20,000 and 25% of the next \$10,000, with the production getting everything over \$30,000.

Former film star Jessie Matthews is playing Eliza Doolittle in "Pygmalion" with a repertory company at the Royal theatre, Aldershot, England. . . . To the audible disappointment of the Drama Desk members, who obviously

hoped to see the Rodgers-Hammerstein musical on the cuff again, director and co-producer Joshua Logan told the organization last week that there will be no "opening night" press list June 1, when Ray Middleton succeeds Ezio Pinza as male lead of "South Pacific." Incidentally, he revealed that Middleton is boning up on a French accent for the assignment.

Blevins Davis has gone to Kansas City to produce-direct a revival of "The Merchant of Venice," guest-starring Clarence Derwent, at Kansas City U.

Leo Du Mont, who was carpenter with the Tallulah Bankhead revival of "Private Lives," is in Hospital for Special Surgery, N. Y., after suffering an attack of coronary thrombosis on the train back from Chicago, where the show closed its tour Saturday night (8).

Claude Rains may return to Broadway next fall in Sidney Kingsley's dramatization of the Arthur Koestler novel, "Darkness at Noon." . . . Louis Bromfield is working on a musical comedy, "Helen in Memphis," with Herbert Cobey and collaborator of the book, Jule Styne, composing the score and Leo Robin supplying the lyrics. . . . Albertina Rasch arrives today (Wed.) from the Coast to stage the dances for Michael Todd's "Peep Show," for which Ben Stein will be general manager and Frank Hall production manager.

John O'Hare has replaced Don Peters in a principal part in the Monty Woolley revival of "Man Who Came to Dinner," which ends its tour May 10 in Springfield, Mass., but will resume in the fall. The troupe has had its share of traveling headaches, including having to live in Pullmans during the Yakima and Spokane stands, because all the hotels were filled. . . . A. J. Cronin is dramatizing his novel, "Spanish Gardener," for prospective production by John Golden, with Leo G. Carroll starred. . . . Billie Worth has joined the cast of "South Pacific" as a Navy nurse and, Mary Martin's understudy, succeeding Sandra Deel, who left to replace Mary McCarty for the tour of "Miss Liberty."

Thomas Schippers takes over as musical director of "The Consul" next week, succeeding Lehman Engel, who will baton the incoming "Liar," and then conduct the summer operetta season at Dallas. . . . Gloria Monty will stage Peggy Phillips' revised play, "Paper Moon," for strawhat tryout this summer with Kay Francis and Joel Ashley as leads.

Ted Shawn will present a ballet recital at the Playhouse, Albany, May 8, prior to the opening of his classical strawhat operation at Lee, Mass.



## Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 45th week of the season) and the corresponding week of last season:

|  | This Season  | Last Season  |
|--|--------------|--------------|
| <b>BROADWAY</b>                                  |              |              |
| Number of shows current.....                     | 26           | 31           |
| Total weeks played so far by all shows.....      | 977          | 1,048        |
| Total gross for all current shows last week..... | \$607,900    | \$618,100    |
| Total season's gross so far by all shows.....    | \$24,254,500 | \$24,826,000 |
| Number of new productions so far.....            | 49           | 64           |
| <b>ROAD</b>                                      |              |              |
| (Excluding Stock)                                |              |              |
| Number of current touring shows reported.....    | 18           | 21           |
| Total weeks played so far by all shows.....      | 867          | 1,024        |
| Total road gross reported last week.....         | \$276,200    | \$397,000    |
| Season's total road gross so far.....            | \$17,528,944 | \$21,148,000 |

## 'Madwoman' OK \$21,300 in Chi.

## 'Kate' \$24,500, 'Ear' NSG 17G

Chicago, April 11.

Weekend ticket sales helped counteract the beginning part of Holy Week with all attractions showing a hike over last week. Good Friday got a heavy play, and Saturday, in most cases, was a sell-out.

In the offing is 10-day stay of Maurice Schwartz, April 20, at the Harris, in Yiddish legit; the arrival of "Oklahoma!" at the same time at the Erlanger, and a possible entry of "Two Blind Mice" at the Harris later on. On May 22, "Miss Liberty" takes over at the Shubert.

**Estimates for Last Week**  
"Borscht-Capades," Blackstone (3rd wk) (1,358; \$4.40). Nifty \$21,500 in the racks.

"Kiss Me, Kate," Shubert (29th wk) (2,100; \$6.18). Sagged to a new low; \$24,500.

"Lend An Ear," Great Northern (2nd wk) (1,500; \$4.94). After a brutal \$13,000 opening week, the show climbed to a mild \$17,000.

"Madwoman of Chailot," Erlanger (4th wk) (1,334; \$4.33). First non-Guild week shot gross up to over \$21,300.

"Private Lives," Harris (3rd wk) (1,000; \$4.33). Closed Saturday (8) with fair \$14,000.

## 'STREETCAR' HEALTHY

## \$19,000 IN WASH.

Washington, April 11. Despite the general Holy Week slump, "Streetcar Named Desire," with Judith Evelyn, chalked up a moderate \$19,000 in its initial stanza at the 1,500-seat Gayety. Scale of \$4.20 hurt sale of top-price tickets, but upper-tier biz made up for this. After first few days, seats in rear of orchestra were lowered to \$3.60 for week days, hyping biz as week progressed.

Melvyn Douglas in "Two Blind Mice," with a cast especially assembled for the D.C. run by Harold Bromley and Eunice Healey, comes in April 24.

## 'Salesman' Fine \$21,300

## In Detroit for Holy Wk.

Detroit, April 11. The second presentation this season of "Death of Salesman" brought the Cass over \$21,300 for Holy Week. The Cass goes dark until May 1, when "Miss Liberty" will come in for a fortnight.

The Shubert reopened Sunday (9) for a week of Margaret Webster's Shakespearean repertory.

## Woolley 10G, St. Paul

St. Paul, April 11.

Monty Woolley in "The Man Who Came to Dinner" drew a disappointing gross of around \$10,000 for six performances in three engagements last week. Show played the Capitol, Yakima, Wash., Monday (3); the Post, Spokane, Tuesday (4); and the Auditorium here Friday-Saturday (7-8).

Play is at the Lyceum, Minneapolis, this week.

## Gage Quits Harrisburg

Harrisburg, Pa., April 11.

Richard North Gage has resigned as director of the Harrisburg community theatre, effective at the close of the current season. Gage replaced Charles F. Coghlan four years ago, coming here from Youngstown Playhouse.

Gage returns to Allenberry Playhouse, Boiling Springs, for the strawhat season, opening June 22.

## Cornell-Lady' NSG

## \$8,000 in Atlanta

Atlanta, April 11.

Advance orders for Katharine Cornell in "That Lady" poured in when it was first announced that play was set here at Tower theatre. As day of engagement approached, religious folk suddenly realized that it was Holy Week and Tower management was swamped with cancellations. As a result Miss Cornell and "Lady" did a disappointing \$8,000 in three-day, four-performance stand at Tower ending Thursday (6).

"The Philadelphia Story," starring Sarah Churchill last week, did a smashing \$7,400 at Penthouse theatre, atop Ansley hotel.

## 'ROBERTS' SMASHEROO

## \$29,100 IN BOSTON

Boston, April 11.

"Mister Roberts," in its fifth week at the Colonial, made something of a Holy Week record last week by going to \$29,100, only two grand below capacity. "River-side Drive," in for a week at the Plymouth, also ran into good biz to take about \$11,000 during the Passover holidays.

"Tickets, Please" teed off last night at the Plymouth for a fortnight's stand; "Miss Liberty" opened same night for a three-week run at the Shubert.

## 'Tickets' Neat \$13,000

## In New Haven Preem

New Haven, April 11.

Lagging legit season at Shubert got a hypo last weekend when preem of "Tickets, Please" built to a substantial figure for Holy Week biz. In for four performances (6-8) at \$4.20 top, favorable reaction brought an estimated \$13,000 to the till.

Current week has another break-in, with the Fay Bainter-Ernest Truex "House on the Cliff" due Thurs.-Sat. (13-15). Ballet Russe is pencilled in for a spring stand.

## 'Okl.' OK \$26,400

## In 3-Way Split Wk.

Evansville, Ind., April 11.

"Oklahoma!" took in a profitable estimated \$26,400 in three engagements last week. Show played the Bijou, Chattanooga, Monday-Wednesday (3-5); the Ryman Aud., Nashville, Thursday (6) and the Coliseum here Friday-Saturday (7-8).

Musical is current at the American, St. Louis.

## 'Diamond' 14G, Mpls.

Minneapolis, April 11.

Holy Week and bad weather mitigated against the boxoffice chances of Mae West in "Diamond Lil" here.

In the 1,900-seat Lyceum for seven nights and a matinee at a stiff \$4.20 scale, the production pulled a thin \$14,000, which wasn't enough to break even.

## Kazan-Fitelson Co.

Albany, April 11.

Newtown Production, Inc., has been chartered to present stage plays and motion pictures, with offices in New York and with capital stock of 1,000 shares, no par value. Directors are Elia Kazan, Molly Kazan and H. William Fitelson.

Outfit has no immediate production plans.

## 'WHISTLE' BLOWS OK 15G IN GOOD L.A. HOLY WEEK

Los Angeles, April 11.

Holy Week biz exceeded expectations generally in Los Angeles with local legitters wondering if it's an omen of an improving season. "Strange Bedfellows" wound a three-week run at Las Palmas Sunday (9) and house rekindles again tomorrow (12) with "Light Up the Sky."

## Estimates for Last Week

"Good Night, Ladies," El Capitan (2d wk) (\$2.40; 1,142). Dropped terrifically with \$4,000 take below operating cost.

"Of All Things," Century (3d wk) (\$3.60; 382). Climbed to \$3,500 and building although still not quite profitable.

"Strange Bedfellows," Las Palmas (3d wk-8 days) (\$3.60; 388). Finaled with \$4,500 giving it an okay three-week total of \$12,100.

"The Banker's Daughter," New Globe (9th wk) (\$2.40; 299). Stayed dark for the week rather than buck Holy Week.

"The Silver Whistle," Biltmore (1st wk) (\$3.60; 1,636). Opened to critical claim and did profitable but not great \$15,000 for week.

## Only Three More For Philly Season

Philadelphia, April 11.

Three more shows, two of them world preems, are apparently all that stand between now and the end of Philly's 1949-50 legit season.

This week, always supposed to be a good one theatrically, finds Philly with just one legit house open. That is the Shubert, where Molly Picon opened a week's engagement in her Yiddish musical comedy vehicle, "Abi Gezunt." Easter Week 25 years ago saw this city with eight legit attractions.

Next Monday the Locust will re-light with "House on the Cliff," here for a two weeks' tuning-up after its preem in New Haven. On the 24th, the Forrest gets the preem of the musical, "The Liar," also set for two weeks and the same house will play next to the preem of Michael Todd's new revue, "Peep Show," on May 22.

## Current Road Shows

(April 10-22)

"Abi Gezunt"—Shubert, Phila. (10-14); Shubert, N. H. (16); Bushnell Aud., Hartford (17); Court Square, Springfield, Mass. (19); Aud. Worcester (20); Opera House, Bost. (21-22).

"Borscht-Capades"—Blackstone, Chi. (10-22).

"Brigadoon"—Royal Alexandra, Toronto (10-15); Nixon, Pitt. (17-22).

"Death of a Salesman"—Murat, Indianapolis (10-15); American, St. L. (17-22).

"Diamond Lil"—Davidson, Milwaukee (10-15); Shubert, Detroit (17-22).

"Harvey"—Poche, N. O. (10-15); Lanier Aud., Montgomery, Ala. (17); Temple, Birmingham (18-19); Tower, Atlanta (20-22).

"House on the Cliff"—Shubert, N. H. (13-15); Locust, Phila. (17-22).

"Kiss Me, Kate"—Shubert, Chi. (10-22).

"Lend An Ear"—Great Northern, Chi. (10-22).

"Madwoman of Chailot"—Erlanger, Chi. (10-22).

"Man Who Came to Dinner"—Lyceum, Minneapolis (10-15); KRNT theatre, Des Moines (17-18); Davidson, Milwaukee (20-22).

Maurice Schwartz—Aud., Rochester (17); Cass, Detroit (18); Harris, Chi. (20-22).

"Miss Liberty"—Shubert, Bost. (10-22).

"Mister Roberts"—Colonial, Bost. (10-22).

"Oklahoma!"—American, St. L. (10-15); Hartman, Columbus (17-22).

"Silver Whistle"—Biltmore, L. A. (10-15); Civic Aud., Pasadena (17); Lobero, Santa Barbara (18); Fox, Bakersfield (19); White, Fresno (20-21); Jr. College Aud., Sacramento (22).

"Streetcar Named Desire"—Gayety, Wash. (10-15).

"That Lady"—Hartman, Columbus (10-12); Playhouse, Wilmington (14-15); Ford's, Balto (17-22).

"Tickets, Please"—Plymouth, Bost. (10-22).

Webster-Shakespeare—Shubert, Detroit (10-15); Brown Chapel, New Concord, Ohio (17); Carnegie Music Hall, Oakland, Pa. (18); H. S. Aud., Lewisburg, Pa. (20); Academy of Music, Phila. (21).

## B'way Bullish Despite Holy Week;

## Hayes Boff \$32,200 First Full Wk.,

## 'Consul' Wow \$29,100, 'Innocents' 16G

Contrary to expectations, business made a lively comeback last week on Broadway. Recovering from the slump of the previous week, when the Jewish holiday falling on a Saturday pulled the props from the week's gross, attendance shattered Holy Week tradition by making big gains. Improvement began early in the week and continued through Saturday night (8), when the contrast with the previous week's drop was particularly notable. The total gross for all 26 shows soared to 74.08% of capacity, a gain of 2.39% over the previous week. According to all precedent, business should be much stronger this week.

There were three closings last week, "Miss Liberty," "Now I Lay Me Down to Sleep," and "The Man." One show, "Howdy Mr. Ice of 1950," is thus far slated to fold next Saturday (15). This week's openings are "Cry of the Peacock," postponed from last week, and "With a Silk Thread." Seven other openings, including two return offerings at the City Center, are due before the season closes May 31.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Arms and the Girl," 46th St. (10th wk) (M-\$6; 1,319; \$42,000). Nanette Fabray-George Gueary starrer is going along to sizable grosses, but the real test will come early in May, with the end of the theatre party bookings; up with the trend last week to top \$38,500.

"As You Like It," Cort (11th wk) (C-\$4.80-\$6; 1,064; \$27,000). Katharine Hepburn show also has been helped by party business, but is getting substantial grosses; \$24,300.

"Caesar and Cleopatra," National (16th wk) (CD-\$4.80-\$6; 1,172; \$30,000). Also improved with the better general conditions; \$21,200.

"Clutterbuck," Biltmore (18th wk) (C-\$4.80; 920; \$22,600). British comedy has been doing better lately with the help of twofers; shared the general improvement last week; \$11,500.

"Cocktail Party," Miller (12th wk) (C-\$4.80; 940; \$21,600). Goes clean at all performances; almost \$21,600.

"Come Back, Little Sheba," Booth (8th wk) (D-\$4.80; 712; \$20,000). Jumped up to about \$12,000.

"Death of a Salesman," Morosco (61st wk) (D-\$4.80; 914; \$23,800). Joined the prevalent upbeat; strong \$20,500.

"Detective Story," Hudson (55th wk) (D-\$4.80; 1,016; \$23,675). Also rose with the field; nearly \$16,800.

"Devil's Disciple," Royale (7th wk) (C-\$4.80-\$6; 1,035; \$27,500). Zoomed to its best gross thus far; \$25,800.

"Gentlemen Prefer Blondes," Ziegfeld (18th wk) (M-\$6; 1,628; \$48,244). Continues to sellout all performances; topped \$48,200 again.

"Great to Be Alive," Winter Garden (3d wk) (M-\$6; 1,510; \$42,000). Felt the seasonal conditions with the absence of theatre party bookings a factor; should do better this week; slim \$24,000.

"Happy Time," Plymouth (11th wk) (C-\$4.80; 1,063; \$29,019). Jumped back to \$28,900.

"Howdy, Mr. Ice of 1950," Center (46th wk) (R-\$2.88-\$3; 2,964; \$58,000). Skating spectacle closes Saturday night (15); plays 12 performances this week; better last week at \$18,000.

"I Know My Love," Shubert (23d wk) (CD-\$4.80; 1,391; \$33,000). Lunt-Fontanne starrer also bettered the previous week with about \$21,000.

"Kiss Me, Kate," Century (66th wk) (M-\$6; 1,645; \$46,650). Keith Andes, of the Chicago company, new set to co-star here with Anne Jeffreys when Alfred Drake and Patricia Morison leave at the end of the current season; business rose to \$45,800.

"Lost in the Stars," Music Box (23d wk) (M-\$5.40; 1,012; \$26,600). Also improved with the pack; about \$24,200.

"Member of the Wedding," Empire (14th wk) (D-\$4.80; 1,082; \$24,000). Made a comeback to better capacity at \$24,300.

"Miss Liberty," Imperial (39th wk) (M-\$4.80-\$6; 1,400; \$44,500).

"Mister Roberts," Alvin (111th wk) (CD-\$4.80; 1,360; \$34,276). Leland Hayward smash laid off last week to give the cast a vacation; resumed Monday night (10); has been averaging nearly \$30,000 a week recently.

"Now I Lay Me Down to Sleep," Broadhurst (6th wk) (CD-\$4.80-\$6; 1,160; \$29,500). Lowered operating expense wasn't enough and the show folded Saturday (8) after 44 performances; finale slumped to \$10,800.

"South Pacific," Majestic (52d wk) (M-\$6; 1,659; \$50,186). Rodgers-Hammerstein smash took a hiatus last week, except for a special performance Sunday night (2) to make up for a cancelled showing Monday night (10); reopened last night (Tues.) to the limit of standees again; has been getting over \$50,600, all the house will hold.

"Texas, Lil' Darlin'," Hellinger (20th wk) (M-\$6; 1,543; \$42,000). Rose with the field, and continues indefinitely with a satisfactory operating profit; nearly \$24,100.

"The Consul," Barrymore (4th wk) (M-\$4.80-\$6; 1,066; \$28,200). Consistently getting standee trade; bulged the theatre walls with \$29,100.

"The Innocents," Playhouse (9th wk) (D-\$4.80; 819; \$18,740). Made a brisk recovery; \$16,000.

"The Man," Fulton (12th wk) (D-\$4.80; 966; \$23,000). Mel Dinelli thriller couldn't make the grade, despite modest operating requirements; folded Saturday night (8) after 92 performances; finale hit \$5,800.

"Velvet Glove," Golden (15th wk) (CD-\$4.80; 769; \$18,127). Rose with the general improvement; \$7,000.

"Where's Charley?" St. James (77th wk) (M-\$6; 1,509; \$37,800). Also shared the bettered conditions; topped \$34,500.

"Wisteria Trees," Martin Beck (2d wk) (D-\$4.80-\$6; 1,214; \$33,000). New Helen Hayes starrer got away to a quick start, but the huge advance sale was a factor; clearer indication of the show's chances may be evident in a couple of weeks; first full week vigorous \$32,200.

**Opening**  
"Cry of the Peacock," Mansfield (D-\$4.80; 1,041; \$26,000). Cecil Robson adaptation of play by Jean Anouilh, presented by James Coligan and Don Medford; financed at \$65,000, cost about \$75,000 to produce (including bonds) and can break even at around \$15,000; delayed premiere was last night (Tues.).

**Future Dates**  
"Peter Pan," April 24 at Imperial; "Phoenix Too Frequent" and "Freight," April 26 at Fulton; "Tickets, Please," April 27 at Coronet; "Brigadoon," May 2 at City Center; "The Liar," May 2 at Broadhurst; "Streetcar Named Desire," May 23 at City Center; "House on the Cliff," about May 24 at unspecified theatre; "Peep Show," June 6 at unspecified theatre.

show closed Saturday night (8) after 306 performances, and started its tour this week; finaled at \$21,800.

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## Plays Out of Town

### Tickets, Please

New Haven, April 6.  
Arthur Klein production of revue in two acts (24 scenes). Stars Grace and Paul Hartman; features Jack Albertson, Dorothy Jarnac, Patricia Bright, Tommy Wonder, Roger Price, Bill Norvas and The Upstarts. Sketches by Harry Herrmann, Edmund Rice, Jack Roche, Ted Luce; lyrics and music by Len Duddy, Joan Edwards, Mel Tolkin, Lucille Kalen, Clay Warnick; directed by Mervyn Nelson; settings, Ralph Alsang; costumes, Peggy Morrison; choreography, Joan Mann; additional music, Phil Ingalls. Jack Fox, Jack Weinstein, Willie Gilbert, Herb Hecht; orchestrations, Ted Royal. George Bassman, conductor. Phil Ingalls. At Shubert theatre, New Haven, April 6, '50. \$4.20 top.

Last year, the embryo of "Tickets, Please" did a tour of the summer circuit. Right now, the production still has some hayseed under its collar but with that removed, revue should shape up into a substantial entertainment. It's geared to a moderate nut which should enable it to stick around till word-of-mouth sells it in the event that notices waver.

They've stepped off on the right foot by concentrating on laughs. Sketches hit a high average of hilarity, and cast boasts some skilled artisans. Also, some good comedy ditties help to keep the customers receptive. Score and terms emphasize the intimate nature of the show, with no attempt at the spectacular.

They've managed to take a small cast and spread their talents over a full two-hour show without making the troupe seem repetitious. Although some of the players are on and off so frequently they meet themselves in the wings, the variety of fare they dish up precludes an impression of too much of any one performer.

Built around Grace and Paul Hartman, show happily utilizes in song, dance, and clowning the attributes of this skilled duo. Jack Albertson discloses himself as a clever guy in song, dance and laughter-provoking. He hits practically every stop on the revue console, and registers heavily in several departments. Another ace comic, Roger Price, has a novel line of chatter that stamps him as an excellent monologist. Dorothy Jarnac tucks the show away with her outstanding terms.

Patricia Bright has several good numbers in which she puts herself across as a capable comedienne. Her appeal, however, stems from her ability to sell herself rather than from the quality of her vocal talents. Tommy Wonder, a good hooper, bats an okay average but he is hamstrung by a dirge-speed routine to "Restless," a moody ditty that has the audience in that same state. Bill Norvas and The Upstarts (Dee Arlen, Larry Kert, Ronnie Edwards, Phyllis Cameron) constitute an unusual quintet combining singing and choreography. Effective in the latter category, their vocalizing comes over as a case of plenty of harmonizing but too little harmony. Stuart Wade has a pleasing voice which does its best work with a romantic tune tagged "The Moment I Looked In Your Eyes." Mildred Hughes is vocally out of luck, her only assignment being the dud "Restless." Cast features a showgirl "group" of one, this being Mildred Hughes, a striking brunet looker.

Sketches include such topics as the roller derby, a Senate investigation, striptease, women's literary club, the ballet, playwriting, magic act. Score's more popular prospects include "You Can't Take It With You," "Darn It, Baby, That's Love," "Washington Square," "Moment I Looked." Two good comedy numbers are "Ballet Isn't Ballet Anymore," "Television's Tough on Love."

Dancing is well varied, ranging from the symbolic Jarnac movements to an old-time Palace routine by Paul Hartman and Albertson. Ballet burlesque also has its fling.

Sets and costumes are limited in scope but okay as to quality. Staging has set an interesting pace with exception of show's finale, which goes off into thin vapor. A suggested improvement would be transposing of closing numbers of the two acts. Bone.

### Home Is Tomorrow

Pasadena, March 31.

Pasadena Playhouse production of drama in two acts (four scenes) by J. B. Priestley. Directed by Gilmore Brown. Technical Director, Grant Cayana; setting, Scott McLean. At Pasadena Playhouse, Pasadena, Cal. \$2.40 top.

This new J. B. Priestley script, getting its American premiere at the Pasadena Playhouse to launch International Theatre Month, is supposed to combine good theatre with an appeal for the support of the United Nations. It fails in both departments.

Tedious, cliché-filled script wanders incessantly about a tiny Caribbean island, temporarily ruled by a mythical UN agency. The whole idea seemed to be to point out that only by supporting the UN can we build a world where people "live by faith, hope and love." A couple of triangles, apparently tossed in to keep the pot boiling, fail to generate any interest in that direction.

There is an excellent single set by Scott McLean. Kap.

### Good Night, Ladies

Hollywood, April 5.

Howard Lang production of revival of farce in three acts by Cyrus Wood. Avery Woodwood and Charleton Andrews. Stars Buddy Ebsen and Skeets Gallagher. Directed by Edward Clarke Lilley. At El Capitan, Hollywood. \$2.40 top.

It's "Ladies Night in a Turkish Bath" again. The oldie, dusted off in 1942 and taken out to rake in more speckles, has been refurbished again. Its chances this time may be more limited, particularly in the big cities, but there should be enough interest in the farce in smaller road towns to make it worth the new investment.

Brought mildly up to date by inclusion of references to such 1950 phenomena as Kinsey and Gorgeous George, it's still the old story of the misogynistic professor who gets a fast lesson in how to handle the fair sex. Second act, set in the Turkish bath, is still the funniest and hits a high laugh-per-minute clip.

Backbone of the show, of course, is the expert comedies of Skeets Gallagher, whose slick timing makes the most of every line. Buddy Ebsen is just about perfect as the professor who would rather face a black widow spider than a femme. There's plenty of ornamentation on the distaff side with Dorothy Abbott, Dani Nolan, Ruth Brady, and Sally Rawlinson dishing the pulchritude with able character assists from Helen Spring, Cecil Elliott, Edith Leslie and others. Frank Kreig helps Gallagher teach Ebsen the facts of life.

Edward Clarke Lilley gave it the necessary broad direction, and Howard Lang's physical production adequately covers the show's needs. Kap.

### 'Lucasta' Pirated In Athens; Seek Royalties

An unauthorized production of "Anna Lucasta" opened in Athens in January, and was running there until very recently. Pirated version was called to attention of play's agents, Leonard & Cowi, in N. Y., by Greek agent Jean Tsamados, and latter was authorized to take legal steps to collect royalties. He's now negotiating.

Leonard & Cowi have been successful in negotiating on a Dutch-pirated production of "The Silver Whistle." Play had an extensive, highly successful run in Holland this year, including a special performance before Queen Wilhelmina. Royalties of about \$2,000 are due author Robert E. McEnroe, also agent by Leonard & Cowi, who are collecting for him.

## B'way Outlook

Continued from page 71

selective in their spending, so it tends to be a buyers' market.

Much of the wage-earner income is now going for purchase of homes, cars and television sets which tends to leave little for luxuries—including legit shows. Thus, in the major road cities, the playgoing public, enjoying generally sizable income, is choosy about picking shows, generally waiting for the top smashes and passing up the lesser draws. That condition is likely to continue through the balance of the spring. With few exceptions, the road is dark over the summer.

In New York, which is the textile center of the country and is thus feeling the slump in soft goods, the theatre is helped by the steady influx from out of town. That includes buyers, tourists and travelers en route to and from Europe, all of whom are good legit prospects. But this patronage, too, tends to flock to the top hits and ignore the medium attractions.

There's apparently no clear explanation for the unexpected box-office spurt on Broadway last week—Holy Week. A possible factor is the tendency of schools to set their spring holidays before Easter instead of after. That creates student patronage during Holy Week rather than Easter Week. However, there was also an influx of tourist trade in New York last week. Hotels were crowded and trade was brisk.

One thing worrying legit managers is the heavy schedule of television shows now offered Saturday nights. That's believed to be cutting into theatre patronage by local residents of New York and other large cities where the TV programs are available, but is figured to have negligible effect on the theatregoing habits of tourists in New York.

At the present pace, the total gross for all shows on Broadway for the current season, ending May 31, will probably reach approximately \$28,000,000. That's about \$750,000 below the figure for last season and also for 1947-48. On the road, however, the season's total gross will apparently not go over \$20,000,000, compared to a total of \$23,700,000 for 1948-49.

## Hughes-RKO

Continued from page 5

corraling outside money. One source attributes part of his support to Vincent Astor.

Hughes' Aides in N. Y. However, while talks continue on the Coast, C. J. Tevlin, Hughes' accounting and fiscal expert, along with Noah Dietrich, have arrived in New York to check on possibilities of a deal in other quarters. Tevlin, it is understood, has his orders to probe the likelihood of a sale of the controlling interest in the circuit alone. It is believed that he has no authority to talk a deal involving both wings of the company.

While Cowdin presses his case on the Coast, reports have been forthcoming that other interests, including circuit op Harry Brandt, have also broached a purchase of RKO to Hughes' aides. Some insiders see in the raft of rumors of other purchasers the expected background music to a really hot proposal with Cowdin. These reports and counter-reports, it is argued, may be intended to light a fire under the former U chairman to induce a higher offer.

There is some doubt whether Hughes will sell at all at the present time. If he can win a further extension of time beyond the current May 8 deadline for a splitup of RKO, production chief may prefer to liquidate his holdings piecemeal as a way of garnering a bigger overall price. Once a division of the company occurs, Hughes must trustee his theatre stock and lose management of that chain. It would not, however, prevent him from unloading his interests gradually even if present talks with the Government on a delay in divorce are unsuccessful.

Leo Mittler, director of "House on the Cliff," opening tomorrow (Thurs.), in pre-Broadway tryout in New Haven, has just finished a screenplay, "Madman on a Drum," which will be produced this summer, with Mittler as director, by indie pic producer J. Zarovitch.

## The Man With the Umbrella

London, April 6.

Ralph Lynn and Hubert Woodward presentation of comedy in three acts by Louis Ducreux, adapted by Romé June. Directed by John Counsell. At Duchesse, London, April 5, '50.

Ralph Lynn's first effort at managerial production proves to be a strange tragi-comedy of Svengali-Pygmalion flavor, which has inevitably lost some of its savor in its translation from the French. It's a refreshing change from the current pattern of plays, and as such will attract interest. As it opens with the same chat-over-the-footlights technique as Sacha Guitry's "Don't Listen, Ladies," it will court comparison, and its chances in the U. S. assessed accordingly.

Aldo Sweet is an antique dealer, who confides to his listeners that he has dissuaded a young girl from committing suicide after sordid love complications, promising that if she places her life unrestrainedly in his hands he will make her rich and free within 12 months. She has led a curious romantic life, getting money from one man to support her real lover, a budding composer who leaves her to marry money. Controlling every word and action, the puppet master engineers her into marriage with a wealthy old man with whom she is surprisingly happy.

With Machiavellian cunning, Sweet connives at the escape of lover No. 2, who has been imprisoned for embezzling; latter tracks down the girl, shoots the husband and is carried off by gendarmes. Sweet then becomes an acquiescent consolation prize for the disillusioned girl, who finds real love for her stern taskmaster.

Sheila Burrell has a difficult role as the lowly wage earner who is drilled into a cultured woman of fashion, and she copes well with the artificiality the character engenders. Ronald Simpson is warmly human as the doting husband and Philip Dale arouses sympathy as the duped bank clerk who steals for his girl and finds himself robbed in turn and driven to frenzy. Ferdy Mayne is suitably blase as the ambitious lover who has no scruples as to which woman shall keep him. Clem.

## Top of the Ladder

Glasgow, April 4.

Glasgow Citizens Theatre presentation, in association with the Arts Council of Great Britain, of drama in three acts by Cytone Guthrie. Staged by John Gasson. Setting by Molly MacEwan. At Citizens Theatre, Glasgow, April 3, '50.

This latest offering by Tyrone Guthrie is a play of symbols, all intended to convey a shadow-meaning larger but vaguer than their literal meaning. Before the curtain rises an elderly femme whom we learn to be Mookie, the nurse, takes her seat in a side-box above the stalls. The box is linked by drapery to an inner curtain. The lady is weaving a pattern, and she weaves to occasional interjection which turns out to be narration in the auld Scots tongue.

The stage is cluttered, though artistically, with symbols. There is Key, Box, Ladder, Window, Railway, River, Garden, etc., and the central character is a man named Bertie. He is climbing the ladder of success or dreams or what-have-you.

Many different interpretations will be put on this unusual, out-of-the-rut drama. Artistically, it is clever, ingenious and highly original, but the vague shadow-meanings it interprets baffle the playgoer.

The acting is sound. Laurence Hardy, as the central character, is excellent. Gudrun Ure's Katie, the wife, has the necessary ethereal character. Ann Casson's business-like secretary is a crisp piece of acting, while James Gibson, seasoned Scots actor, rambles through the play as a kind of faithful, philosophising old retainer of the family, whimsically uttering homilies and telling jokes.

In an opening-night curtain speech, author Tyrone Guthrie admitted that his piece would have little commercial appeal. Gord.

## Ninotchka

Paris, April 4.

Mme. Paule Rolle presentation of production by Arthur Lesser of comedy in three acts by Melchior Lengyel, adapted from his film of the same name. French adaptation and direction by Marc-Gilbert Sauvajan. Setting by Pelegry. At Theatre du Gymnase, Paris.

"Garbo Laughs" was the sales slogan for "Ninotchka" when the prewar pic was first shown, and if she were in the play that Melchior Lengyel has made of the film, it would undoubtedly be a smash hit everywhere. As it is, Sophie Desmarets gets the maximum out of the role that Garbo made famous, and the present French version looks like a big Parisian hit.

The story of the Russian girl on a special mission to Paris, who succumbs to the lure of Western civilization, has taken on significance due to the political situation. In the pic it was a straight fun-poking comedy, but today the implications go deeper, so that there are undercurrents of bitterness in what was at the time more or less good-natured satire. Nevertheless the play is still funny on the whole, even though the humor is often barbed.

Mme. Desmarets carries a heavy load on her shoulders (as Garbo's successor, who wouldn't?), but manages brilliantly, despite the handicap of a forced Russian accent, to give a first-rate performance. The rest of the cast gives excellent support. The single setting of a hotel room overlooking the Champs Elysees is effective. Fred.

## Seek Crawford in Legit

Hollywood, April 11.

La Jolla Playhouse execs are dickering with Joan Crawford for her legit debut there this summer in "Craig's Wife," to be directed by Mel Ferrer.

She is currently making the film version, "Harriet Craig," at Columbia.

## 3 B'way Closings

Continued from page 71

more a week, with an operating profit of as high as \$10,000 some weeks. The show was affected by the pre-Christmas slump, however, and never regained its former tempo. A reduced scale failed to help perceptibly and the production operated at a loss for the final few weeks on Broadway.

"Now I Lay Me Down to Sleep," dramatized by Elaine Ryan from the Ludwig Bemelmans novel, was presented by Nancy Stern and George Nichols, III, with Fredric March and Florence Eldridge costarred. The production was financed at \$100,000 and was brought in for about that (including bonds), although Miss Stern, Nichols and stager Hume Cronyn advanced an additional \$6,000 of needed capital. The show received mixed, but encouraging notices, but was too expensively geared, requiring \$18,500 to break even. After being set to close a week previously, various concessions were obtained and the play continued until Saturday night (15), getting a sad \$10,800 for the final week and folding for an estimated loss of \$95,000. It played 44 performances.

"The Man," Mel Dinelli thriller produced by Kermit Bloomgarden, was financed at \$60,000 and was brought in for \$54,000, including bonds. It received mixed reviews, and, despite a break-even figure of less than \$10,000, had only a couple of mildly profitable weeks, winding up with an estimated loss of about \$15,000 for the 92-performance Broadway run. Bloomgarden was unable to arrange for a Theatre Guild subscription setup for a tour for next fall, but there is reportedly Hollywood interest in the film rights.

Bloomgarden's other current offering, "Death of a Salesman," presented in partnership with Walter Fried, is a boxoffice smash at the Morosco, N. Y. The Arthur Miller play, financed at \$100,000, has thus far paid the backers a profit of \$160,000, excluding \$50,000 withheld for the touring edition, and has about \$25,000 of added assets in the form of cash reserves and bonds.

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# OBITUARIES

## WALTER HUSTON

Walter Huston, 66, outstanding as an actor on stage and screen for 48 years, died suddenly April 7 in Beverly Hills, the day after his birthday. He was stricken with a blood clot while preparing for an anniversary party and died the next morning. At his bedside was his son, John Huston, who had shared honors with his father in the 1948 Academy Awards. The father won an Oscar as the best supporting actor and the son as the best director in "Treasure of the Sierra Madre," the first time a father-son combination had ever triumphed in the history of the film industry.

Born in Toronto, Huston began his stage career with a stock company in that city. His Broadway opening, with the Richard Mansfield company, was almost tragic. He was fired after fluffing a three-line role the first night. Believing in the "try, try again" motto, he haunted producers' offices until he wangled a job in "Convict's Stripes," a melodrama written by Hal Reid, father of the late Wal-

ter raised cattle. He was preparing for a role in "Old 880" at 20th-Fox when death struck.

Surviving, in addition to his son, is his second wife, the Broadway actress, Nan Sutherland.

## VASLAV NIIJINSKY

Vaslav Nijinsky, 60, world famed Russian dancer, died in London, April 8.

His wife, Romola, who for 30 years had devoted herself to trying to cure the mental illness that overtook him at the peak of his career in 1919, was with him at his death.

Nijinsky, who was regarded as the finest male dancer in the history of ballet and was for eight years the idol of balletomanes all over the world, became ill several days prior to his death, caused by nephritis.

Nijinsky, the son of two ballet dancers, made his debut at the age of 17 in Moscow and was an immediate success. He danced opposite such famous ballerinas as Pavlova, Karsavina and was largely responsible for bringing back

an active part in the dispute between the Associated Actors and Artists of America, with which Equity was affiliated, and the International Alliance of Theatrical Stage Employees. It was largely through his efforts that Willie Bioff and George E. Browne were ousted from the latter organization.

The action taken by Turner and Gillmore at that time was credited with heading off an attempt by the American Federation of Actors, which was chartered by the IATSE, from muscling in on the jurisdiction of the 4A's over the theatre.

Turner had been counsel for the latter organization since its inception and it was through his efforts that it got an A.F.L. charter. He was a founder of the Twelfth Night Club.

Surviving are his wife, and a daughter.

## IRA B. WILSON

Ira B. Wilson, 69, composer and music publisher, died April 4 in Los Angeles.

A former resident of Dayton, O., Wilson had more than 1,500,000 copies of his cantatas published, according to officials of the Lorenz Publishing Co. there. He had been an editorial board member of the firm since 1905.

Most of his Easter and Christmas music was composed for and published by the Lorenz Co., with which a son, Roger, also is affiliated. He used the pen name of Fred B. Holton for some of his music.

Among the best known religious works were "Music of Christmas," "The Christmas King," "The First Easter," and "The Living Lord." His secular music included "The Legend of Sleepy Hollow," "Rip Van Winkle," and "Childhood of Hiawatha."

Besides his wife and son, he leaves two other sons, Dr. Robert and Dr. Walter Wilson, both of Los Angeles.

## RALPH CULLINAN

Ralph Cullinan, 68, actor-playwright, died in New York, April 4. He had been an actor for 25 years and appeared in many Broadway productions.

Born in Ireland, he came to the U. S. in the 1920s, and appeared in "The Silver Tassie," "Hangman's House" and "Juno and the Paycock." He later was with Helen Hayes in "Mr. Gilmore," "Within the Gates," "Room Service," "Johnny Belinda" and "Skin of Your Teeth." His last engagement was in "The Silver Whistle" last season.

In addition to thesping, he authored and played in "Loggerheads," "You Can't Win" and "The Banshee," latter written in collaboration with W. D. Hependall.

Cullinan was a veteran of World War I and had been decorated with a Purple Heart and a Croix de Guerre. His wife, Mary Maddock, an Irish actress, died in 1936.

## MAX E. HAYES

Max E. Hayes, 67, veteran vaude and film producer, died April 9, in Beverly Hills after a long illness. He entered show biz in 1897 as singing comic with the Boot-black Four.

Hayes subsequently shifted to booking, remaining 20 years with Keith-Albee circuit. He also produced many vaude units and revues. He later went to Hollywood where he turned out more than 400 musical and comedy shorts for Paramount, Columbia, Educational, and was a writer on Joe Penner, Joe E. Brown radio shows. Until retirement two years ago, he was active as film agent.

Survived by wife, Kathryn and a son, Everett, with 20th-Fox studio.

## DOMENICO CAPUTO

Domenico Caputo, 66, musician, died in Pittsburgh, April 4.

Caputo was a member of the old Pittsburgh Festival Orchestra and also played a clarinet in the Woodwind Ensemble organized and directed by Victor Saudek. In 1916, he was appointed to the music school faculty of Carnegie Tech as clarinet instructor. Later he was named director of the Tech woodwind ensemble, a post he held until his death. Meantime, Caputo played with the Pittsburgh Orchestra, appearing frequently as guest soloist, and was with the Pittsburgh Symphony for three years.

## GEORGE GARDEN

George Garden, 72, vet vaude performer, died in San Francisco, April 8.

For the last 15 years Garden and his wife Lily had traveled the Bert Levy circuit, appearing in theatres along the Pacific Coast. For the last 38 years, they had appeared in a xylophone act.

They had traveled on the Loew's and Pantages circuits. At his death, the couple were looking forward to summer performances at county fairs.

Surviving besides his wife, is Mr. Garden's brother, Carl and a sister.

## PAUL G. LAVARRE

Paul Lavarre, former vaude performer, died April 3 at Cranbury, N. J.

He was a member of a vaudeville act known as Lavarre Bros. & Pingree, the later his wife. He appeared in the "Ziegfeld Follies of 1919" in the N. Y. World's Fair "Streets of Paris," "Boys and Girls Together" and spent three years with the USO during World War II.

Besides his wife, survivors are a son, and a brother.

## MARTHA A. BAKER

Martha Atwood Baker, 63, formerly of the Metropolitan Opera Co., died at Cape Cod Hospital, Hyannis, Mass., April 7.

Beginning her singing career during her childhood in Wellfleet, Mass., she at one time was soloist with the Boston Symphony and other leading orchestras. Following five years of study in Italy, France and Belgium, she made her opera debut at Siena, Italy, in "La Boheme" in 1923. After five years in the Met Opera Co. she went into radio but recently had been a vocal teacher.

## EDGAR LYONS

Edgar Lyons, 56, motion picture cameraman for 34 years, died April 4 in Hollywood. Starting his career in the days of silent films, Lyons was an early cameraman with Nat Levine's Mascot Productions until Republic took over that company. He remained with Republic until 1942 when he moved to the Walt Disney lot to lens confidential pictures for the Navy, returning to Republic in 1946.

He had been more or less inactive in the last three years because of failing health.

## COURTENAY TERRETT

Courtenay Terrett, 47, former screen writer and director, died April 5 at his home in Oakland, Cal., after a heart attack. As a scripter he worked at Warners and Paramount in the early 1930s and later went to England to direct pictures at Eelstree studios.

During the war he served as a newspaper correspondent in France. Death interrupted a novel he was writing for publication by Dodd, Meade & Co.

## HARRY WILLIAMS

Christopher Desman, 87, songwriter, who under pseudonym of Harry Williams co-authored "Shade of Old Apple Tree" with Egbert Van Alstyne, and numerous other pop songs several decades ago, died in San Diego, Cal., April 9, where he had been U. S. Army bandmaster for 20 years. He also was musical director for many touring musicals, including "Prince Pilsen," "Auction Block," "No, No Nanette."

Survived by wife.

## GOTTFRIED GALSTON

Gottfried Galston, 70, pianist, died in St. Louis April 3. He was head of the piano department of the St. Louis Institute of Music for many years before his retirement in 1946.

He was recognized as an authority on Bach and before coming to the U. S. was a teacher in the Stern Conservatory in Berlin. His wife, son and daughter survive.

## LAWRENCE HOLMES

Lawrence Holmes, 84, retired Shakespearean actor who had appeared with Maurice Barrymore, died in Pasadena, Cal., April 4, from injuries sustained in an auto accident.

Holmes was also an inventor, having devised a special lens to enlarge film.

## ERNEST W. SEIDLER

Ernest William Seidler, publicity director of the Statler hotel chain, died of a heart attack, April 8 at Maplewood, N. J. He had been with the hotel chain 10 years. He leaves his wife, and four daughters.

## HUGH ERNST

Hugh (Bud) Ernst, 39, radio producer, shot himself in New York, April 11.

Further details in the radio section.

Father, 89, of Ed Sullivan, Broadway columnist of N. Y. Daily News, died in Port Chester, N. Y., April 4. Survived by wife, three daughters and another son.

Edward J. May, Jr., 43, brother of Marty May, comedian, died at Rockville Centre, L. I. April 6.

Mother, 81, of Clare Meeder, national exec of American Federation of Musicians and former pres-

ident of Pittsburgh Local 60, died at her home in Zellenople, Pa., April 1.

Wife of Bill Mack, veteran National Screen Service salesman in Pittsburgh, died in that city, April 4.

Thomas E. Delaney, 67, veteran film premium salesman, died in Chicago, April 1.

Frank Fox Sipp, 64, story analyst at 20th-Fox for 13 years, died April 1 in Hollywood.

Jules Hirsch, 60, brother of Dorothy Hirsch, of VARIETY ad staff, died in New York, April 11.

# MARRIAGES

Anita Cole to Ralph Petti, Pittsburgh, April 8. He's an announcer on WJAS.

Louise Rich to Willard Stephens, Pittsburgh, recently. Bride's daughter of Paul Rich, of WB Pitt branch.

Muriel Goodman to Dr. Ted Liebman, White Plains, March 30. Bride was secretary to Harry Fleischman, general manager for legit producer Gilbert Miller.

Mary Rechner to Bob Hawk, Hollywood, April 11. He's the radio quizmaster; bride was former executive assistant to Dore Scharly.

Doreen Lewis to Marvin Marx, Beverly Hills, March 26. He's a radio writer.

Joan Roslyn Robins to Leon Philip Enken, Jr., Miami Beach, April 5. He's son of Leon Enken, formerly partnered with Eddie Davis in Leon & Eddie's, N. Y.

# BIRTHS

Mr. and Mrs. John H. Harris, twin sons, Hollywood, April 7. Father is Pittsburgh theatre circuit operator and producer of "Ice Capades"; mother's the former Donna Atwood, long-time star of that ice show.

Mr. and Mrs. Bob Spears, son, San Antonio, April 1. Father is control room engineer at WOAI-TV there.

Mr. and Mrs. John Alvin, daughter, Santa Ana, April 7. Mother is the former legit actress, June Lewis; father is a film actor.

Mr. and Mrs. William J. Schallert, son, Los Angeles, April 7. Mother is Leah Wagner, dancer; father is an actor.

Mr. and Mrs. Joe Moss, daughter, Los Angeles, April 5. Father is head of Paramount's drape department.

Mr. and Mrs. James Hogan, daughter, Los Angeles, April 6. Father is an assistant screen director at Columbia.

Mr. and Mrs. Dan Polier, son, Hollywood, April 4. Father is a film booker for Fox-West Coast.

Mr. and Mrs. Robert Lewis, son, Chicago, March 29. Father is a member of WGN continuity staff.

Mr. and Mrs. Charles Drake, daughter, Hollywood, April 6. Father is a screen actor.

Mr. and Mrs. Trueman Rembusch, twin sons, Franklin, Ind., April 9. Father is theatre operator and president of National Allied.

Mr. and Mrs. Jules Getlin, son, New York, April 9. Mother is the former Ellen Miller, legit actress; father is in cast of "Caesar and Cleopatra."

Mr. and Mrs. James K. Guthrie, son, San Bernardino, Cal., April 10. Mother is the former Jan McGowan, who had appeared with the Pittsburgh Opera Co.; father is a musical conductor, who has batonned several Broadway shows.

Mr. and Mrs. Al Horwitz, daughter, Hollywood, April 4. Father is manager of Republic's editorial staff.

# Baby Sitters

Continued from page 3

least one that will pay off in publicity for a theatre trying it. He suggests that the house give young couples, when they buy their tickets, a free duet for the sitter. This is in lieu of a cash contribution by the exhibitor to the high cost of sitting. If the sitter won't take the ticket as part payment of her fee, the parents themselves can use it for one admission within a week.

"Look at the facts," Wells states in his learned thesis on sitters vs. goers. "The neighborhood theatre may be charging as little as 25c for a three-hour show, but the sitter is charging from 50c to 75c an hour. No wonder the young parents get 'selective' and make very sure that the picture is a 'must' before they start phoning a sitter. After seven or eight years of being selective, it gets to be a habit—and that habit is going to stick for the rest of their lives."

## In Memoriam

## JULES J. LEVENTHAL

Who Dedicated and Eventually Gave His Life to the Theatre

lace Reid, film star. His second job was a road tour with "Sign of the Cross," after which he decided that it was better to eat regularly as an engineer than to starve as an actor. After four years of engineering, Huston and his bride, Bayonne Whipple, went into vaudeville and stayed at it 15 years.

Established as a vaudeville headliner, Huston went on tour as a legit star in "Mr. Pitt" and followed with "The Barker," "Congo," "The Fountain," "Elmer the Great" and "The Commodore Marries." As Ephraim Cabot in the Eugene O'Neill play, "Desire Under the Elms," he was finally recognized as a top dramatic actor.

This performance led to a two-picture Hollywood deal in "Gentlemen of the Press" and "The Lady Lies." In several subsequent two-reelers he established himself as a character actor. This was followed by characterization of Trampas in "The Virginian," which led to screen stardom in "The Bad Man," First National's film version of the Broadway hit in which Holbrook Blinn had starred.

During this period Huston played "Abraham Lincoln," "The Criminal

the full vigor and reputation of male dancing.

His wife seldom left her husband's side after he was pronounced insane in 1919 and was for many years the only person he would allow near him.

His first appearance in the U. S. was at the Metropolitan Opera House, N.Y., April 12, 1916, when he danced in "Spectre de la Rose" and "Petruchka," two of his most famous roles, both in ballets created for him by Michael Fokine.

Besides his great artistry as a dancer, Nijinsky was also a choreographer of revolutionary tendencies, though his total output consisted of only four ballets. These included "Till Eulenspiegel," "L'Après-midi d'un Faune" (1912), "Jeux" (1912) and "Sacre du Printemps" (1913). Both the first and the last of these, produced along extremely original lines and with innumerable rehearsals, precipitated major scandals at their premieres, the former for its alleged immorality and the latter for its artistic iconoclasm.

## THOMAS F. KANE

Thomas F. Kane, 72, for the last

## MAURICE ABRAHAMS

We miss you more than ever.

BELLE and HERBERT

Code," "The Star Witness," "The Ruling Voice," "A Woman from Monte Carlo," "A House Divided," "Law and Order," "The Beast of the City," "The Wet Parade," "American Madness," "Rain," "Night Court" and "Congo."

In 1934 Broadway called him back for the title role in Sinclair Lewis' "Dodsworth," which the critics called one of the greatest performances on the American stage. From that time until his passing, Huston's career alternated between stage and screen.

Following his Dodsworth role in legit he returned to Hollywood to play it in the film and remained for one more picture, "Rhodes." After that he went back to New York to play Peter Stuyvesant in "Knickerbocker Holiday," in which he introduced "The September Song," the recording of which has become a collectors' item. His commuting continued with "The Light That Failed" in Hollywood, and "Love's Old Sweet Song" on Broadway. In 1942 he won an Oscar nomination for his role in "Yankee Doodle Dandy" and followed with an impressive performance in "Mission to Moscow."

His last picture was "The Furies" in which he played a death scene as a cattle baron. Off the screen, he owned a 1,000-acre ranch at Running Springs where

33 years president of the Century Play Company, Inc., N. Y., play agents, died on April 6, in West Palm Beach, Fla.

In 1914 he became head of the Independent Poster Agency, which supplies posters to advertise stage plays throughout the country. Kane headed the agency till 1930. His interest in the stage led him to found and head the Century firm, which represents playwrights in the sale of stage, screen, publication, radio and television rights of plays. One of the hit plays his firm sold was Joseph O. Kesselring's "Arsenic and Old Lace."

Kane was a member of the Friendly Sons of St. Patrick and a former member of The Lambs and The Winged Foot Golf Club. Surviving are his wife and a sister.

## PAUL N. TURNER

Paul N. Turner, 80, counsel for Actors Equity since its founding in 1913, died April 9 in Greenwich, Conn.

Turner had offices at 25 West 45th Street, and lived in the Town House Hotel. He devoted his entire attention to Actors Equity. He assisted the late Frank Gillmore and a group of other actors in the founding of the organization.

In 1939, as counsel for Equity, Turner, assisted by Gillmore, took



## CY HOWARD PRODUCTIONS

### Columbia Broadcasting System

(working script)

#### MY FRIEND IRMA ENJOYS LIFE WITH LUIGI

LUIGI: Hey Irma! Da boss looks-a putty good in televish....

IRMA: Yes...Cy said that he's putting me on television this year. I wonder how I'll look....

LUIGI: Don'-a worry you' head. He take-a good care of you in radio, don' he? He make-a you look fine..he keep-a you lookin' so good for last three years, you always in firs' five..with you' nice-a sponsor, Mr. Pepsodent.

IRMA: I know....Cy Howard made My Friend Irma and all her friends, very popular on radio.

LUIGI: An-a da boss take-a putty good care of you in movie pitch too. My Frien' Irma, she do-a big at-a da box office and now they make My Frien' Irma Goes West, and soon-a My Frien' Irma Goes Abroad...and you-a worry about how you-a look in televish when Cy Howard produce for you?

IRMA: He's done all right for you in radio too, Luigi. You've got a nice sponsor too--Mr. Wrigley...and Mr. Neilsen says that you're in the first 10 now.

LUIGI: 'At's-a true...An' he put me in movie pitch, just-a like you, and make-a me televish too. He take-a good care of me since I come-a to this country.

IRMA: Well, Luigi....I've got to go now. I'll listen to you at 9 o'clock on Tuesday.

LUIGI: Thank-a you, Irma....and I listen-a to you Monday at 10 o'clock...it's-a where the boss-a work....COLUMBIA BROADCASTING SYSTEM.

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# VARIETY

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## \$6,000,000: BARNUM WAS RIGHT

### Every Rank Studio Is Dark for First Time Since He Entered Pix Industry

London, April 18. For the first time since J. Arthur Rank entered the industry every studio operated by the Rank Organization is dark. The closure of Pinewood last weekend, after the completion of "Trio" and the consequent dismissal of more than 200 workers, is the biggest blow yet for British production.

It's hoped that the lights are out at Pinewood only for a short time and that "Clouded Yellow," now on location, will move in very soon. This is the tragic climax to the biggest production program ever launched by a single group from British studios. At the peak period, four major studios and one minor outfit were working at full pressure. When the recession began to set in, the two Gainsborough studios were closed, and the Shepherds Bush stages were sold for television. The contents and equipment of the Shepherds Bush and Islington lots were sold by auction.

Some months later came the shuttering of Denham, and with it the axing of several hundred more technicians. This latter studio has been used intermittently during the past few months, firstly on the filming of Disney's "Treasure Island" and subsequently for limited scenes on "Captain Horatio Hornblower," both productions made with American finance.

Although there is no actual floor shooting in progress at Pinewood, a staff of more than 800 is being retained on cutting, editing and recording of recent productions and also a substantial administrative personnel, thus maintaining a big organization.

The Pinewood crisis is fundamentally a sequel of Rank's decision to restrict his own production and to make the studio available for independents. There are

(Continued on page 55)

### Drive-in Theatres

#### Would Play Bands

A completely new field may soon be opened to dance bands. General Artists Corp. is currently working on a deal to add drive-in theatres to their one-night band bookings.

The strongest factor working against the idea is the weather. Problem of what happens in case of rain is the biggest drawback being faced by GAC. One of the plans advanced to overcome this problem is the setting up of tents on the drive-in sites to accommodate the terpsiters.

If the plan pans out it will then be up to the drive-in operator to decide whether band will be featured in conjunction with a film or as a solo attraction. It's figured by GAC that the best bet would be to show shorts along with the band engagement. Patrons could then watch the quickies during the band breaks. However, ideas on how to run the operation are still being developed. There are close to 2,000 drive-in theatres throughout the U. S.

### Winchell Prefers That Florida Sun Over Video

Miami Beach, April 18. Deal for Walter Winchell to take on a video spot with his radio sponsor (Hudnut) picking up the tab will probably not go through, according to the columnist, who returned here this week for more sun.

And that is the reason why: sun. According to Winchell, who celebrated his 53d birthday on April 7, he "feels like 63 in New York and 43 in Miami Beach." With no coaxial cable to televise the program north (and incidentally, same goes for California, he says) it isn't likely that he'll take up the deal offered. Not so long as he figures on spending most months of the year either in Florida or California.

### Catholics Ask TV Standards

Washington, April 18. The National Council of Catholic Men called upon television broadcasters Sunday (16) to set up a code of standards barring programs "detrimental to the best moral interests of tele-viewers, especially the family group and the children of the family."

Catholic Men, at the final session of the 30th annual meeting, passed a resolution urging the FCC not to apply the first clause of the First Amendment to the Federal Constitution in the allocation of wavelengths to religious and other nonprofit organizations.

Resolutions of thanks were voted to NBC, ABC and Mutual for providing free time for "Catholic Hour," "Hour of Faith," and "Faith in Our Time."

In the statement on video, the

(Continued on page 55)

### PETRILLO OK ON AUTRY CRACKING AFM TV HOLD

Chicago, April 18. Widening crack in the American Federation of Musicians' stranglehold on music for films on television was made with James Petrillo giving the okay for Gene Autry to use musicians in the trial set of half-hour pix that the cowboy star is making for video without a definite sponsor. Deal was made directly with the union head, and it's understood that Les Atlass, Chi CBS v.p., had a hand in the negotiations. As yet, no terms have been set for the sale.

Only in the past two weeks Petrillo has cracked down on several tele film producers, and one or two similar companies have been fu-

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### RINGLING CIRCUS EYEING RECORD

By HERB GOLDEN

Despite the encroachment of television, night baseball and a myriad of other forms of entertainment since the end of the war, Ringling Bros.-Barnum & Bailey circus is expected during the current season to equal or top the all-time record take of \$6,000,000 garnered in its 34-week run last year.

Of that total, approximately \$1,500,000 was taken out of Madison Square Garden, N. Y., in 33 days. Gross since the show's current season opened there April 5 is running slightly ahead of the 1949 mark, with an all-time single day's record hung up last Saturday (15). Take that day was \$75,000, about \$2,500 ahead of the equivalent session last year. That was the show's previous single day high.

Showmen see in those figures, hung up during a period when a virtual revolution in show biz media has started gaining steam, clear indication of the enduring quality of "basic" entertainment forms. When one of the world's oldest types of organized amusement can garner grosses that dwarf even the staggering totals racked up by its varied latter-day competitors, showmen see a welcome rock-bottom stability in the entire entertainment field despite seething surface changes.

RB&B has had its share, of course, of superficial revisions. It's

(Continued on page 52)

### Resort Bookers Rehearse That Worried Look

Talent agencies serving the so-called borscht circuit are sanguine they'll get same volume of business this year as previously. It's anticipated that the larger hotels will continue use of names, while the smaller spots may attempt a better grade of talent to lure the vacationists.

All the N. Y. State mountain inns are currently focusing on Decoration Day (May 30) biz. A full house that date is generally a barometer of a good summer, and it's likely that talent budgets will be heavier at that time because of the fact that the summer slack in niteries will not have set in as yet and hotelmen will have to compete with cafes for the better grade acts.

Major worry among the agencies and the innkeepers is the possibility that many spots will have to slash prices. This is likely to happen in the smaller places, which last year were getting prices almost comparative to some of the top hotels. If cuts are drastic, talent budgets will be held down.

### H'wood Influence: Rasslers Aver TV K.O.s Their B.O.; Big 10's Gridcast Ban

Hollywood, April 18.

#### Jolson Yens Gershwin's 'Porgy' as Whiteface Pic

Al Jolson is trying to buy screen rights to George Gershwin's "Porgy and Bess" so that he can both produce the pic and play Porgy whiteface. Jolson, who planned back to the Coast over the weekend, opened negotiations with Lawrence Langner, co-director of Theatre Guild, and the Gershwin estate while in Gotham last week. He is figured to have the inside track because of his friendship with Gershwin when the songwriter was alive.

Meanwhile, Jolson plans to go to Israel for a short visit, probably in May.

### Bing Willing On TV; Awaits Show

Bing Crosby indicated during his stay in New York last week that he'd be ready and willing to make the plunge into television by next year. One of the major holdouts from TV among the top radio performers, Crosby declared he wants to "wait and see" and figure out the best type of show before teeing off in video.

Groaner watched the Bob Hope TV show Easter Sunday (9) via NBC, which is believed to have prompted his decision to enter the newer medium. He said, however, that he would like to confine his video activities to one show a month, on the basis that that's all the time he would have because of his radio, film, recording and other activities. When, as and if he starts with TV, he'll probably ride with CBS, with whom he's now under contract for radio.

Hollywood Legion Stadium closed down at bout-time last night (17) when wrestlers refused to perform before KTSL television cameras. Stadium committee chairman Leonard Jacobsen strode into the ring to inform the capacity house that the Stadium was bound to honor its contract with KTSL but the wrestlers had refused to work, forcing the Legion to forego the bouts. Money was refunded. KTSL moved cameras into arena last night for the first time in 12 weeks. Wrestlers were forewarned, but neither station nor Legion knew until 8:20 that the grunt-and-groaners would refuse to work.

Tele was originally yanked from the Stadium when wrestlers complained that five nights weekly of video was ruining the gate, of which they received a percentage. Following the ban, wrestlers and John Doyle, local booker, linked with Music Corp. of America, arranged to have two nights of television weekly, figuring it would keep viewers rassin-conscious but not ruin the gate. Last night

(Continued on page 38)

### Folsom's TV Q. & A. Direct To His RCA Customers

The unusual of a tycoon speaking directly to his customers may be seen on the NBC television network when and if Radio Corp. of America prexy Frank M. Folsom goes on TV with a Q. and A. routine on what's-wrong-with-my-television-set, how-can-reception-be-improved, etc.

Folsom is w.k. by now in show business as an executive who personally acknowledges manifold customer calls and letters on TV set problems. As for show business executives, he makes it a personal issue to get their home receivers shipshape as the most direct public relations assets in winning friends and influencing people in favor of his RCA product.

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**PHIL SPITALNY**

**NIGHTLY**

## CBS Out of Bounds to Metro Stars In Huffy Hassle Over Studio Credits

Hollywood, April 18.

Metro is madder'n hornet at CBS and has declared the network out of bounds to its stars. It's all over where the studio's credits belong on a show. Net and sponsors say at the end, M-G says up front where they can't be raced and sloughed.

Were it not that Cary Grant pulled out of last week's "Suspense" broadcast because of illness day before the airing, everything would still be sweetness and light. Caught with their star down, Columbians frantically sought a substitute and Metro obliged with Van Johnson. Thankful for their good fortune, they promised a midway plug for the studio, its star and a current release. But they reckoned without the sponsor, Auto-Lite. They would have none of it and ordered the network to put the "courtesy" at the close, where it has always been and where it rightfully belongs. That created a small crisis but M-G's Les Peterson relented rather than pull Johnson a few hours before broadcast time.

When Peterson reported back to his Metro bosses they steamed and castigated CBS for reneging on its word. Then the ultimatum went out—no more Metro stars or properties on CBS shows. That's where it stands as of this date, and no overtures have been made by either to effect a truce. The attitude of the contending camps seems to be, "let them come to us."

### Over a Quiet Beer

One of these days soon, however, there'll be a quiet luncheon and over their vittles M-G's L. K. Sidney and Columbia's Howard Meighan will straighten out the whole mess with a smile and a handshake. They both need each other too badly, being giants in their respective mediums. If the plugs aren't pushed up front, they'll at least get a slow and easy ride.

(Continued on page 63)

## RKO-Pathé Now Shoots Its Shorts With Dual Soundtracks, One for TV

With its eye on the television market, RKO-Pathé, RKO's shorts production subsid, has switched to a new technique in the shooting of briefs. Company is now turning out all its shorts with two sound tracks, one of the standard type which incorporates both musical background and dialog, the other with dialog but without music. RKO-Pathé is believed to be the first major shorts producer to swing into dual soundtrack production.

New technique would permit RKO to market its shorts on television despite the long-standing ban against use of film soundtrack music on video imposed by James C. Petrillo, top-kick for the American Federation of Musicians. Number of companies have tried to scissor musical backgrounds in order to make films salable to video but all attempts have proven unworkable so far because of the complete merger of music and talk.

Universal, for one, experimented on oldie westerns for several years without succeeding in preserving continuity.

## Trammell, Robinson To Get Freedoms Awards

Hubbell Robinson, Jr., CBS veepee, and Niles Trammell, NBC board chairman, are among the show business figures who will receive awards from the Freedoms Foundation in N. Y.'s Town Hall Friday (21) afternoon. In the film field, J. F. Dowhurst and Philip Ragan will accept med for 16m pix.

Honors will also go for cartoons, ad campaigns, magazine articles, editorials and company publications.

## Reagan Makes Last-Ditch Appeal to Actors Equity Re Video Jurisdiction

Ronald Reagan, president of the Screen Actors Guild, yesterday (Tues.) made a last-ditch appeal to Actors Equity to present the film union's stand on the knotty video talent jurisdictional question. Result of Reagan's pitch will be learned today (Wed.) at the meeting of the Associated Actors and Artists of America, parent body of the performer unions, when Television Authority presses for immediate action on the issue. Equity session, at which other 4A's unions were represented, lasted far into the night.

The SAG prexy feels that members of the five unions in TVA (American Federation of Radio Artists, American Guild of Variety Artists, Actors Equity, Chorus Equity and American Guild of Music) should be represented.

## N.Y. State Amus. Bd. Swears in Wage Panel

Minimum wage board for the amusement industry of N. Y. state was sworn in yesterday (Tues.) in New York City by State Industrial Commissioner Edward Corsi. Panel is composed of reps of employers, employees and the public. It will assist Corsi in setting up minimum wage scales for industry workers considered in need of such protection.

Management delegates to the board include Samuel Rosen, veepee-treasurer, Fabian Theatres; George Kister, prez Coney Island Chamber of Commerce, and Charles Buonomo, head of the N. Y. State Bowling Assn. Labor reps are Michael Mungovern, veepee, N. Y. State Federation of Labor and state head of Motion Picture Operators Union, Albion, N. Y.; Alfred Harding, Actors Equity, and Thomas Shortman, Building Service Employees Union.

Representing the public on the panel are former Supreme Court Justice Francis Giacomone; Henry V. Poor, an attorney, and Mrs. Florence Kreckel, prez of the Professional Women's Club of Rochester.

## Monte Blue's Vaudshow

Dallas, April 18.  
Monte Blue, star of silent pics, will emcee an 11-act stage and water show at the Southwest Sports and Vacation Show.

Display will be held at the Fair Park Auto Bldg., from April 28 to May 7.



## WILL MAHONEY

THE INIMITABLE

Held over (and indef) the Fifty Rod and Gun Club, Milford, Pa., for the trout season, despite the protests of

My Representative  
ASSOCIATED BOOKING CORP.

## See K.O. or Big Cut in 20% Tax

Washington, April 18.

House Ways and Means Committee hopes to begin voting tomorrow (Wed.) on either elimination of the Federal amusement tax or one of the several alternatives proposed. Reports are strong that the film industry, even if it does not succeed in getting the entire admission tax lifted, will obtain a cutback, due in the main to the strong lobbying job turned in by the Council of Motion Picture Organizations' tax committee.

Alternative believed most likely to succeed is an across-the-board cut of 25% to 50% in all excise taxes. One believed less likely is a suggested percentage cut only in the wartime boosts in the excise taxes, not in the taxes themselves. In addition, the committee is mulling a cut of two-thirds in filmers' current 20% bite. Regardless of the outcome, the feeling is ripe that the House is more sympathetic to a cut in the pix admission tax than in any other levy.

## Cripps Shuns B.O. Tax

London, April 18.

Film industry was brushed off in Sir Stafford Cripps' budget which was presented to the House of Commons tonight (Tues.). No mention whatever was made of the Entertainment tax.

Meanwhile, it's understood that the industry will press its case for tax reduction and other concessions during the forthcoming Commons debate on the budget.

## London Palladium Sets

### U.S. Toppers for Summer

Larry Parks and Betty Garrett are the latest names to sign for a stand at the Palladium, London. They're slated to open there May 29. Palladium is trying to get Bob Hope for an appearance there. However, it's unlikely for this season since comedian's film commitments for Paramount and tour of one-nighters this summer will keep him occupied.

The Parks-Garrett pact gives the Palladium one of the strongest lineups of American acts to play London in a single season. Following current stand of Danny Thomas, house has set Tony Martin to open April 24, Dorothy Lamour, May 8; Parks and Miss Garrett, May 29; Jack Benny, June 19; Abbott and Costello, July 10 and Jimmy Durante, July 31.

## Benny Troupe to London

Hollywood, April 18.

Jack Benny will follow up his tour of 21 one-nighters with three weeks at the Palladium in London. It's his second time around, and opens June 19 with Rochester and Phil Harris.

They sail with their wives June 8 on the Queen Mary.

## Hornblow Accents Inevitability Of H'wood's Expanding Global Prod.

### Chi 'Variety' Office Into New Location on Sat. (22)

Chicago, April 18.

VARIETY's Chi office moves Saturday (22) to new quarters at 612 North Michigan avenue, Chicago 11. New phone number is Delaware 7-4984.

Present staff of Don Wilson, Leo Zabelin, Bob Chandler and Farrell Davison will be augmented with addition of Walter Robinson, formerly with Hilton Hotels chain.

### Oldsmobile Sponsoring Telefilm Series on Home Life of Coast Pic Stars

Chicago, April 18.

Oldsmobile will sponsor a series of television films which will be rolled at Jerry Fairbanks Productions in Hollywood. Olds has already made two 30-minute pix using Fairbanks' multi-cam process. These films will be shown in two markets to get audience reaction prior to shoving off with the remaining 24 pix.

Series will be beamed under the title, "Rocket to the Stars." First two pix featured Charles Laughton, Elsa Lanchester, David Niven, Martha Tilton, the Modernaires and Veloz and Yolanda. Entire series, according to Warren, will be filmed at the homes of different Hollywood freelance name thespis using a completely informal background.

Olds hopes to do a major public relations job for Hollywood and thus eventually loosen up major studios to the point where they will allow their contract players to do some of the pix. No network has been set for the series.

### Turner Successor To Be Named Shortly

Choice of an attorney for the Associated Actors & Artists of America, succeeding the late Paul N. Turner, will probably be made within the next couple of weeks. Committee to handle the matter is to be named at the meeting today (Wed.) of the 4A's International Board. Turner, who had been attorney for the 4A's and Actors Equity for many years, died recently.

There's understood to be some sentiment among 4A's board members in favor of selecting an attorney not associated with any of the parent union's affiliates. However, Henry Dunn, national administrative secretary of the American Guild of Variety Artists, has recommended the appointment of Jonas Silverstone, AGVA attorney, for the 4A's post.

A. Frank Reel, executive secretary of the American Federation of Radio Artists, reportedly has also applied for the 4A's legal assignment. Although he is committed to remain with AFRA pending completion of Television Authority negotiations, he revealed he has arranged to join the law firm of George Marlin & Milton Sanberg immediately afterward.

Henry Jaffe, attorney for AFRA and the American Guild of Musical Artists, is understood to have turned down the 4A's post. Rebecca Brownstein, Turner's associate counsel for Equity, was not associated with him on the 4A's assignment and is not believed to be a candidate for it.

### Aronson, Gilder Among '50 Guggenheim Winners

Boris Aronson, stage designer, and Rosamund Gilder, onetime editor of Theatre Arts monthly, were among those included in the John Simon Guggenheim Memorial Foundation awards handed out Sundays (16). Miss Gilder, now with the United Nations Educational, Scientific and Cultural Org., is planning a history of the modern American theatre.

Other winners included composers Gerald R. Kechley, Roger John Goeb, Robert Eugene Ward, Leo Smit, Irving Gifford Fine, Elliott Cook Carter, Jr., Ben Brian Weber and Harry Partch.

Giant growth in Hollywood's production abroad is seen by Metro producer Arthur Hornblow, Jr., in the face of whatever union objections are raised on the Coast. "We have only just started our spread overseas," Hornblow said. "The plain fact is that American industry is assuming a worldwide scale."

Unions must think on the international level or they will inhibit the American industry and squeeze it dry, Hornblow contends. He believes Hollywood labor leaders will come around to that opinion, "although there are certain reactionary elements not giving the matter enough thought." By producing overseas, producer asserts, "we hold on to our European markets and bring back the life blood of this industry, overseas dollars."

Appropos of the international swing, Hornblow may make a film for Metro in Norway and Sweden during the year. He and his wife, Leonora, head for the Continent April 28 for a one-month visit. Couple will spend one week in Stockholm studying the possibilities of production there. Balance of stay will be in Paris.

If he goes ahead with the Scandinavian venture, it will follow "A Young Wives' Tale," which starts on the Culver City lot in August. Hornblow will also be teamed by Metro with director John Huston on another pic, since the lot likes their joint efforts on "The Asphalt Jungle," film just completed. For the first time in his film career, Hornblow may write a script—that for the Scandinavian film. He is currently working with his wife, a novelist, on the story. Idea is to dramatize standard bus tours which carry passengers through a dozen European countries.

"We're all going to travel a great deal more than we've done in the past," Hornblow said. "I think most of the boys are taking a sensible attitude on this. Hollywood would fall upon its worst days if income from overseas sources were restricted. The money earned for the industry overseas helps to carry it and helps the individual. Too. The industry puts that money back in the employment of people in Hollywood."

Hornblow cited "Quo Vadis," Metro's big pic, which will be made in Rome, as an example of how this activity helps Hollywood. "That film could not be made in Hollywood. It would be too costly and the facilities and backgrounds are not available. The thousands of extras are literally no longer obtainable on the Coast. The film would have been dropped and the people sent from Hollywood to Rome on it would not have gotten that work."

**The Production Code**  
On censorship, Hornblow thinks the production code is essential. "What the code needs is a liberal and sympathetic interpretation. Like the Constitution, it should grow over the years. There is an inclination to make its interpretation too rigid. Joseph Breen (Production Code Administrator) has done his best to keep the code alive but he has been cramped by pressure groups and a bluenose attitude outside the industry."

"Films function under a discipline" (Continued on page 55)

### Betty Grable-James Unit At 35G, Plus %, May Bow in at N.Y. Roxy

Hollywood, April 18.

Actress Betty Grable and husband-band-leader Harry James are being paired for a series of theatre dates. They'll head a package, which is being submitted at \$35,000 and percentages, third highest vaude salary on record. Higher guarantees were obtained by Bob Hope on his recent date at the Paramount, N. Y., where he got \$50,000, and Jack Benny for his stand at the Roxy, N. Y., which was \$40,000.

It would be Miss Grable's first vaude appearance in many years. Her previous vaude salary was \$1,000. James hasn't been too active in theatres for some time.

Likely to get first crack at the Grable-James combine will be the Roxy, 20th-Fox outlet in New York. Negotiations are reported under way, but some kinks are still to be ironed out.

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# HUGHES SIZZLER BURNS GOVT.

## Par's Yen for DuMont Profits Cued Fight for Management Control

Naming of Barney Balaban, Paramount's prez, and Edwin L. Weisl, executive committee member, as directors of Allen B. DuMont-Labs follows in the wake of a losing drive by the film company to win effective control of the television company, it has been learned. Par has just ended an unsuccessful battle to convince DuMont's management that its 560,000 shares of "B" stock should be converted into "A" shares. Had the request been granted, the film company could have voted in a majority of the board.

Par's holdings in DuMont are now considered by the major as a prime peg in its operations. All further attempts to sell the holdings which include both the "B" stock and 48,000 shares of "A" are definitely over, according to a company spokesman. Only if an offer far exceeding those made in the past comes along will Par reopen the question of liquidating its interest.

When the major owned a gigantic theatre chain, the DuMont interests "didn't matter much," it is said. But the holdings are far more important at the present because of the smaller profits derived from film distribution. In the first quarter of the present year, equivalent DuMont earnings are close to \$1 per share, it is disclosed. Hence, Par's quarterly take can be over \$500,000 as against its \$1,400,000 from all other operations.

With Balaban and Weisl on the DuMont board, DuMont's station (Continued on page 18)

## Dan O'Shea Resigns As Selznick's Prexy With DOS' Shift to Europe

Daniel T. O'Shea, who has long been associated with David O. Selznick, resigned yesterday (Tuesday) as president of Selznick's Vanguard Films and exec director of the Selznick Studios. O'Shea is understood planning to set up law offices on the Coast to handle the affairs of film personalities and financing problems.

O'Shea and Selznick had long been planning to split as result of the producer's closing down of the studio and move of production activities in the immediate future to Europe. Break was completely cordial.

"The reason for my resignation," said O'Shea, "is simply that my job is completed, now that Vanguard has removed its headquarters from Hollywood to New York." He added that before going ahead with other plans he'd take a rest. He is on the Coast currently.

Selznick, in New York, commented that the "parting of the ways" was "inevitably dictated by transfer of my headquarters to New York and my production activities to Europe."

Prior to joining Selznick International Pictures as secretary, O'Shea was in the RKO legal department in New York and then resident counsel at the RKO studios.

## Goldwyns to Celebrate 25th Anni on High Seas

Samuel Goldwyn and wife Frances, sail from New York Saturday (22) on the Queen Mary to visit France, Italy, Israel, Germany, Austria and England. They'll be away for several months.

Goldwyns will celebrate their silver wedding anniversary aboard the ship Sunday (23). They were married at Jersey City April 23, 1925, following Mrs. Goldwyn's appearance on Broadway in Gilbert Miller's "The Best People."

In Germany the Goldwyns will visit their son, Samuel, Jr., who is gathering material for a screenplay about American occupation troops labeled, "No Time Like the Present." Young Goldwyn will produce the pic.

## Mack Sennett, Novelist

Hollywood, April 18.

Maek Sennett wound up three years' work, shipping his 480-page manuscript of novel, "The Quince," to Doubleday, Doran at publisher's request.

Alternate title is "Don't Step On My Dreams." It's written somewhat in film script form.

## Reissues No B.O.; Majors Also Yen Move to Solo Pix

That gold once sighted by the major film companies in reissues has almost turned to dross. Following announcement by 20th-Fox prez Spyros P. Skouras last week that his company was abandoning distribution of all reissues henceforth, a survey of the other companies shows them to have cut their once-ambitious plans for the oldies to the bone, mainly because few of them can do enough business in the present market to merit the expense involved in turning out new prints, accessories, etc.

Skouras, in explaining his reasons for eliminating reissues, said 20th would concentrate exclusively on new pictures to promote better grosses generally. That line is also being followed by the other companies. Various sales chiefs intimated that, in line with the current drive to attract new customers, to the boxoffice and revive the film-going habit among others, the emphasis must be put on new pictures. For that reason, 20th, Metro and some of the other majors have set their sights on an immediate boost in production of top-quality features.

Elimination of reissues may also play its part in the majors' fight against double-billing. With their production of B films either abandoned entirely or on the decline, many exhibitors have been utilizing reissues for the lower half of their double bills. If these, too, become scarce on the market, it may swing the trend toward further experimentation in single film policies. With all the majors expected to be headed for divorce eventually, it is believed they would back a switch to single-feature playdates.

Metro, which like 20th had established a separate department for reissue sales, has none coming up at this time. Company last year released "Wizard of Oz" and "Johnny Eager," but to date this year has put only "Blossoms in the" (Continued on page 9)

## Chaplin's Reissue Well Rec'd; Nothing Untoward

On the basis of a satisfactory first week's biz at the Globe, N. Y., and lack of political repercussions, United Artists is going ahead with national reissue plans for Charles Chaplin's "City Lights." Distrib this week ordered new prints and put a new pressbook and accessories into work.

Globe did \$26,000. While that is not considered sensational by any means, it nevertheless is substantial and a great deal more than the house averages. Aside from business, however, UA was anxious to learn whether there would be picketing or other demonstrations by Catholic War Veterans and similar groups which have publicly objected to Chaplin pix on political and moral grounds in the past.

Theatre and distrib received a total of only three letters of protest and they were of the crank type. UA felt, as a result, that it would be worthwhile to go ahead with the national release.

## RKO TACTICS MAY HARDEN DECREES

The Government is sizzling over the tactics of Howard Hughes, dominant stockholder in RKO, and the upshot of that burnt-up feeling may be a general hardening towards all anti-trust decrees covering the film industry. Dept. of Justice gave evidence of its resentment yesterday (Tues.) when it unfolded a new demand that the by-laws of both RKO's production-distribution unit and the divorced theatre circuit include a sweeping ban against stockholders owning more than 1% commonly in both companies.

As for Hughes, the D. of J. will demand today (Wed.) at a New York federal court hearing that the RKO production chief deposit his 24% interest in the company with a judicially-named trustee within 30 days. Government has heretofore been fairly lenient with requests from Paramount and RKO for changes in their decrees. But Justice legalites are now up-in-arms over RKO's request for three more years before splitting, and that attitude is expected to be reflected in future negotiations with Warner Bros. and 20th-Fox.

To bulwark its demand against 1% common ownership, the Gov- (Continued on page 18)

## TV'S PENDULUM EFFECT ON 2 PAR STOCKS

Peculiar and far-reaching effect of television's competition to films is credited by Wall street insiders for a dramatic shift in comparative price quotes on Paramount and United Paramount's common stock in the past month. Production-distribution company's shares have gradually gained during the last 60 days from a low in the neighborhood of 17 to its present high of 21. On the other hand, the theatre chain's common has been sliding from a past high of 21 to a present 17 and a fraction.

Reversal in positions has been causing wide comment as illustrating the changed approach to the two halves of the industry by investors. Shortly after divorcement, (Continued on page 18)

## National Boxoffice Survey H.O.s, Balmy Spring Nick' Film Biz; '3d Man,' 'Wabash,' 'Dozen,' 'Riding' Lead B.O.

Film biz in key city first runs is spotty this week. Sporadic grosses are attributed for the most part to the number of holdovers resulting from pix that teed off during the previous stanza (Easter), plus the first good spring weather. Baseball cities also have an apprehensive eye on the new season's opener yesterday (Tues.).

"Third Man" (SRO), "Wabash Avenue" (20th), "Cheaper by Dozen" (20th) and "Riding High" (Par) led the big parade this session, but more on the basis of their numerous playdates than because of exceptional strength. "Man" perked a sliding St. Louis to top the town with \$17,000, did a nice \$16,000 in Baltimore, strong \$17,500 for second San Francisco week but only fair \$7,500 in Los Angeles.

"Wabash" topped Montreal with great \$22,000, earned big \$16,000 in Denver, okay \$6,000 for its second Seattle round but only a thin \$11,000 in Frisco. "Dozen" clicked to boff \$30,000 opener in Philadelphia, okay \$15,000 in Montreal, hot \$20,000 for second D.C. stanza, big

## MPAA's Cool-Off Period for 'Hot' Pix Hampered by Legal Fear of Boycotts

### Bergson Quitting?

Washington, April 18.

Settlement of Government's anti-trust action against 20th-Fox, Warners and Loew's may hit another snag. Herbert A. Bergson, assistant attorney-general in charge of anti-trust affairs, is reported readying his resignation from the Dept. of Justice to enter private law practice in D.C. and New York.

Bergson has handled the consent decrees with Paramount, RKO, the American Society of Composers, Authors and Publishers and others.

## Ponder 'Vendetta' Angle in Jackson Probe of H'wood

There is considerable speculation among industry insiders as to whether some elements of personal vendetta may not be involved in the acceptance by Judge Stephen S. Jackson of the post of Hollywood investigator for Senator Edwin C. Johnson's Interstate Commerce subcommittee. Group will hold hearings in Washington May 15 on Johnson's bill for Federal licensing of the film industry.

Jackson, who will serve as a combo investigator and counsel for the subcommittee, was formerly acting head of the industry's Production Code Administration. He served while Administrator Joseph I. Breen was in ill health a few years ago, and the plan was that he should eventually take over Breen's post permanently.

As it worked out, however, he proved unpopular in Hollywood and became the center of consid- (Continued on page 4)

### Clift Scripting

Montgomery Clift, currently living in New York, is collaborating with legit actor Kevin McCarthy on an original screenplay. He has no film or stage commitments and isn't looking for any until fall. His attitude then will depend primarily on the quality of the script.

The star has two films waiting release.

Severe legal barriers stand in the way of concerted industry action to prevent b.o. exploitation of misconduct of stars and Hollywood scandals. Such action on two fronts is now under consideration by the board of directors of the Motion Picture Assn. of America.

MPAA would first like to prevent use in advertising of any words or suggestions that capitalize on licentious publicity concerning persons connected with a picture. Secondly, organization would like to force a delay in release of any film with which scandal is associated, so that the charge cannot be made that the industry is profiting on such publicity.

The first aim, it is said, is fairly easy to accomplish in part without running into charges of conspiracy and anti-trust violations. It can be attained by an amendment to the MPAA's advertising code, administered in New York by Gordon White. If the change is adopted, it would be a relatively simple matter for White to nix ads on the basis that they are exploiting misconduct.

White passes on all advertising, anyway, to make sure that it is morally acceptable under the industry's self-regulating policy of which the Production Code Administration is the other arm. While he is allowed considerable latitude (Continued on page 20)

## Mayer's N.Y. Powwow With Schenck, Vogel, Thau, Before Fla. to L.A.

Louis B. Mayer, Metro's production veepee, went into full-dress huddles early this week with Nicholas M. Schenck, company prez; Benjamin Thau, studio exec who experts on finances; and Joseph Vogel, theatre chief. Production plans for the Culver City lot and their b.o. possibilities came up for mulling. Both Schenck Strickling, M-G's studio publicity and Vogel returned Monday (17) (Continued on page 18)

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(Comp) Boxoffice Reports  
on Pages 12-13)

# DISTRIBS MULL A WIDER RETURN TO FLAT RENTALS AS SHOWMANSHIP HYPO

Experimental steps are currently under way which may clear the road to a wholesale return by distribution to the sale of product on flat rentals rather than percentages. Number of top sales execs are convinced that some drastic action must be taken to reduce the speculative nature of distribution by passing more of the risk, along with the bait of scoring a killing on a big picture, to the theatres. Upshot of this urge to cut speculation is a strong movement to widen enormously the number of situations sold on flats.

Dramatizing the new thinking now permeating film forces, one major distrib will shortly embark on a novel experiment to test the revenue possibilities of flat rentals sold across-the-board for a single picture. As a tester, the major will select one exchange territory where every situation on a selected film will be booked on flats alone. In selecting the film to serve as a guinea pig, distrib will cull a feature regarded as an average grosser.

Under the plan now being mapped, flats will be fixed by determining the average rentals paid by each exhib for the last four or five films booked in the house by the distrib. Entire point of the plan is to determine how well the distrib can do not only in nabes and subsequent-runs but also deluxe houses in key cities.

As a consequence of changed thinking by distributors, the National Allied committee headed by Col. H. A. Cole which will be making the rounds of sales offices in a drive for wider sale on flats may win far greater concessions from the majors than in their previous hegiras. The Cole group is beating the drums for a better break so far as small nabe houses are concerned. Previous vis-a-vis visit to distrib execs last year won some promises of more sales on flats but Allied has continued to show dissatisfaction over performance on these promises.

Influential wing in distrib quarters sees a big return to flats as one answer to distribution's current troubles. By volume booking of flats, it is argued, a distrib can figure how to break even on some pix now suffering b.o. losses and make a modest but satisfactory

(Continued on page 20)

## BINFORD'S NO, THEN YES, ON 'OUTLAW' IN MEMPHIS

Memphis, April 18. "The Outlaw" has practically been in a swinging door at the office of Memphis censor Lloyd T. Binford. It now has set some kind of record of having been banned twice and freed twice to play here.

Latest developments in the right-about-face game came yesterday (Monday) when at 9 a.m. the octogenarian blue-pencilman announced the RKO film had been nixed for Memphis showing. Two and one-half hours later he said it had been okayed.

In announcing his ban Binford said it was because RKO had "not complied with conditions they agreed to." He later declared the pic could play as scheduled (Loew's State May 3 or 4) because "the movie people had agreed" to the conditions.

The conditions, he explained, were the deletion of "a salacious picture used on billboards and in newspapers that was not in the film itself, trailers that were not acceptable and some scenes in the film."

Pic had been nixed by Binford once before. He lifted that ban last Feb. 7 after setting his "conditions." RKO accordingly arranged its playdate. Yesterday's ban followed Binford's discovery that the "conditions" had not been met.

## PAR'S FIRST NATIONAL SALES CONV. SINCE '42

For the first time since 1942, Paramount is planning a full-scale convention as a feature of its opening year in the production-distribution field alone. Tentative decision to call the big meet this year was reached by Alfred W. Schwaberg, Par's distribution veepee, at the recent huddle of divisional sales chiefs. No locale has yet been chosen, but it is likely that the convention will assemble at the studio in June.

Under the initial plans, meet will run more than the usual three days, probably lasting for a full week. Step is regarded by Paramounters as a way of hyping showmanship and whipping up enthusiasm for the company's product lineup.

## Sears Reviews UA's Operations

Loss of about \$200,000 in domestic operation for the first three months of the current year is understood to have been reported to the United Artists board by prexy Grad Sears at a session of the directorate in New York yesterday (Tuesday).

Red ink, it is said, was not viewed too seriously, since it compares with a \$1,000,000 loss in the first quarter of 1949. That was overcome in later months to show a profit for the year. Strong product coming up that might give the company gross film rentals of better than \$400,000 for several weeks running is counted on to again overbalance the early-in-the-year losses.

Foreign department is understood to have hit the break-even point after a number of years in the minus column. That's been accomplished by closing down money-losing branches in many areas and turning distribution over to franchiseholders. Where UA is maintaining its own offices, severe cuts have been made, including elimination of all employees to whom the company had commitments for payment in dollars.

Reportedly of some concern to the board and management is the video department set up a couple years ago. Its income has been averaging under \$3,000 weekly, which results in an operating loss. Nevertheless, UA feels that it may eventually be a highly profitable department and important to the future of the company, so it probably will continue to operate.

## ARNALL'S BANKROLLERS MEETING HIM ON COAST

New York bankers and Wall Streeters with whom Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, has been in negotiation on a plan for indie production financing, will meet with him and SIMPP members on the Coast May 2, 3 and 4. Group, which Arnall refuses to identify as yet, will fly out for the meetings at the end of this month. Arnall, who is at his home in Georgia this week, heads for the Coast over the weekend. He'll spend about two weeks huddling with his membership on the financing and other problems. He'll probably leave for London toward the middle of May for the Anglo-U.S. films agreement negotiations.

Indie financing plan on which the New York group goes to the Coast envisions the setting up of a fund via flotation of a stock issue of about \$2,000,000. This would provide second money, with a bank that is interested in the plan offering initial financing.

## W. R. FRANK'S AUTO SPILL

Minneapolis, April 18. W. R. Frank, film producer and owner of 15 theatres, including seven nabe houses here, suffered head and internal injuries when the station wagon which he was driving swerved off the road and crashed into a tree.

## Judge Jackson

Continued from page 3

erable controversy. Net result of the friction was his departure from the PCA in an aura of some bitterness on both sides. Since then he has been serving as special assistant with the Federal Security Agency, from which he has obtained a leave to accept the ICC post.

For 10 years prior to his Hollywood experience, Jackson was a judge of the New York juvenile court. An investigation he made for Mayor LaGuardia in 1940 resulted in the banning by the Mayor of 34 magazines from newsstands. Jackson claimed they were contributing to juvenile delinquency.

Jackson's job with the Johnson group is classified as "technical consultant." He is to make an "on-the-spot" check of conditions in Hollywood to support the Colorado solon's claim that film producers are exploiting misconduct of stars for boxoffice purposes.

## Jackson Vs. Gov't Control

Hollywood, April 18. Judge Stephen S. Jackson, sent here by the Senate Interstate Commerce committee to survey the morals of Hollywood's film folk, opened his investigation with a statement that he unalterably opposed government control or regulation of motion pictures. He hopes, he explained, to persuade the industry to work out a solution of its morality problems and to obviate the necessity of Federal policing.

Jackson will spend two or three weeks here collecting information for the senatorial committee regarding Senator Edwin C. Johnson's bill, which proposes the licensing of actors and pictures. His assignment, he said, does not entail "undercover snooping," but will be confined to securing information which might lead to elimination of the unfavorable publicity heaped on the film industry during recent months. He added:

"I have no authority to state what action the Interstate Commerce Committee will take on the licensing bill, but it seems to me, personally, that if some effective program can be worked out in the industry itself, we should be able to avoid Federal controls. I hope to meet with industry executives and serious-minded people in and out of the industry."

"Senator Johnson is not in favor of Federal censorship—only as a last resort. Censorship is repellant to him; but if no effective steps are taken some one has to take action in the interests of the American people."

## L. A. to N. Y.

William Bendix  
Murray Bolen  
Joseph Breen  
George Burrows  
Richard Condon  
David Diamond  
Hamilton Dunham  
John Erickson  
Ed Ettinger, Jr.  
Jose Ferrer  
Max Gold  
Alan Gundelfinger  
Mitzi Green  
Hedda Hopper  
Henry Jaffe  
Kitty Kallen  
Dorothy Lamour  
Aleen Leslie  
Russell Lewis  
Marilyn Maxwell  
Kay Mulvey  
Walter O'Keefe  
J. Arthur Rank  
Irving Rapper  
Mickey Rooney  
Helen Rose  
William Saal  
Mark Schreck  
Nick Sevano  
Barnett Shapiro  
Douglas Shearer  
Harry Sherman  
Sol Siegel  
Frank Stanton  
Stewart Stewart  
Bernie Williams  
Howard Young  
Herbert J. Yates

## Europe to N. Y.

Kroger Babb  
Nicholas Bela  
Gracie Fields  
Nat Karson

## Looks Like the Guv Has 'Contacts'

Washington, April 18.

Inside buzz in Washington last week was that Ellis G. Arnall, former governor of Georgia and now prez of the Society of Independent Motion Picture Producers, had given the industry a startling demonstration of his political potency. He put on for SIMPP members a five-day capital razzle-dazzle, topped by Samuel Goldwyn's meeting with President Truman, that few trade association reps or lobbyists for any industry could equal. It's said that Motion Picture Assn. of America members, as well as SIMPPites, were duly impressed with the Arnall performance.

Governor started the week by staging a luncheon for Goldwyn in the Capitol quarters of Senate secretary Leslie Biddle. Senator Brien McMahon of Connecticut was ostensible host and all but one of the Democratic members of the powerful Interstate Commerce Committee, which governs film and other media legislation, were present. That was followed by meetings by Goldwyn with Attorney-General Howard McGrath and with assistant A-G Herbert Bergson, in charge of anti-trust matters.

Next day saw Goldwyn's meeting with the President. That was followed by Arnall's introduction of William C. MacMillen, Jr., to Bergson. MacMillen is exec veepee of Eagle Lion, through which a number of SIMPP members distribute. He had a squawk on the New York booking situation. Then Arnall met with the Federal Trade Commission. That accomplished, Arnall took Grad Sears, United Artists prexy, and indie producer Sam Bischoff before top policy officials of the Reconstruction Finance Corp. to make a pitch for Government financing. As an added zing, the SIMPP prez took along Max Siskind, Washington attorney, who is former law partner of William Boyle, chairman of the Democratic National Committee. Arnall earlier in the day conferred with Boyle on party politics. Arnall went back before the RFC next day to wind up the week by making a further plea for unbuttoning of the Federal coffers to help the indies.

## Too Many Divergent Views to Stymie COMPO Move on Johnson Hearing

### 5 Pix Shooting at Same Time for Rep. in May

Hollywood, April 18.

First three weeks in May will be busy ones on the Republic lot, with five productions shooting at the same time.

Two of them, "North of the Great Divide" and "Torero," start May 1. Others are "Hit Parade of 1950," "Rio Bravo" and "The Black Hills."

## Anglo-U.S. Angles To Get May Airing

Negotiating meetings by Eric Johnston and Ellis G. Arnall with the British government on renewal of the Anglo-U. S. films agreement will probably be held in mid-May despite the hearings scheduled in Washington May 15 on Senator Edwin C. Johnson's Federal licensing bill. Motion Picture Assn. of America and Society of Independent Motion Picture Producers prexies will skip the Johnson hearings in favor of the London negotiations.

Johnston is slated to meet in New York tomorrow with presidents of MPAA-member companies concerning the date of the talks with British Board of Trade prexy Harold Wilson. It was reported from London yesterday (Tuesday) that Wilson has suggested May 4 as the meeting date.

The two American reps insist that it be later than that, however. Arnall will be on the Coast for confabs with his members during the first week in May, while both he and Johnston want to attend the session of the Council of Motion Picture Organizations in Chicago May 8 and 9. They don't see, therefore, how they can be in London before about May 15.

It is vital that the meeting with Wilson be held soon, since the current pact expires June 13. Negotiations were originally slated for March but were postponed by Wilson because of the recent elections and the shaky majority won by the Labor party.

Yanks will seek renewal of the agreement by which \$17,000,000 is permitted to be converted annually out of American earnings

(Continued on page 20)

## N. Y. to L. A.

Larry Barnett  
Johnny Dugan  
Georgia Gibbs  
Al Jolson  
Marvin Liebman  
Milton R. Rackmil  
Ella Raines  
Ronald Reagan  
Jule Styne  
Ben Thau  
Doug Whitney

## N. Y. to Europe

Tom Arnold  
Marquis & Marquise de Cuevas  
Leo de Lyon  
Ed Dukoff  
Betty Field  
Clifford C. Fischer  
George L. George  
Samuel Goldwyn  
Vladimir Golschmann  
Benny Goodman  
Sidney Gordon  
Bob Hawk  
Horace Heidt  
Irving Hoffman  
Bruce Humberstone  
Sol Hurok  
Vic Hyde  
Sol Lesser  
Madge Lessing  
James Mason  
Erica Morini  
Ricardo Odoposoff  
Walter Reisch  
Renee & Root  
Elmer Rice  
David Rose  
Arthur Rubinstein  
Irene M. Selznick  
George Weisman  
Jerome Whyte  
John C. Wilson



# U.S. EYES EXHIBS' PIX SPLITTING

## Selznick Goes to Court Against UA; Challenges Returns on Four Pix

David O. Selznick, who is currently on the mat in a legal bout with Sir Alexander Korda over two film releases, is widening his court-jousting to take in United Artists. Indie producers' Vanguard Films is asking the New York supreme court to order arbitration on four pix which UA has been handling since he and the major made their peace in February, 1947, when the producer sold out his stock interest in UA. Under the terms of that pact, Selznick wants a dispute over his share of rentals to be referred to Price, Waterhouse & Co., accounting firm, as arbitrator.

Hearing on the application is slated in the supreme court next Tuesday (25). Selznick claims that UA owes him \$94,709 plus 10,764.961 lira (\$17,250). He contends that certain deductions made by UA from overseas distribution, amounting to \$30,367, against the \$94,709 plus deduction of the lira, were charged against him in violation of the contract.

Involved in the argument are proceeds from "Since You Went Away," "I'll Be Seeing You," "Spellbound" and "Rebecca." According to his petition, UA admits to owing \$67,209, but Selznick has refused tender of that sum as insufficient. All four films remained with UA as distrib when the 1947 accord was signed. Agreement provided that disputes arising from distribution of the films are to be referred by Price, Waterhouse.

While UA disputes the sum due the producer, reportedly it will not object to arbitration on the part of the accounting firm. Paine, Kramer & Marx are attorneys reping for Selznick.

In addition to the UA arbitration dispute, Selznick is currently arbitrating his argument with Korda before Robert P. Patterson, former Secretary of War. In that case, dispute centers on Korda's "The Third Man" and "Gone to Earth." D.O.S. has Western Hemisphere rights to both these pix.

## UA FINDS TIME FOR TV TRAILERS HARD TO FIND

Wide use of video trailers as a means of plugging films hit an unexpected snag last week. United Artists discovered that it couldn't buy evening time on any stations in New York, Chicago and other keys because they were all sold out.

Distrib was planning to use the video plugs for the Harry M. Popkin film, "D.O.A." It found, however, that it could get no time between 5 p.m. and 10:30 p.m. in many areas, since station breaks and all other segments where a trailer of three minutes or less might fit were sold to regular advertisers.

Company is nevertheless making trailers on most of its films with TV in mind. They are arranged so the music track can be dropped (in deference to the Petrillo ban) and sequences are used that will show up well on small screens. They are being employed in areas where time is available. According to pub-ad manager Howard LeSieur no accurate measurement of results is possible, but there's a feeling by both UA and the exhibitors that they are proving helpful.

## More War Pix Reissues

Further effort to cash in on current b.o. power of war pix is reissue of two British documentary features. They are "Desert Victory," Academy Award winner for the best documentary in 1943, and "Tunisian Victory." Together they tell the story of the African campaign.

They open at the Rialto, N. Y., today (Wednesday). They are being distributed by Film Renters, Inc., headed by Nat Sanders and Edward L. McEvoy, former Universal shorts chief.

## Cobb Turns Director, Will Also Star in Pic

Lee J. Cobb becomes a film director in "No Tomorrow," indie picture to be produced by Sam Weisenthal under the Olympic Productions banner, starting in July. Cobb, in addition to creating the title role in "Death of a Salesman" on Broadway, has directed a number of legit plays but has never tried film-directing. He will also double as star in the picture.

## 'CINDY'S' 120 N.Y. DATES RECORD \$975,000

Walt Disney's "Cinderella" is believed to have set a record last week in quantity of coin garnered in the New York metropolitan area for a seven-day period. It played 120 theatres day-and-date for a total boxoffice gross of approximately \$975,000.

With almost 500 prints in use and about 1,000 engagements played in the past 18 days, pic is believed likely also to have hung up a national record for the most money in the shortest time. Pressure for bookings was so great that RKO salesmen in many cases were transporting prints from one theatre to the next in their own cars. RKO h.o. has not yet received and tabulated all the gross figures.

In the New York-area there are believed to have been only two previous films with a comparative number of bookings. They are Disney's own "Ichabod and Mr. Toad" and RKO's "Stramboli." Neither came anywhere near approaching the gross of "Cindy," which, aside from the strength it has been showing generally, had the added draft of Easter week.

Pic opened in 14 theatres in nine situations in Canada last week and showed power equal to the U. S. bookings. Total gross for the houses, including four in Toronto and three in Vancouver, was \$65,000.

## RKO Wins St. Louis 300G Damage Suit

St. Louis, April 18. RKO-Radio last week won a \$300,000 damage suit brought by a St. Louis newspaper stereotyper and based on "Fighting Father Dunne" when a jury in Judge Roy W. Harper's division of the local U. S. district court returned a verdict for the defendant after seven hours of deliberation.

The plaintiff, Matthew L. Davis, who has been a newspaper stereotyper here for 26 years and is now employed by the St. Louis Post-Dispatch (Pulitzer), alleged that because of the similarity of names his character had been injured by the film. The scenario was built around the life of Father Peter Dunne, founder of a newsboys' home here, and in one scene shows that a newsboy named Matt Davis shot and killed a policeman in the home and was convicted of murder. Davis testified that he lived in the home between 1907 and 1910 and that after the picture was released he became the object of ridicule and contempt and he also said he became known as "Killer Davis."

The defense contended that the only real characters in the story were Father Dunne (played by Pat O'Brien) and the late Archbishop John J. Glennon. The defense also argued that all of the other characters were figments of the scenario writers' imagination, and it was unaware that a Matthew Davis had even been a resident of the home.

## GOLDWYN AND EL'S WEST-EAST BEEFS

Product-splitting among theatres through exhibitor agreement, long an industry practice, has suddenly sprung to the fore as a prime problem in current producer-distributor efforts to up their share of film income. Request for policing to prevent the practice, and its corollary, collusive bidding, was put before the Dept. of Justice by Samuel Goldwyn and William C. MacMillen, exec v.p. of Eagle Lion, in Washington last week.

While Goldwyn and MacMillen both stated the case for the indies, their action was known to be getting applause from major company distribution execs in New York. Top companies, as well as the independents, are said to be getting hurt by the product-splitting, but are not in position to put up a public holler—at least until divorcement is completed.

Product-splitting entails agreement among theatre operators that they won't compete for the same company's film, but that one exhib will regularly do business with certain distributors and the other will buy from the rest. There can be two-, three-, or four-way divvies of product in accordance to how many competing houses there are in an area. Practice has grown in importance with widening use of competitive bidding, growing out of anti-trust decrees.

Squawk is, of course, that such agreements are patently conspiratorial. (Continued on page 63)

## See RFC Cool To SIMPP's Pitch For Govt. Bankrolling

Washington, April 18. Despite indie producer meetings with Reconstruction Finance Corp. officials here last week, little possibility is seen of the RFC reversing long-standing policy to make loans to any form of communications medium. RFC fears inevitable political repercussions of loans that might be construed as having "propaganda" possibilities.

Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, who led the delegation to the RFC, said following the sessions that "there is nothing definite but we are hopeful." He opined that it would take several months, at least, to get an answer from the RFC. He said he thought some good work had been done in any case in acquainting RFC toppers with the technical workings of picture financing, about which "they didn't know beans."

Accompanying Arnall to the session was indie producer Sam Bischoff. (Continued on page 9)

## Figler's Indie Bids Vs. Skouras' Riverside, N.Y.

A second bidding situation opened up in the New York territory last week. Symphony theatre, indie operated by Sam Figler, requested and received the right from RKO to bid against the Skouras chain's Riverside. Both houses are in the upper Broadway area of Manhattan.

Pic that Figler wanted was Samuel Goldwyn's "My Foolish Heart." He didn't get it, however, having been outbid by the Skouras house. Both theatres are understood, nevertheless, to have made lucrative offers, considerably beyond what they ordinarily would pay. Riverside has about 2,000 seats and Symphony about 1,000.

Initial bidding in the New York territory was started a couple months ago by Leo Brecher's Apollo in Harlem versus RKO's 125th Street. Apollo has won a number of pix away from the RKO house.

## Towne Decision's Cross-Licensing Ban Widens Court Control of Pix

### Stanford Aids Gardner On Puerto Rico Picture

Hollywood, April 18. Tony Stanford, veteran radio director, has rejoined Ed Gardner as production aide on the picture comic will make in Puerto Rico. Stanford formerly produced "Duffy's Tavern," but will have only an incidental interest in the airshow.

## SCHENCK OUT OF 20TH-FOX BY JULY 1

Miami Beach, April 18. By July 1 Joseph M. Schenck will have dissolved all his executive relations with 20th-Fox. From that date, in accordance with an agreement made with the U. S. government, he will abandon his studio affiliation and devote full time to active control of his 350-house United Artists Theatre Circuit. Starting in July, Schenck will divide his time between two personal offices, one in the building recently bought by UAT in midtown New York and one on Film Row in Los Angeles.

Early this year UAT assumed control of 18 film houses in California under a court order which split its joint interests with National Theatres. Legal move gave the circuit controlling reins on four first-run theatres in the Los Angeles district and top situations in several other west coast cities. In addition to houses which it owns or leases directly, the chain has interests in the Robb & Rowley circuit in Texas, Metropolitan Theatres in New York, United California Theatres in the northern sector of that state, and houses in Chicago, Pittsburgh, Detroit, Baltimore, Columbus and Louisville.

Schenck was one of the founders of 20th Century, with Darryl F. Zanuck and William Goetz, in 1933. Two years later, in the merger with the Fox Film Corp., he became chairman of the board. (Continued on page 63)

## Goelet-Paal Plan U.S. Remake of 'Bike Thief'

Efforts to set financing for an American remake of the "Bicycle Thief" are now being made by Robert Goelet, Jr., and Alexander Paal. Their plan is to shoot the film in New York. They claim to have an okay on the project from Vittorio de Sica, who produced the Italian original of "Thief." Film is currently playing through the U. S. and recently won an Academy Oscar as best foreign picture of 1949.

Goelet was co-producer of "Rapture," English-language pic made in Italy a couple years ago and about to be released by Film Classics in this country. His father is the multi-millionaire New York real estate operator who financed "Rapture." It is understood, however, that he will not advance coin for the "Thief" venture.

Paal is a Hungarian producer who recently made "Tale of Five Cities" abroad in association with Boris Morros. He has another project under way now to film the life of Vaslav Nijinsky, who died last week. He plans to leave for London in May to huddle with the dancer's widow.

Goelet and Paal aim to considerably revise the story of "Thief" to fit the American locale, but would use the basic element of a laborer chasing the man who stole the tools he needs to make his living.

When Federal Judge John Barnes banned cross-licensing of product by 20th-Fox and Warner Bros. in their Milwaukee houses last week, another first was registered in the judicial control of the film biz. Both the Government and William Goldman in Philadelphia previously failed to win cross-licensing strictures in the main anti-trust action and Goldman's Philly suit, respectively. Company lawyers in New York regard the precedent as dangerous and will challenge it in the appeals court.

As for the ban against double-features in affiliate first-runs, another proviso of the Milwaukee decree, that has already had a first. Jackson Park case in Chicago in which Thomas McConnell, Towne theatre lawyer, also was attorney for the exhib included a prohibition against Loop dualers. Two-week ceiling imposed on Warner and 20th theatres in Milwaukee is also a reprise of JP in Chi.

Majors' lawyers believe they can upset the Milwaukee decree on appeal. For one, they point out that there was a reason for the two-week proviso in Chi since JP claimed that pix had such a long run in the Loop that their value was exhausted so far as the nabes were concerned. JP is a nabé house and sued as such.

However, in the present instance, the Towne is a first-run, and it is puzzling to legalites how its standing has any reference to the length of the film's run in competing houses. Obviously, the Towne will now be at a great advantage, since it will have the pick of product as a theatre where films can run indefinitely. In Chi, the indie houses are now in that favored spot.

Distrib lawyers will argue on appeal that the relief in no way related to the case. Chances of an upset on this presentation are considered good. As for the cross-licensing ban, also unrelated to the case, no court has yet sustained any such principle. N. Y. federal court refused to go for such a proposal, contending that it was too extreme under national exhib conditions.

## Sweeping Changes Seen In M'wkee Chicago, April 18.

Entire system of first-run film distribution and good portion of (Continued on page 18)

## NEFC TO GET GOING WITHIN 60-90 DAYS

National Exhibitors Film Corp. board instructed its officers to go ahead with the organization of the company after a full-day meeting at the Hotel Astor, N.Y., yesterday (Tues.). Group, first formed about a year ago to back indie production with theatre coin, will get off the ground within 60-90 days.

Despite some b.o. doldrums, none of exhibs who have committed themselves for just short of \$2,000,000 backed out. Plan is to go ahead although group originally hoped to raise as much as \$10,000,000.

Exhib attention yesterday turned to television's b.o. impact. Question was raised whether NEFC could be directed against the TV threat.

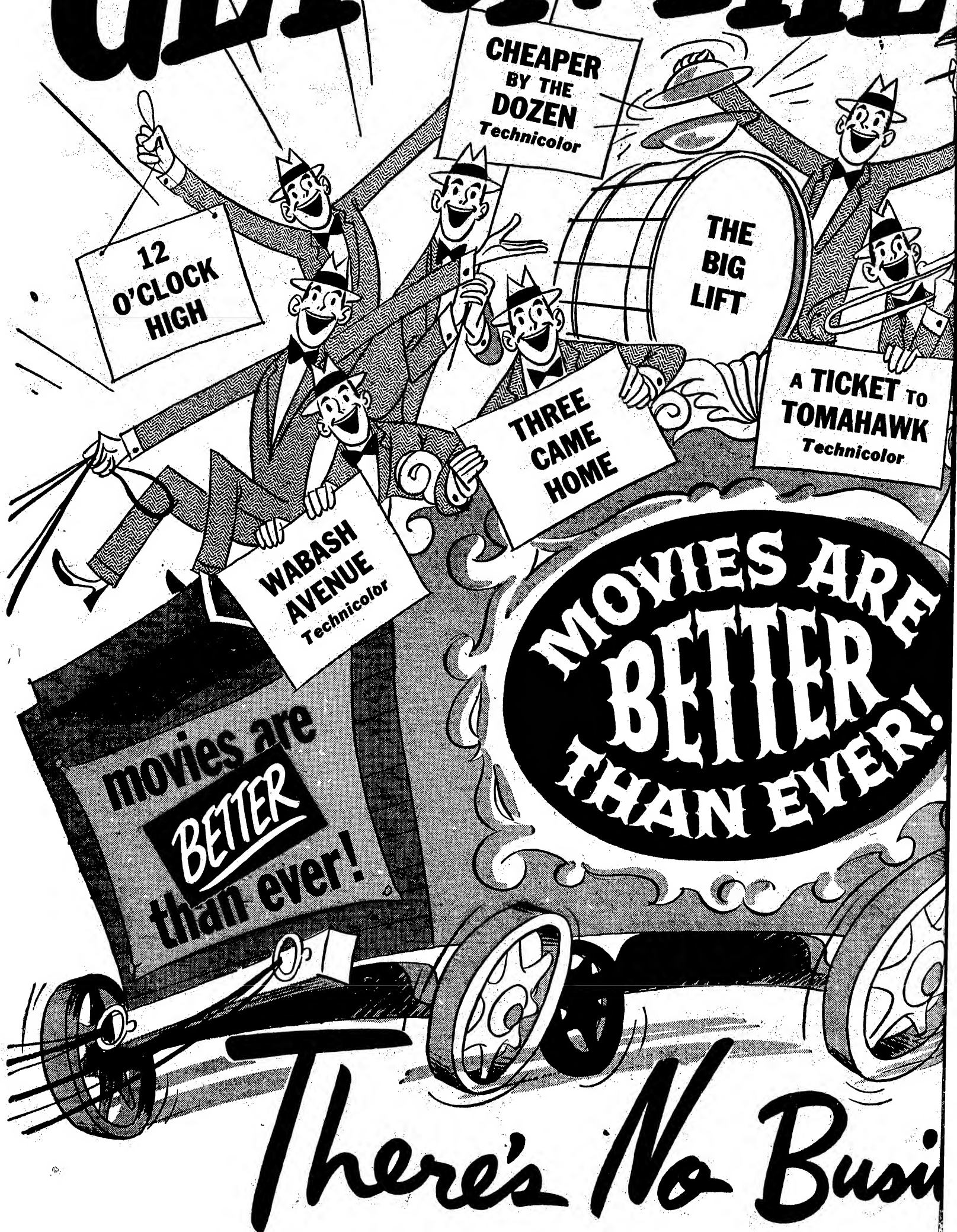
Sol Lesser, indie producer who also partners with Mike Rosenberg and Sherrill Corwin, Coast circuit ops, briefed the group on indie production conditions. Si Fabian continues as NEFC prez, Samuel Finanski as board chairman and Robert Coyne as secretary.

## Reisman's European Hop

Phil Reisman, RKO's foreign chief, planes for Europe May 1 on a three-four week swing through the Continent and England. Trip is a routine inspection of the company's European offices which Reisman customarily makes several times yearly.

RKOer returned in February from a lengthy trip through Latin America.

# GET ON THE





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CENTURY-FOX

## Sunset Boulevard

Hollywood, April 15.

Paramount release of Charles Brackett production. Stars William Holden, Gloria Swanson, Erich von Stroheim, features Nancy Olson, Fred Clark, Lloyd Gough, Jack Webb. Directed by Billy Wilder. Written by Brackett, Wilder and D. M. Marshman, Jr.; camera, John F. Seitz; score, Franz Waxman; editor, Arthur Schmidt. Tradeshown April 15. Running time, 110 MINS.

Joe Gillis..... William Holden  
Norma Desmond..... Gloria Swanson  
Max Von Mayerling..... Erich von Stroheim  
Betty Schaefer..... Nancy Olson  
Sheldrake..... Fred Clark  
Morino..... Lloyd Gough  
Alice Green..... Jack Webb  
Undertaker..... Franklyn Farnum  
1st Finance Man..... Larry Blake  
2nd Finance Man..... Charles Dayton  
Cecil B. DeMille..... Cecil B. DeMille  
Hedda Hopper..... Hedda Hopper  
Buster Crabbe..... Buster Crabbe  
Anna Q. Nilsson..... Anna Q. Nilsson  
Themselves..... H. B. Warner  
Ray Evans  
Jay Livingston

"Sunset Boulevard" is a backstage melodrama using a filmland, instead of a legit, locale. Because it is tied in with a pseudo-expose of Hollywood, the peek behind the scenes undoubtedly will fascinate a considerable slice of the theatre-going public, lured to the ticket window by all the drumbeating Paramount calculates to put behind it. B.o.-wise, the ballyhoo possibilities are strong and returns will reflect the selling.

Producer Charles Brackett and director Billy Wilder, along with co-scripter D. M. Marshman, Jr., have used an iconoclastic approach that will help shatter the public's illusions and which does much to perpetuate filmland myths and idiosyncrasies. On this count they rate a nod for daring, as well as credit for an all-around film-making job that, disregarding the unpleasant subject matter, is a stand-out.

The expose of the land of the swimming pool opens with a shot of a dead man floating in the plunge of a Beverly Hills mansion. The voice of the dead man then narrates the story, going back six months to explain why he eventually reached such a sorry state. He is a young writer with a few minor credits and many creditors. Fleeting one day from a pair of auto re-possessors, he finds refuge in what he believes to be an abandoned mansion. The decadent palace is not deserted; it is occupied by a former great femme star. She takes a fancy to the young man, employs him to write a script that will return her to past glory. The association segues into an affair, he as a not-too-resisting kaptive and she as a woman as decadent as her life, trying to seize a last whiff of romance.

Plot moves relentlessly towards the climax when the aged star shoots down her young paramour as he seeks to escape from her idiopathic demands. There is scant relief from tragedy in any of the footage and the futile note is driven home when the dead writer continues his narration after his body has been hauled from the pool and tagged for the morgue.

Brackett, Wilder and Marshman, Jr., have made their story extremely "trade-y" and the film industry family circle will appreciate the exposure of studio foibles. Picture bares with considerable stinging a lot of half-truths that are generally accepted as fact, plus adding quite a few glib cracks of its own.

Performances by the entire cast, and particularly William Holden and Gloria Swanson, are exceptionally fine. Holden's stock within the industry should mount after there has been a general viewing of his standout job as the young writer, enmeshed with an old woman. Miss Swanson, returning to the screen after a very long absence, socks hard with a silent-day technique to put over the decaying star she is called upon to portray. Erich von Stroheim, as her butler and original discoverer, delivers with excellent restraint.

Only two other members have a chance at more than a few lines but they come over with a wallop. Nancy Olson, comparative newcomer, more than holds her own in tramping with the more experienced performers. Her work as the studio reader who falls for Holden is splendid. The other performer rating more than a mention is Cecil B. DeMille. He plays himself with complete assurance in one of the few sympathetic roles.

"Sunset Boulevard" is a long picture, running 110 minutes, and is supported by topnotch technical skills in all departments. John F. Seitz's photography realizes on the tragic mood, as does Franz Waxman's score. The settings, art direction and other physical factors are of high order in fulfilling production and directorial demands. Brog.

## Miniature Reviews

"Sunset Boulevard" (Par.) Backstage melodrama about Hollywood. Good b.o. exploitation possibilities.

"A Ticket to Tomahawk" (Songs) (Color) (20th). Pleasant satire with Dan Dailey, Anne Baxter. Moderate b.o.

"Customs Agent" (Col). Formula melodrama dealing with smugglers. For secondaries.

"Operation Haylift" (Lippert). Strong exploitation film of U. S. Air Force Operation Haylift in Nevada.

"Captive Girl" (Col). Another Jungle Jim adventure with Johnny Weissmuller, for juve trade.

"Harbor of Missing Men" (Rep). Neatly paced actioner for dualer situations.

"Mystery at the Burlesque" (Musical) (Mono). English-made musical mystery. For secondary situations.

## A Ticket to Tomahawk (SONGS-COLOR)

Hollywood, April 15.

Twentieth-Fox release of Robert Bassler production. Stars Dan Dailey, Anne Baxter, features Rory Calhoun, Walter Brennan, Charles Kemper, Connie Gilchrist, Arthur Hunnicutt, Will Wright, Chief Yowlachie, Victor Sen Yung. Directed by Richard Sale. Written by Mary Loos and Richard Sale; camera, Technicolor, Harry Jackson; music, Cyril Mockridge; editor, Harmon Jones. Tradeshown April 14. Running time, 90 MINS.

Johnny..... Dan Dailey  
Kit Dodge, Jr..... Rory Calhoun  
Dakota..... Walter Brennan  
Terenceweeney..... Charles Kemper  
Chucky..... Connie Gilchrist  
Madame Adelaide..... Arthur Hunnicutt  
Sad Eyes..... Will Wright  
Dodge..... Chief Yowlachie  
Pawnee..... Victor Sen Yung  
Long Time..... Mauritz Hugo  
Dawson..... Raymond Greenleaf  
Mayor..... Harry Carter  
Charley..... Harry Seymour  
Velvet Fingers..... Robert Adler  
Bat..... Paul Harvey  
Station Master..... Raymond Bond  
Trancoes..... Charlie Stevens  
Crooked Knife..... Chief Thundercloud  
Annie..... Marion Marshall  
Ruby..... Joyce MacKenzie  
Clara..... Marilyn Monroe  
Julie..... Barbara Smith  
Fargo..... Jack Elam  
Mr. Bishop..... Lee Harvey  
Lone Eagle..... John War Eagle  
Crazy Dog..... Shooting Star  
Old Timer..... Herbert Heywood  
Telegrapher..... William Self  
G. Brink..... Guy Wilkerson  
Jet..... Edward Clark  
Conductor..... Olin Howlin

"A Ticket to Tomahawk" provides a pleasant 90-minute ride for ducaut-buyers and should register a moderate boxoffice success. It has Dan Dailey and Anne Baxter for the marquee, flashy color, beautiful outdoor scenery and a neat pace to back up its western satire.

Dailey is a loose-footed traveling salesman, enjoying existence until he buys a ticket to Tomahawk. He's the only passenger on a train that is being hauled over the mountains by mules so that a franchise can be established. The stagecoach operator is out to halt the fulfillment at all costs, just as gun-slinging Anne Baxter, granddaughter of a shooting marshal, is determined that the train go through. Mixed up in it are Indians, dynamiting, dirty work at the crossroads and all the other stock ingredients of the prairie saga.

Richard Sale's direction and his scripting with Mary Loos, however, approach the standard material with a light air, ranging from out-and-out burlesque to clever satire, but still finds space for some good action and thriller moments among all the fun-poking. Dialog is zippy, as is the pace, and there are several topical numbers spotted to bolster the satire aims. These include the title tune by Mack Gordon and Harry Warren and "Oh What a Forward Young Man," used as a campfire song and dance number by Dailey and a comely quartet of terpers.

Footage is no histrionic strain for the good lineup of players and they deliver easily and competently in projecting the chuckles. Dailey does well by his traveling salesman, and Miss Baxter romps through her spot as the gal able with a six-gun but shy on birds-and-bees instruction. Rory Calhoun, principal dirty-worker for stage line owner Mauritz Hugo; Walter Brennan, engineer in love with the snappiest, most modern choo-choo puller turned out in the 1800's; Charles Kemper, deputy; Will Wright, the cantankerous grandpa; Chief Yowlachie, Miss Baxter's personal guard, and Victor Sen Yung, Chinese laundryman, are among those who help to insure the generally pleasant payoff.

Robert Bassler's production guidance supplies some fancy outdoor scenery that is brightly displayed by Harry Jackson's camera, and the other physical appointments back up production aims. Brog.

## Customs Agent

Hollywood, April 13.

Columbia release of Rudolph C. Flathow production. Features William Eythe, Marjorie Reynolds, with Griff Barnett, Howard St. John, Jim Backus, Robert Shaw. Directed by Seymour Friedman. Screenplay, Russell S. Hughes, Malcolm Stuart Boylan; story, Hal Smith; camera, Philip Tannura; editor, Aaron Stell. Reviewed April 12. Running time, 71 MINS.

William Eythe..... Marjorie Reynolds  
Griff Barnett..... Griff Barnett  
Howard St. John..... Howard St. John  
Jim Backus..... Jim Backus  
Robert Shaw..... Robert Shaw  
John Doucette..... John Doucette  
Harlan Warde..... Harlan Warde  
James Fairfax..... James Fairfax  
Clark Howat..... Clark Howat  
Marga Marco..... Marga Marco  
G. Kingsford..... G. Kingsford  
William Phillips..... William Phillips

"Customs Agent" is a good title for the formula action melodramatics that go off for 71 minutes. There's nothing particularly original, plotwise, but the pace and general action setup slant it as okay for the secondary situations. Yarn has a customs agent in China going through an elaborate scheme to get in with some dope-smugglers so he can track down crooks who are stealing streptomycin, cutting it and then peddling the drug on the black market. He traces his quarry to the states and battles it out with them off the California coast to wind up the tale.

Producer Rudolph C. Flathow and director Seymour Friedman keep the potboiler plot on the move and there's some attempt to sharpen realism by using a documentary narration. William Eythe is good in the lead, but Marjorie Reynolds hasn't much to do as the blonde lure of the mob. Griff Barnett and Howard St. John head the heavies, while Jim Backus and Robert Shaw are among the other customs men.

Philip Tannura's lensing helps out in the general movement, and other technical assists are okay. Brog.

## Operation Haylift

Hollywood, April 15.

Lippert Pictures release of Joe Sawyer production. Stars Bill Williams, Tom Brown, Ann Rutherford, Jane Nigh; features Joe Sawyer, Richard Travis, Raymond Hatton, Jimmy Conlin, Tommy Ivo. Directed by William Berke. Original screenplay, Dean Reisner, Joe Sawyer; camera, Benjamin Kline. Reviewed April 15. Running time, 73 MINS.

Bill Williams..... Ann Rutherford  
Tom Brown..... Tom Brown  
Pat..... Jane Nigh  
George Swallow..... Richard Travis  
Max..... Raymond Hatton  
Sandy..... Jimmy Conlin  
Ed North..... Tommy Ivo  
Roy Masters..... Tommy Ivo  
Lt. Richter..... Dean Lee  
Hannah..... Joanna Armstrong  
Mary..... M'Liss McClure  
Luigi..... Frank Jarvis  
2nd Pilot..... Capt. H. G. Fisher, USAF  
Crew Chief..... Sgt. Victor Roberts, USAF  
Operator..... Sgt. Wm. Doms, USAF  
Navy Officer..... Roger Norton, USAF

"Operation Haylift" depicts graphically how the cattle and sheep herds were saved by the U. S. Air Force during the blizzards of January, 1949, when lack of feed threatened starvation for every head of stock in Nevada. Taking this premise, and with cooperation of Air Force, producer Joe Sawyer, who for years has shone on screen as a heavy, has turned out a picture with forceful meanings, slated for strong response in double bill situations.

A human story of two brothers, Bill Williams and Tom Brown, is interwoven through operation haylift, as Air Force emergency operation was dubbed, and film throughout shows evidence of showmanship and careful production. Second half naturally is more interesting than opening half, due to its documentary slant, as Air Force comes to rescue of the desperate ranchers, but the human story of the brothers is so well told that high interest attaches to film as a whole.

Air Force lent producers fleet of flying boxcars for picture, which effectively decorate background. Picture was filmed entirely at Ely, Nev., center of Air Force operation, so full atmosphere of the scene is caught and picture charged with authenticity.

Williams and Brown both score for their respective performances, and Ann Rutherford likewise is tops in top role. Jane Nigh, with less to do, also comes through neatly. Others who stand out are Sawyer, also in cast, Raymond Hatton, Jimmy Tomlin and Tommy Ivo.

## J. L. Warner's Standoff

Washington, April 18.

Jack L. Warner, Warner Bros. production veepee, has gifted 6,000 shares of the company's common stock to an undisclosed beneficiary. At the same time, Warner bought another 6,000 shares. His holdings remain stationary at 426,500 shares of common owned outright and another 21,500 shares held in trust for him.

## The Storm Within

"The Storm Within," French-made, which opens at the Fifth Avenue Playhouse, N. Y., Saturday (22), was reviewed in VARIETY from Paris, Jan. 19, 1949, under its original title, "Les Parents Terribles." Adapted and directed by Jean Cocteau from his play, "Les Parents Terribles," pic was tabbed by reviewer Buch as being "very talky." Review also stated "since the dialog is the most important thing, pic may run into trouble with American audiences."

Picture, filled with incestuous overtones, stars Jean Marais and Josette Day. It's being released in the U. S. by Discina International.

## Captive Girl

Hollywood, April 15.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Buster Crabbe, Anita Lhoest, Rick Vallin, John Dehner, Rusty Westcott. Directed by William Berke. Screenplay, Carroll Young; based on the newspaper feature, "Jungle Jim"; camera, Ira H. Morgan; editor, Henry Batista. Reviewed April 14. Running time, 73 MINS.

Picture, Jim, Johnny Weissmuller, Buster Crabbe, Anita Lhoest, Rick Vallin, John Dehner, Rusty Westcott, Missionary..... Nelson Leigh

Title of "Captive Girl" means little to the plot of this latest Jungle Jim adventure from Columbia but, for the market, it serves okay. Juve trade should find Johnny Weissmuller's heroics satisfactory in a more or less stock tale.

This time Weissmuller, as Jungle Jim, heads into the jungle to find a white leopard goddess who runs around with a pet tiger. Also hunting the girl is a native medicine man, who fears her discovery will reveal that he killed her parents many years before. Jim and the witch doctor indulge in some stereotyped clashes and threats as they chase the gal through the shrubbery. Windup sees jungle animals coming to the rescue just when it looks like evil will win out.

Producer Sam Katzman has prolonged the footage way beyond its natural course by repetitious scenes. A sharp pair of shears is needed to bring together the good action sequences.

There are two other swimming names besides Weissmuller's in the cast. Anita Lhoest, trim blonde looker, wears her leopard goddess in shapely fashion. Buster Crabbe dives and swims as leader of an expedition out to find treasures at the bottom of a sacrificial pool and winds up a member of the skeleton crew that peoples the place. Rick Vallin, native chief, and John Dehner, the evil witch doctor, are among others supplying stock performances to the stock script by Carroll Young.

Ira H. Morgan did the lensing, and footage is in sepi. Brog.

## Harbor of Missing Men

Republic release of Sidney Pickler production. Features Richard Denning, Barbara Fuller, Steven Geray, Aline Towne, Percy Helton, George Zucco. Directed by R. G. Springsteen. Screenplay, John K. Butler; camera, John MacBurnie; music, Stanley Wilson; editor, Arthur Roberts. Tradeshown N. Y., April 17. Running time, 60 MINS.

Richard Denning..... Richard Denning  
Barbara Fuller..... Barbara Fuller  
Steven Geray..... Steven Geray  
Aline Towne..... Aline Towne  
Percy Helton..... Percy Helton  
George Zucco..... George Zucco  
Philip Corcoris..... Paul Marion  
Frank..... Ray Teal  
Johnny..... Robert Osterloh  
Mama Corcoris..... Fernanda Elisca  
Captain Rocky..... Gregory Gay  
Carl..... Jimmie Kelly  
Leodora..... Barbara Stanley  
Christopher..... Neyle Morrow  
John..... Charles LaTorre

Held to a tight 60 minutes, "Harbor of Missing Men" is a neatly paced actioner right in the dualer groove. Located for the most part on the high seas, pic, with a smuggling motif, generates enough excitement for the average filmgoer.

Fishing boat owner Richard Denning, trying to earn a fast buck in the smuggling racket, is hijacked by two of his accomplices, while in possession of some cash due his employer for delivery of contraband. When Denning fails to show, his boss concludes he stole the money and puts some hoods on his trail. Meanwhile, Denning, holding up with a Greek fishing boat captain and his family, falls in love with the captain's daughter and decides to go straight.

He finally proves to his boss that he didn't take the dough and in doing so puts the finger on the hijackers. Before pic runs out his employer and one of hijackers are both killed. The other hijacker is headed for prison and Denning is ready to pay for his crimes.

Denning turns in a capable job, while Aline Towne is convincing

as the girl. George Zucco is standard as the boss-man. R. G. Springsteen's direction keeps things going at a good pace, while John MacBurnie's lensing fills the bill.

## Mystery at the Burlesque (MUSICAL-BRITISH)

Hollywood, April 11.

Monogram release of Daniel N. Angel production. Features Garry Marsh, John Pertwee, Jack Livesey, Elliot Makehem, Jimmy Edwards, Diana Decker, Donald Clive, the Windmill Theatre Company of London and staff. Written and directed by Val Guest; camera, Bert Mason; songs, Val Guest; Ronald Bridges and Charles Rose; Bill Cusker; choreography, Jack Billings; editor, Douglas Myles. Reviewed April 11. Running time, 58 MINS.

Detective Inspector..... Garry Marsh  
Sergeant..... Jack Livesey  
Mr. Van Damm..... Jack Livesey  
Glimpy..... Elliot Makehem  
Jimmy..... Jimmy Edwards  
Frankie..... Diana Decker  
Donald Clive..... Donald Clive  
The Windmill Theatre Co. and Staff

The English-made "Mystery at the Burlesque" is a mild little musical whodunit for Monogram to distribute in the states. Murder angle serves as little more than an excuse to bring on five songs and production numbers, as performed at the small Windmill theatre in London. However, despite story triteness, it moves along okay and the footage is only 58 minutes, keying it for lowcase bookings.

Val Guest did the script, directed and also contributed two songs. Best of his numbers are "I'll Settle For You." Ronald Bridges and Charles Rose did two tunes, and coming over best is "Mexico," nicely staged.

Plot sees curtain coming down on the last show and a dead man in the front row. The London detectives take over, have the Windmill cast repeat last half of the show as bullet is believed to have been fired from on stage. This setup gets the production numbers and tunes into the film, and denouement revealing the old theatre handyman did the killing, to save the romance of one of the girls, is no surprise.

Cast all run through their parts acceptably. Garry Marsh is the detective, with Jon Pertwee his humorous aide. Jack Livesey is the theatre operator, and the killer is Elliot Makehem. Jimmy Edwards, Diana Decker and Donald Clive are among those credited with singing and stepping off the tunes while the melodrama unfolds.

Daniel N. Angel's production was filmed as much as possible within the Windmill, according to a footnote, and setting fits the tale. A little more time on development of meller factors would have helped. Brog.

## La Beaute Du Diable

(The Beauty of the Devil)

(FRENCH)

Paris, March 28.

Franco-London Film release of Universal production. Directed by Rene Clair. Adapted and written by Rene Clair. Screenplay, Rene Clair and Salacrou from the "Faust" legend. Stars Michel Simon, Gerard Philipe; features Nicole Besnard, Simone Valere, Gino Cervi, Raymond Cordy. Camera, George Kober; editor, Robert Biat. At Madeleine, Paris. Running time, 95 MINS.

Faust..... Gerard Philipe  
Mephisto..... Michel Simon  
Marguerite..... Nicole Besnard  
Prince..... Simone Valere  
Servant..... Gino Cervi  
Raymond Cordy

Rene Clair has woven a brilliant tragic-comedy from the "Faust" legend. Logic has been added, and the result is an always interesting study of good, evil, youth and age, science and its destructive application culminating in the atomic bomb, underlined with a comic gusto and vigorous acting by Michel Simon and Gerard Philipe. Pic is a definite art house and sureseatery entry with its provocative theme, exciting thesping and above average production value. Exploitation and word of mouth will enhance the appeal.

Michel Simon in a tour-de-force plays the devil to the hilt with the grimacing and stylization necessary. Gerard Philipe is excellent as the young Faust who is redeemed by love and faith. The supporting cast is capable with newcomer Nicole Besnard a stand-out as the gentle, simple Marguerite. Lensing is slick, and the settings opulent.

Clair directs at clever, rhythmic pace, and underlines the ballet-type comedy with subtle irony. Editing is polished, and the music helps underline the theme. Trick camera work is flawless, and helps maintain the willing suspension of disbelief necessary in the fantasy and allegory. Its adult interpretation of morals and ethics may be questioned by some austere censors. Faust redeems his soul only through the faith of another and not his own. He gets his youth, love, and maintains the fruits of his years of learning. Pic should be a strong art house grosser. Mosk.



# Govt. to Oppose 'Reforms' Plea

Washington, April 18.

Dept. of Justice is lining its sights to blast the argument presented by Metro, Warner Bros. and 20th-Fox that the industry has "reformed" and can no longer be called "monopolistic." Government strategy in opposition to the chief argument presented by the three majors in their appeal papers to the U. S. Supreme Court is already prepared, it is understood. D of J's answer will be that the only reason for the present reforms is the pressure of the anti-trust suit brought by the Government.

When the high court convenes on the big case, Government lawyers will tell the bench that the companies already show a "predisposition towards monopoly." Unless a relapse is prevented by the present strong decree, Government will argue, the majors will be back in the same old groove.

D of J is prepared to concede that certain wide reforms have been instituted by the three companies. Those reforms, including shorter clearances, competitive selling and theatre-by-theatre bookings, were made under the pressure of the first decree, the argument goes. Only outright divorcement will win further drastic changes which would open the industry to free competition.

Same argument was used successfully by the Government when the case was heard in the N. Y. federal district court. Government has no intention of switching its strategy in view of the fact that it has already paid off.

## U's 'Kettle' and EL's 'Gloves' Pronto Into N.Y. Circuits Sans B'way Bally

Because the Broadway first-run setup is proving a tough nut to crack profit-wise, several distributors are experimenting on direct booking into the two affiliated New York circuits without preliminary Times Sq. showing on certain pix. Universal kicked off this week on this sort of operation when the major premed its "Ma and Pa Kettle Go to Town" in a large number of RKO, Century and Skouras houses. Eagle Lion will also duck the madza belt for "The Golden Gloves."

"Gloves" will go directly into the Loew's chain as the second half of a dueler. Company wants to avoid the risk of taking a loss on a Broadway showing with its attendant ad and exploitation costs. U is considering the same sort of handling for several more of its upcoming films.

Eight out of 10 pix opening on Broadway lose money on the engagement, according to spokesmen for both U and EL. "You're a piker if you spend less than \$15,000 on a pre-opening campaign," EL biggie said. "Thereafter, the cost runs from \$3,000-\$4,000 weekly for the length of the engagement. Only a really big picture can pay off on that sort of nut."

With the possible exception of Los Angeles, Broadway situation is unique, it is said. All other towns have ad rates low enough to give the pic a good chance of coming out.

## Picture Biz Running Among U.S. Bonds, Palsy And N.Y. Fund Drives

U.S. Savings Bond Drive, which starts May 15, and a \$5,000,000 fund-raising campaign for the United Cerebral Palsy Assns. to be carried on May 1-31, are keeping film industry toppers hopping in behalf of the projects. Industry's participation in the 1950 Bond Drive gets under way today (Wed.) at a luncheon at the Waldorf-Astoria, N. Y. Host will be Secretary of the Treasury John W. Snyder and some 50 guests are to include chiefs of production, exhibition and distribution.

Meanwhile, Samuel Pinanski, industry's national chairman for the bond drive, this week disclosed appointment of 71 of the nation's leading exhibitors, who will serve as regional co-chairmen. Assisting the Cerebral Palsy Assn.'s first national campaign is Leonard H. Golden, United Paramount Theatres prez, who also heads UCPA. Bob Hope is the drive's national chairman and among others aiding the cause are TOA's Gael Sullivan and National Allied head Trueman Rembusch.

In addition, the 1950 Greater New York Fund Appeal will soon make its annual pitch, according to Robert W. Dowling, prez of City Investing Co., and the Fund's city-wide chairman. Dowling yesterday (Tues.) revealed the appointment of David W. Brumbaugh, veepee and secretary of Time, Inc., who will head the publishing, entertainment and professions section of the forthcoming Fund Appeal. All monies raised help in the operation of some 423 local voluntary hospitals throughout the city.

## Lipton's 'Francis' Stein

Hollywood, April 18.

The campaign Universal's publicity and exploitation departments built for "Francis" is proving a headache for publisher David Lipton. Now other producers on the lot want a similarly extensive campaign for their pictures, which is an impossibility, of course. Lipton observes:

"We've created our own Francis-stein."

## Rep and Mono Net Profits Also Up

Both Republic and Monogram have wrapped up continued gains in distrib profits and evidencing the rally which a number of the smaller companies have been staging recently. Rep this week aired a \$485,766 net before taxes for the quarter ended Jan. 28 against a take of \$413,800 for the comparative period of the preceding year. Mono's six-month net is \$150,375 for the stretch winding up Dec. 31 against a net loss of \$264,892 for the comparative '48 period.

In Mono's case, the big gain was registered despite a sharp drop in gross. That figure amounted to \$4,654,565, considerably off from 1948's \$5,647,503. Upped net in the face of this dip is attributable to the company's cutback on expensive pix which its affiliate, Allied Artists, was producing. Mono slapped a ceiling on per-pic production costs early last year which is now showing up in profit returns.

Rep's returns after taxes come to \$290,766. There is no comparative figure for this sum given in last year's report. Taxes amount to some \$195,000.

Rep and Mono are in the same boat with Columbia and Universal since all four distributors have racked up gains in early fiscal 1950 over their '49 returns. In each instance, studios have cracked the production nut problem with the results showing up in the profit-and-loss ledgers.

## Bond Quits Indie Ranks To Become UI Producer

Hollywood, April 18.

Anson Bond abandoned the independent field to sign a long-term contract with Universal-International as producer-writer. His interests in "East Is East," which he had been readying for indie filming, were sold to Joseph Bernhard, Film Classics chief.

Anson's Emerald Productions will cease producing but will continue as a holding company to collect profits from two pictures, "Not Wanted" and "The Vicious Years."

## 10,200 WB Common

Gifted by H. A. Warner

Washington, April 18.

Stock gifts totaling 10,200 shares of Warner's \$5 par common stock were made last month by Harry and Albert Warner, according to the latest Securities and Exchange Commission report of "insider transactions" for the period Feb. 11 to March 10.

Harry Warner reported six gifts of 1,000 shares apiece. However, he retained 259,750 shares, plus another 16,000 shares in a trust account. Albert Warner gave away 4,200 shares, but then purchased an equal number to maintain his level of 438,800 shares, plus 21,000 in a trust account.

Samuel Brody purchased 2,500 shares of Monogram \$1 common, giving him 43,299. He owns options for an additional 2,000 shares. Samuel Wolf added 2,500 shares, making his bundle 30,000. Leon Goldberg, officer and director of Universal Pictures, purchased his first 100 shares of the company's \$1 par common. Trust funds controlled by Jack Cohn added 400 shares of Columbia Pictures no par common, giving the trust 20,957. Cohn also owns 45,524 shares in his own name.

James R. Grainger, of Republic Pictures, reported purchasing 500 shares of the company's \$1 cumulative preferred. He also owns 300 shares of the 50c common. SEC also listed a 1949 report of Associated Motion Picture Industries, which shows it owning 178,842 shares of Republic common, and 49,600 shares of Republic preferred.

Walter P. Marshall converted certificates in interest in United Paramount Theatres into five shares of stock, giving him 30 shares of the common. Walter W. Gross listed certificates of interest for 100 shares.

Robert W. Dowling of City Investing, sold 1,500 shares of his firm's \$5 common stock. That left him with 16,036, plus 225,458 in holding companies. His holding companies also own debentures worth \$1,900.

## Reissues No B.O.

Continued from page 3

Dust" on the market. Metro spokesman contended that if a reissue has the right components, it can still do business, explaining that it's all a question of timing to meet the public taste. For example, he noted Metro's success two years ago with "Rage in Heaven," which starred Ingrid Bergman. If any reissue came out now with Miss Bergman, he said, it would probably do a fast fold.

Warners also is cutting down. Company's last two reissues were turned out in December, 1949—"Farewell to Arms" and "Hatchet Man." Only two more are slated now, "Destination Tokyo" and "God Is My Co-Pilot," which open May 3 at the Broadway Strand. WB decided to put these on the market to take advantage of the current audience enthusiasm for war pictures, as evidenced by the top grosses earned by "Battleground," "Sands of Iwo Jima," etc. Paramount sales veepee A. W. Schwalberg said Par too has no set policy for reissues and has none coming up in the immediate future. He said the company would release them if any fit in with the present schedule. Par released six last year.

## RFC Cool

Continued from page 5

off, who has made application for a loan, and a group of attorneys.

Bischoff's Reasoning

Hollywood, April 18.

Sam Bischoff, asked here why he should go to Washington to seek coin when the RFC demands the same bonds and guarantees as local banks, pointed out that the Government allows 10 years or more for repayment of loans. Banks, he said, want their coin back in 12 months.

That makes it virtually impossible for indies to close deals, producer said, since the money comes due long before a picture can pay off. He declared he had told the RFC that since 1947 labor employment in the studios had decreased 72%. A great deal of this curtailment, he said, stemmed from lack of indie production.

## Revealing 20th-Fox Statement Accents Minimal Distrib Gain

### Pix Costs Coming Down

In making his annual report to stockholders, Spyros P. Skouras, 20th-Fox prez, charted the average film production cost for the past six years. Breakdown is regarded as one of the most promising features of the Skouras statement since it shows the studio steadily shaving the negative nut on its output. Breakdown is as follows:

| Year        | No. of Releases | Average Cost |
|-------------|-----------------|--------------|
| 1945        | 24              | \$1,389,000  |
| 1946        | 24              | 1,416,800    |
| 1947        | 18              | 2,328,600    |
| 1948        | 21              | 1,869,700    |
| 1949        | 24              | 1,787,700    |
| 1950 (est.) | 26-30           | 1,643,000    |

## Franco-Anglo-U.S.

### 3-Way Prod. Setup

Blocked remittances and playing time quotas are no hazards for the Tri-Partite Producing group, an international filmmaking organization composed of Cusick International Films of the U. S., Five Oceans Films of Britain, and Sagitta Films of Paris. Three firms finance the group's ventures, Peter Cusick explained in New York last week, with no interchange of money, use of frozen funds or bank loans.

Tri-Partite, incidentally, isn't a corporate title but an unofficial name used by the cooperating companies to describe their overall association. Group, which has been in existence about two years, completed its first picture four weeks ago and present plans call for an annual output of three films.

Initiator is "Pardon My French" which stars Merle Oberon and Paul Henreid. Bernard Vorhaus directed from an original screenplay by Roland Kibbee. Made as a locationer outside Cannes, the film had about 18 Britishers in its production personnel. These included the associate producer, cameraman and sound crew all of whom were paid in sterling by Five Oceans. Dollar expenses were assumed by Cusick while the balance of the disbursements were handled in francs by Sagitta.

Next on the group's slate is "The Long Dark Hall," a Nunnally Johnson screenplay which Cusick bought from Universal-International. Johnson script, which was based upon the Edgar Lustgarten novel, "One More Unfortunate," is being revised by Michael O'Shaughnessy. Picture rolls in

(Continued on page 18)

## Col and 20th Continue

### Retiring Pfd. Common

Washington, April 18.

In the course of its drive to retire cumulative preferred stock, Columbia has filed a certificate with the Securities and Exchange Commission reducing its capital structure from \$17,992,806 to \$17,609,306. Col has retired 3,835 shares of the preferred issue which it picked up on the open market. Some 71,165 shares of preferred remain outstanding as well as 1,000,000 shares of common.

Financial report of 20th-Fox discloses that the major retired 2,877 shares of prior preferred and 9,300 shares of convertible preferred during 1949. Company paid \$607,061 to pick up this stock.

### Par Picking Up More Stock

Paramount has picked up more than 100,000 shares of its own common stock in the first four and one-half trading days since the major announced a drive to buy 500,000 shares. Par has paid over \$2,100,000 for the stock at a price of \$21 per share. Purchasing began Thursday (13) and the \$21 offer stands until May 4 though the company reserves the right to withdraw it prior to that date.

Par's action is aimed at reducing its present common stock outstanding to about 2,500,000 shares thereby trimming its obligations on dividends.

Precedent-smashing annual report of prexy Spyros P. Skouras that went the limit to show the sources of 20th-Fox's revenues confirms distribution's comeback which has already been demonstrated by reports of Paramount, Metro and Republic. At the same time, film-ites see a lesson in the fact that 20th's net from film sales increased only fractionally in 1949 over the preceding year, although the gross boomed ahead by \$8,384,782 to an all-time high. The Skouras analysis shows, major execs say, that distribution is still not getting a fair slice of the profits from its total business.

Peculiarly enough, while the theatre end of 20th's activities was hit fairly hard, its gross take being off 5%, the National Theatres' net held up well with earnings of \$8,515,718, against \$8,741,036 in 1948. The 20th report, therefore, shows a big climb in film rentals, with a fractional gain in net and a substantial drop in theatre revenues with next to no dip in net earnings.

Of the \$12,415,146 take by 20th in 1949, film sales accounted for \$3,899,428 and theatre operations for \$8,515,718. In '48, the respective figures were \$3,768,229 and \$8,741,036. Total film rentals came to \$94,313,808, against \$84,248,657 in the previous year. Theatre receipts amounted to \$75,204,919, compared to \$79,147,221 in '48.

Foreign Vs. Domestic Skouras also weighed foreign returns against domestic. U. S. and Canada receipts from rentals totalled \$62,589,282, while the foreign gross take was \$31,724,526. These figures compare with 1948's of \$54,204,500 and \$30,044,157.

In a further analysis of the foreign scene, Skouras disclosed that 20th's losses from devaluation amounted to \$663,997. Had exchange rates stayed the same, rentals for '49 from abroad would have exceeded \$34,000,000, he said. United Kingdom, Australia and South Africa contributed 46% of the total take, he added, and 48% in 1948.

Dollar remittances for 20th came to \$13,000,000 in 1949. In addition, expenditure of foreign balances on production, story purchases, taxes, etc., were equivalent to another

(Continued on page 18)

## EL's Brandt Favors More Drumbeaters In The Field; Know B.O. Best

Plea that exhibs throughout the country put pressure on their local newspapers for greater support of the film industry during the current tough period is voiced by Leon Brandt, Eagle Lion's top ad-pubber. He contends that "the newspapers are not giving a fair shake to the industry, although we are one of their strongest financial supporters. We need their backing today and we should get it."

Brandt also wants distributors to reappraise the situation so far as throwing money into "oversize ads in newspapers." Checkup by his company demonstrates, he said, that no greater return boxoffice-wise is obtained from heavy spending on giant ads. "The millions saved could be spent for more useful purposes—personally, I would put it on field exploiters and trade paper ads."

## Pathe Cuts Its Red Ink To 500G; \$1,441,000 in '48

Annual report of Pathe Industries, parent company of Eagle Lion, which goes to stockholders late this week will show an overall loss of something under \$500,000, it has been learned. In effect, the statement will represent something of a recovery for the company since its red-ink entry in fiscal 1948 amounted to \$1,441,000. Report covers the calendar year which ended Dec. 31, 1949.

Company in which Robert R. Young, railroad magnate, is controlling stockholder will also show a dwindling gross. However, that dip is not attributable to the film activities of the company centered in EL. Gross for EL will be \$2,500,000 better than in '48.

Besides EL, Pathe operates a film lab, several factories and holds a number of real estate parcels.



# 2 MORE BIG ONES

## COMANCHES STORM B'WAY!

Get Plenty Wampum at B.O.

World Premiered at the  
**NEW YORK RIVOLI,**  
"COMANCHE TERRITORY"  
raked in one of year's  
top box office takes!  
*The critics praised it!*  
*The public loved it!*

COMANCHE TERRITORY  
MAUREEN MACDONALD  
O'HARA CAREY  
COLOR BY TECHNICOLOR

WHERE LOVE AND BULLETS TAMED THE WILD WEST  
COMANCHE TERRITORY  
STARRING MAUREEN O'HARA AND MACDONALD CAREY  
COLOR BY TECHNICOLOR

"Eye-filling Western... Plenty to satisfy avid fans." N.Y. Daily News

COMANCHE TERRITORY

As One Indian to Another—Wow!

An Indian Maiden Hears the Call of the Water

"COMANCHE TERRITORY" is a  
big outdoor Indian picture in  
the manner of "Stage Coach"  
and "Ft. Apache"... Shapes as  
nice wampum in most keys.  
Variety

UNIVERSAL-INTERNATIONAL presents

Maureen O'HARA ★ Macdonald CAREY

**COMANCHE  
TERRITORY**

COLOR BY  
TECHNICOLOR

with WILL GEER • CHARLES DRAKE  
Directed by GEORGE SHERMAN • Screenplay by OSCAR BRODNEY and LEWIS MELTZER  
Produced by LEONARD GOLDSTEIN

Two more B.O. Bombers  
to add to "FRANCIS"



# For U-I's "BIG PUSH!"

In their **NEWEST** and most Hilarious Adventure...

## "MA and PA KETTLE GO TO TOWN" and tear the **EAST** **WIDE OPEN!**



**MARJORIE MAIN • PERCY KILBRIDE**

STARRING

with **RICHARD LONG • MEG RANDALL**

by and Screenplay by **MARTIN RAGAWAY — LEONARD STERN** Directed by **CHARLES LAMONT** • Produced by **LEONARD GOLDSTEIN**

★ In its opening engagement, **CIRCLE THEATRE, INDIANAPOLIS**, it **OUT-GROSSED** "Ma and Pa Kettle" by almost 40% . . . and moved over into Keith's Theatre for indefinite run!

★ At the **LAFAYETTE THEATRE, BUFFALO**, it **OUT-GROSSED** "FRANCIS" and did 30% better than original "Ma and Pa" gross!

★ At the **RKO BOSTON, BOSTON**, it chalked up one of the **BIGGEST WEEK-ENDS** for any U-I picture!

—and in **NEW YORK**, where it opened some 70 Top Circuit Nabes on Sunday, it was just plain sensational!



**"KID FROM TEXAS" "MIDNIGHT GIRL"**



# L.A. 1st-Runs Lag; 'O'Grady' Tops At \$36,000 in 3 Houses, 'Capetown' 22G, 'Baron' 19G, '3d Man' Nice 7½G

Los Angeles, April 18.

Los Angeles first-runs are hitting a post-holiday lag, with moderate grosses being recorded in most situations. Of the new bills, "Daughter of Rosie O'Grady" is most promising, with indications of nearly \$36,000 in three sites. "Cargo to Capetown" is shaping up to a thin \$22,000 in two houses, while "Baron of Arizona" in five theatres, is taking only an estimated \$19,000.

Advanced-price run of "Third Man," in a small-seater, is expecting a nice, but not big, \$7,500. "Rigoletto" is mild at near \$4,000, also at a small-seater. The second frame of "Cheaper by Dozen" is heading for a pleasing \$43,000 in five sites. "Riding High," with a stage show, is off to \$16,500 in two spots, being in second session.

## Estimates for This Week

**Downtown, Hollywood, Beverly Hills, Hawaii, Forum Music Halls** (Prin-Cor) (902; 512; 834; 1,106; 2,100; 55-51)—"Baron of Arizona" (Indie) and "Operation Haylift" (Indie). Slow \$19,000. Last week, "Johnny Holiday" (UA) and "Fighting Stallion" (EL), small \$15,700.

**Los Angeles, Chinese, Uptown, Loyola, Wilshire** (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-51)—"Cheaper by Dozen" (20th) (2d wk). Good \$43,000. Last week, fine \$62,700.

**Hollywood, Downtown, Wiltern** (WB) (2,756; 1,757; 2,344; 60-51)—"Daughter Rosie O'Grady" (WB). Good \$36,000. Last week, "Stage Fright" (WB) (2d wk), nifty \$24,300.

**Loew's State, Egyptian** (UA) (2,404; 1,538; 60-51)—"Yellow Cab Man" (M-G) and "Side Street" (M-G) (2d wk-3 days). About \$11,000 for 3 days. Last week, neat \$31,300.

**Hillstreet, Pantages** (RKO) (2,890; 2,812; 50-51)—"Cargo to Capetown" (Col) and "Captive Girl" (Col). Slow \$22,000. Last week, "Cinderella" (RKO) (3d wk), \$24,100.

**Los Angeles, Hollywood, Paramounts** (F&M) (3,398; 1,451; 40-51)—"Riding High" (Par) with Frank Marlowe, others on stage at L. A., Ben Pollack, Pied Pipers at Hollywood (2d wk). Dropping to \$16,500. Last week, below hopes at \$28,000.

**United Artists, Ritz, Vogue, Studio City, Culver** (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-51)—"Ma and Pa Kettle Go to Town" (U) and "Federal Agent at Large" (Rep) (2d wk). Scant \$13,000. Last week, offish at \$25,000.

**Orpheum** (D'town) (2,210; 50-95)—"Vicious Years" (FC) (2d wk) with Ted Mack's "Original Amateur Hour" on stage. Mild \$14,000. Last week, "Palooka Meets Humphrey" (Mono) (2d run) with eight acts vaude, \$13,700.

**Four Star** (UA) (900; 60-51)—"Rigoletto" (Indie). Near \$4,000. Last week, "Gay Lady" (EL) (2d wk-8 days), \$1,600.

**Fine Arts** (FWC) (679; \$1-\$1.80)—"Third Man" (SRO). Nice \$7,500. Last week, "Il Trovatore" (Indie) (4th wk), \$1,600.

**Globe, Iris, El Rey, Belmont, Guild** (FWC) (799; 828; 861; 1,532; 968; 60-51)—"Jolson Sings Again" (Col) and "Beware Blondie" (Col) (2d wk). Only \$7,500. Last week, slow \$16,200.

## 'OUTRIDERS' MODERATE 13G; H.O.s FLOOD K. C.

Kansas City, April 18.

Week's lineup is heavy with holdovers, only two houses having a change of program. "Outriders" at the Midland is only new film in a major house, and getting moderate play. Second weeks are good on "Cinderella" at the Missouri, "Cheaper by the Dozen" in three Fox Midwest houses, and "Riding High" at the Paramount. "Bicycle Thief" at the Kimo is very good, and probably will stay a third week. Weather was unseasonably cold first couple days of the week, but warmed up nicely for the weekend.

**Estimates for This Week**  
**Esquire** (Fox Midwest) (820; 45-65)—"Congorilla" (Indie) and "Borneo" (Indie). Thrillers fair \$3,000. Last week, "Hit the Ice" (EL) and "Letter of Introduction" (EL) (reissues), same.

**Kimo** (Dickinson) (550; 55-75)—"Riding High" (Par). Doing at the

## Broadway Grosses

**Estimated Total Gross**  
**This Week** \$604,000  
(Based on 19 theatres.)  
**Last Year** \$804,500  
(Based on 17 theatres.)

## 'Treason' Nice \$14,000 to Pace Spotty Frisco

San Francisco, April 18.

Warm temperatures have hit grosses hard this week, excepting at the St. Francis and Warfield. Baseball is also reaping the benefits from the theatre slack.

## Estimates for This Week

**Golden Gate** (RKO) (2,844; 60-85)—"Cinderella" (RKO) (3d wk), okay \$11,500. Last week, hefty \$25,000.

**Fox** (FWC) (4,651; 60-95)—"Wabash Avenue" (20th) and "Harbor of Missing Men" (Rep) (2d wk). Only \$11,500. Last week, dull \$18,500.

**Warfield** (Loew's) (2,656; 60-85)—"Yellow Cab Man" (M-G) (2d wk). Holds to fine \$14,500. Last week, sock \$26,000.

**Paramount** (Par) (2,646; 60-85)—"Riding High" (Par) (2d wk), \$12,000. Last week, a big \$18,500.

**St. Francis** (Par) (1,400; 60-85)—"Third Man" (SRO) (2d wk). Strong \$17,500. Last week, \$19,500.

**Orpheum** (No. Coast) (2,448; 55-85)—"Guilty of Treason" (EL) and "Boy from Indiana" (EL). Pleasing \$14,000. Last week, "Buccaneer Girl" (U) and "Outside the Wall" (U), \$13,500.

**United Artists** (No. Coast) (1,207; 55-85)—"Johnny Holiday" (UA) (2d wk). Thin \$5,000 for 5 days. Last week, \$8,000.

**Stagedoor** (Ackerman-Rosener) (370; 85-51)—"Major Barbara" (Indie) (reissues). \$2,700 for 10 days, weak. Last week, "The Guinea Pig" (Indie) (2d wk), 4 days; \$3,500.

**Esquire** (No. Coast) (955; 55-85)—"Buccaneer Girl" (U) and "Outside the Wall" (U) (2d wk) (m.o.). Nice \$4,500. Last week, "Francis" (U) and "Bodyhold" (Col) (7th wk) (m.o.) oke \$4,500.

**Clay** (Roemer) (400; 65-85)—"The Titan" (UA). Big \$3,600. Last week, "Monsieur Vincent" (Indie) \$2,200.

**Larkin** (Roemer) (400; 65-85)—"Sunshine Follows Rain" (Scandia). Slow \$2,400. Last week, "Woman Trouble" (Indie) (2d wk), thin \$2,100.

**Geary** (1,550; 60-51.80)—"Bicycle Thief" (Indie) (6th wk). Only \$6,000. Last week, okay \$8,900.

## Crosby-'Riding High' \$15,000, Mpls.; 'Nancy' Fair 10G, 'Grass'-Vaude 18G

Minneapolis, April 18.

"Riding High" is pacing the field among straight film newcomers, the Bing Crosby picture hitting on all cylinders. Otherwise, the RKO vaudeville unit, sixth to play Minneapolis, is getting boxoffice action. "Nancy Goes to Rio" also has attracted some favorable attention. It's the fourth loop week for "12 O'Clock High," the third for "Cinderella" and the second for "Cheaper by the Dozen" and "Conspirator."

## Estimates for This Week

**Century** (Par) (1,600; 50-70)—"Cheaper by the Dozen" (20th) (m.o.). Here after big initial Radio City stanza. Still powerful at \$8,000. Last week, "12 O'Clock High" (20th) (3d wk), good \$5,400.

**Lyric** (Par) (1,000; 50-70)—"Undertow" (U). Very mixed opinions on this one and the going's rough. Light \$4,000. Last week, "Wake Island" (Par) and "So Proudly We Hail" (Par) (reissues), okay \$5,000.

**Radio City** (Par) (4,000; 50-70)—"Riding High" (Par). Doing at the

## 4 Hefty H.O.'s in Cincy; 'Stage Fright' Fair 9G

Cincinnati, April 18.

Four hefty holdovers are bunched for front money this stanza, duplicating their race in the big, faster heat. They are "Cheaper By Dozen," "Riding High," "Yellow Cab Man" and "Francis." Top new bill is "Stage Fright" in fairish tempo. "Mark of Gorilla" and "Story of Molly X" are other newcomers, both mildies.

## Estimates for This Week

**Albee** (RKO) (3,100; 55-75)—"Riding High" (Par) (2d wk). Fairish \$10,000 after solid \$14,000 preem.

**Capitol** (Mid-States) (2,000; 55-75)—"Cheaper By Dozen" (20th) (2d wk). Swell \$10,000 on heels of big \$15,000 bow.

**Grand** (RKO) (1,400; 55-75)—"Yellow Cab Man" (M-G) (2d wk). Hotsy \$9,000 trailing tall \$14,000 first round.

**Keith's** (Mid-States) (1,542; 55-75)—"Francis" (U) (2d wk). Good \$9,500 in wake of terrific \$14,000 kickoff.

**Lyric** (RKO) (1,400; 55-75)—"Mark of Gorilla" (Col) and "Palomino" (Col). Mild \$4,000. Last week, "Cinderella" (RKO), fourth downtown sesh, pleasing \$5,500.

**Palace** (RKO) (2,600; 55-75)—"Stage Fright" (WB). Fairish \$9,000. Last week, "Nevadan" (Col), moderate \$9,500.

**Shubert** (Mid-States) (2,100; 55-75)—"Story of Molly X" (U) and "Undertow" (U). So-so \$5,000. Last week, "Under My Skin" (20th) (m.o.), slow \$3,500.

## L'ville Holding Up; 'Dozen' Tops at \$14,000, '3d Man' Fair \$11,000

Louisville, April 18.

Satisfactory biz is in prospect this week, following a hefty stanza preceding week. While current pace is not expected to come up to last week's figures, results should be okay. "Cheaper by Dozen," at the Rialto looks like best in town. "Third Man" at Loew's State is catching some b.o. attention, but "Stagefright," at the Mary Anderson, after a brisk teeoff, dropped off after first four days.

School holiday and visiting teachers from out in the state hyped biz on first three days of current stanza.

## Estimates for This Week

**Mary Anderson** (People's) (1,200; 45-65)—"Stagefright" (WB). Teed off at brisk pace, but tapered off after Sunday (16). Indicated medium \$7,000. Last week "Johnny Holiday" (UA) sturdy \$8,500.

**Rialto** (Fourth Avenue) (3,000; 45-65)—"Cheaper by Dozen" (20th). Strong enough for single-billing, and plenty of visiting teachers and juves on vacation building this one to neat \$14,000. Last week "Cinderella" (RKO) came through solidly for strong \$15,000 and m.o.

**State** (Loew's) (3,000; 45-65)—"Third Man" (SRO) and "Chinatown at Midnight" (Col). Drawing fair action at the wicket, likely \$11,000. Last week, "Yellow Cab Man" (M-G) and "Blondie's Hero" (Col), neat \$13,000.

**Strand** (FA) (1,200; 45-65)—"Red Shoes" (EL) (2d wk). Pulling neat h.o. sesh, helped by many visitors attending convention of school teachers. Nice \$6,000, after last week's fine \$7,500.

boxoffice just what its title says. Ravas for picture, and Crosby a terrific magnet, of course. Good \$15,000. Last week, "Cheaper by the Dozen" (20th), fine \$16,500.

**RKO-Orpheum** (RKO) (2,800; 55-76)—"Blue Grass of Kentucky" (Mono) and vaudeville. First-rate stage flesh presentation bringing 'em in. Good \$18,000. Last week, "Cinderella" (RKO), good \$18,000 in five days after terrific \$21,000 Holy Week.

**RKO-Pan** (RKO) (1,600; 50-70)—"Cinderella" (RKO) (3d wk). Continuing to roll. Good \$8,000. Last week, "Francis" (U) (3d wk), satisfactory \$4,000 in five days.

**State** (Par) (2,300; 50-70)—"Nancy Goes to Rio" (M-G). Very well-liked musical not getting up too much steam. Light \$8,000. Last week, "East Side, West Side" (M-G), mild \$9,000.

**World** (Mann) (400; 50-85)—"Conspirator" (M-G) (2d wk). Good exploitation has helped this one. Okay \$3,000 after good \$3,800 first week. Will go a third week.

## 'Dozen' Boff \$30,000 in Spotty Philly, 'Woman' NG 15G; 'Rupert'-Vaude 25G

Philadelphia, April 18.

Spring's first appearance this year cut into the Sunday take at the first-runs, as customers stayed outdoors and afternoon business slumped. A heavy list of holdovers also proved no boxoffice asset.

Best of the newcomers and the best thing in town is "Cheaper By the Dozen," which had a heavy advance buildup by the Fox theatre management. "Woman of Distinction" is undistinguished at the Boyd, and "Singing Guns" is sour at the Stanton. "Cinderella" continues sock at the Trans-Lux, and both "The Titan" at the Studio, and "Bicycle Thief," at the Princess, held up very well.

## Estimates for This Week

**Aldine** (WB) (1,303; 50-99)—"Kid from Texas" (U-I) (2d wk). Down to \$8,000 after hefty \$14,000 break-in.

**Boyd** (WB) (2,360; 50-99)—"Woman of Distinction" (Col). Shabby \$15,000. Last week, "Nancy Goes to Rio," good \$11,000 for 4th week.

**Earle** (WB) (2,700; 50-99)—"Great Rupert" (EL) with George Shearing, Billie Holiday onstage. Mild \$19,000. Last week, "Free for All" (U-I), with Jack Carson, Janis Paige, Robert Alda onstage, underquoted, nice \$25,000.

**Fox** (20th) (2,250; 50-99)—"Cheaper By Dozen" (20th). Selling campaign paying off. Boff \$30,000. Last week, "Wabash Avenue" (20th), fine \$20,000 for second stanza.

**Goldman** (Goldman) (1,200; 50-99)—"Yellow Cab Man" (M-G) (2d wk). Neat \$11,000. Last week, good \$15,000.

**Karlton** (Goldman) (1,000; 50-99)—"Once More, My Darling" (U-I). Fair \$8,000. Last week, "Black Hand" (M-G), \$7,500 for 3d wk. **Mastbaum** (WB) (4,360; 50-99)—"Stage Fright" (WB) (2d wk). Slim \$13,000 after \$20,000 opener.

**Princess** (WB) (450; 40-85)—"Bicycle Thief" (Indie). Great \$6,000. After sock \$7,500 for initial round.

**Randolph** (Goldman) (2,500; 50-99)—"Riding High" (Par) (2d wk). Holding to mild \$11,000. Last week, \$16,000.

**Stanton** (WB) (2,950; 50-99)—"Third Man" (DOS) (2d wk). Sturdy \$20,000 after smash \$30,000 kickoff.

**Stanton** (WB) (1,475; 50-99)—"Singing Guns" (Rep). Thin \$6,500. Last week, "Cargo to Capetown" (Col), slow \$7,000.

**Studio** (Goldberg) (400; 50-99)—"Titan" (Indie) (2d wk). Plenty profitable \$6,000, after terrific \$7,500 opener.

**Trans-Lux** (T-L) (500; 50-99)—"Cinderella" (RKO) (4th wk). School reopening cut in, but still sock at \$13,000. Last week, tops \$16,000.

## '3d Man' Strong \$16,000, Balto; 'Fright' \$9,500

Baltimore, April 18.

Slight improvement is indicated here this week with most of the downtown entries holding their own a bit better than of late.

## Estimates for This Week

**Century** (Loew's-UA) (3,000; 20-60)—"Third Man" (SRO). Cashing in on strong ballyhoo and pointing to strong \$16,000 possibility. Last week, "Yellow Cab Man" (M-G), okay \$12,300.

**Hippodrome** (Rappaport) (2,240; 20-80)—"Blue Grass Kentucky" (EL) plus Ted Mack's amateurs on stage. Flesh pulling them in for indicated \$14,000. Last week, "Father Is a Bachelor" (Col) plus Three Stooges heading vaude made good combo at \$14,600.

**Keith's** (Schanberger) (2,460; 20-60)—"Riding High" (Par) (2d wk). Maintaining strong pace to \$9,000 after fine getaway to \$12,400.

**Mayfair** (Hicks) (980; 20-65)—"Quicksand" (UA) (2d wk). Holding well enough to \$4,400 after better-than-average first round \$3,300.

**New** (Mechanic) (1,800; 20-65)—"Wabash Ave. Blues" (20th) (2d wk). Going well at \$8,000 after breezy preem at \$11,200.

**Stanley** (WB) (3,280; 25-75)—"Stage Fright" (WB). Attracting some trade at \$9,500. Last week, "Captain Carey, U.S.A." (Par) steady \$11,300.

**Town** (Rappaport) (1,500; 35-65)—"Back to Bataan" and "China Sky" (RKO) (revivals). Mild \$5,500. Last week, second of "Woman of Distinction" (Col) added \$7,700 to nice initial sesh at \$10,800.

## Key City Grosses

**Estimated Total Gross**  
**This Week** \$2,622,000  
Based on 23 cities, 212 theatres, chiefly first runs, including N. Y.  
**Total Gross Same Week**  
**Last Year** \$3,132,500  
(Based on 23 cities and 197 theatres.)

## '3d Man' No. 1 For Pitt With \$20,000, 'Fright' NSG 13½G

Pittsburgh, April 18.

"Third Man" at the Penn is the big noise this week, with holdover of "Cheaper By the Dozen" at Harris running a close second. Latter will probably stick around for another stanza. None of the other h.o.'s is doing very well. "Love Happy" at Barry and "Wabash Avenue" at Fulton both sliding, although "Cinderella" continues to show strength in m.o. to Warner after big 16 days at Stanley. "Stage Fright" at Stanley looks slim while second session of vaudeville "Mark of Gorilla" is up a little over the first one at Senator.

## Estimates for This Week

**Barry** (Skirball) (1,100; 45-80)—"Love Happy" (UA) (2d wk). Dipping sharply. May do \$4,000, if held for full stanza, which is doubtful. Last week, only \$7,000.

**Fulton** (Shea) (1,700; 45-80)—"Wabash Avenue" (20th) (2d wk). Got a pretty good weekend, which will insure its sticking around for the full 7-day h.o. session. Looks like around \$8,000 on top of \$10,000 last week.

**Harris** (Harris) (2,200; 45-80)—"Cheaper By Dozen" (20th) (2d wk). This one's proving a real mopup, one of the top clicks of the year here. Should knock out \$14,000, enough to hold it again. Last week underestimated, it did sizzling \$18,000.

**Penn** (Loew's) (3,300; 45-80)—"Third Man" (UA). Sock of the week, and ought to rack up \$20,000. Getting good break, too, by simultaneous booking at Sheraton Hotel Lounge downtown of Anton Karas, the zither man. Picture will likely stick an extra five days to get house back on a Thursday opening. Last week, "Yellow Cab Man" (M-G), did \$15,000.

**Senator** (Astor) (1,750; 50-99)—"Mark of Gorilla" (Col) and "Grand Ole Opry" vaude. Hillbilly radio troupe has a following, and perking up things here a bit. Looks like close to \$12,000. Last week, in six days, "Traveling Saleswoman" (Col) and vaude not quite \$10,000.

**Stanley** (WB) (3,800; 45-80)—"Stage Fright" (WB). Not 6-st-class Hitchcock and in melodramatic sweepstakes doesn't stand a chance with "Third Man" only few doors away. Doesn't figure to better meager \$13,500. Last week, second of "Cinderella" (RKO), close to \$19,000 in nine days.

**Warner** (WB) (2,000; 45-80)—"Cinderella" (RKO) (m. o.). Brought here after 16 days at Stanley, Walt Disney hit still has a punch left and heading for strong \$9,000. Last week, "Tarzan and Slave Girl" (RKO), got \$8,000.

## WASH. SLIDES; 'FRANCIS' LEADS, NIFTY \$18,000

Washington, April 18.

Holdovers and a general post-holiday slump are pulling down current b.o. average along the main stem. Two newcomers to midtown scene shape solid. "Francis," at RKO Keith's, looks like town's leader, and "Stage Fright" at the Warner, which day and dates with the uptown Ambassador, is promising. "Third Man" at the Playhouse, is still going strong in its 5th week, and "Cheaper by the Dozen" holds sturdy in its second stanza at Loew's Palace.

## Estimates for This Week

**Capitol** (Loew's) (2,434; 65-120)—"Samson & Delilah" (Par) (2d wk) plus vaude. Noscedived to fair (Continued on page 22)



# Chi NSG; 'Samson' Solid \$47,000, 'Wife'-Vaude Slow 35G, H.O.'s Spotty

Chicago, April 18. Biz this week continues spotty. Of the four new products entering the Loop this week, "Samson and Delilah" seems to be doing best with a solid \$47,000 expected at State-Lake's advanced prices. "Saints and Sinners" is shaping to fast \$5,000 in first week at World. "Conspirators" and "Girls School," doubled at palace, are okay \$10,000. "Dear Wife," backed by stage show headlining Tommy Dix and Edith Fellows, is slow, with \$35,000 expected.

Five houses are in second week and, with the exception of Woods and Grand, doing sluggish business. At Woods, "Cheaper by the Dozen" is holding up smartly with fast \$25,000. "Francis," at Grand, is pulling fine \$10,000. But "Yellow Cab Man," at Roosevelt, is slow with \$7,000 and "Sundowners," paired with "House by the River," at United Artists, drab \$7,000. "Woman of Distinction," with Lena Horne on stage, at Oriental, is disappointing \$35,000.

Unusual situation which has Selwyn playing "Third Man" day-and-date with nabes has dropped grosses there in ninth week, with pic drawing \$4,000. Garrick, with pair of reissues, "We've Never Been Licked" and "Ladies Courageous," is droopy \$4,000.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Dear Wife" (Par), with Edith Fellows and Tommy Dix on stage. Looks slow \$35,000. Last week, "Wabash Avenue" (20th), plus Dean Martin and Jerry Lewis in person (2d wk), sock \$53,000.

Garrick (B&K) (900; 50-98)—"We've Never Been Licked" (U) and "Ladies Courageous" (U) (reissues). Sluggish \$4,000 in sight. Last week, "Great Rupert" (EL) and "Kill or Be Killed" (EL), \$4,000.

Grand (RKO) (1,500; 98)—"Francis" (U) (2d wk). Fast \$10,000. Last week, \$15,000.  
Oriental (Booth) (3,400; 50-98)—"Woman of Distinction" (Col), with Lena Horne in person (2d wk). Fair \$35,000. Last week, \$43,000.

Palace (RKO) (2,500; 50-98)—"The Conspirators" (M-G) and "Girls School" (Col). Neat \$10,000 expected. Last week, "Tarzan and Slave Girl" (RKO) and "Tyrant of Sea" (Col), \$7,000.

Roosevelt (B&K) (1,500; 50-98)—"Yellow Cab Man" (M-G) (2d wk), \$7,000 expected. Last week \$9,000.  
Selwyn (Shubert) (1,000; 50-98)—"Third Man" (SRO) (9th wk). Day-and-date nabe competition slows receipts to \$4,000. Last week, \$8,500.

State-Lake (C&K) (2,700; 74-120)—"Samson and Delilah" (Par). Advanced tariff boosting take to lofty \$47,000. Last week, "Perfect Strangers" (WB) (2d wk), \$7,000.

United Artists (B&K) (1,700; 50-98)—"Sundowners" (EL) and "House by the River" (Rep) (2d wk). So-so \$7,000 due. Last week, \$9,000.

Woods (Essaness) (1,073; 98)—"Cheaper by Dozen" (20th) (2d wk). Holding stably with smart \$25,000. Last week, \$28,000.

World (Indie) (587; 80)—"Saints and Sinners" (Indie). Fast \$5,000 in view. Last week, "Bicycle Thief" (Indie) (8th wk), \$5,400.

## 'Baby' OK \$11,000 Indpls.; 'Strangers' So-So \$9,000

Indianapolis, April 18. Grosses have settled down to a moderate level here this stanza following Easter Week highs. "Cinderella," on second week at Indiana, is close to "And Baby Makes Three," at Loew's, for top figure. "Perfect Stranger," at Circle, is only moderate. Spring broke out Sunday to hurt weekend biz.

**Estimates for This Week**  
Circle (Gamble-Dolle) (2,800; 44-65)—"Perfect Strangers" (WB) and "Father Makes Good" (Indie). Modest \$9,000. Last week, "Ma, Pa Kettle" (U) and "Tarnished" (Rep), big \$16,000.

Indiana (Gamble-Dolle) (3,300; 44-65)—"Cinderella" (RKO) (2d wk). Very good \$10,000 on top of smash \$18,300 first week.

Loew's (Loew's) (2,427; 44-65)—"And Baby Makes Three" (Col) and "Tell It to Judge" (Col). Oke \$11,000. Last week, "Yellow Cab Man" (M-G) and "Blondie's Hero" (Col), stout \$13,000.

Lyric (Gamble-Dolle) (1,600; 44-65)—"Whirlpool" (20th) with Dettis, mentalist act, on stage. Thin \$3,300. Last week, "Capt. China" (Par) and "Riders of Whistling Pines" (Col), fair \$6,200.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# Hub Mostly H.O.; 'Wabash' OK 20G, 'Outriders' 18G

Boston, April 18.

Small pickup in biz around town last stanza has resulted in holdovers at most major houses. Newcomers are "Wabash Avenue" at Memorial, which looks about strongest, and "Outriders" at State and Orpheum, shaping about average. Hypoed opening day by p.a. of stars, "Ma & Pa Kettle Go to Town" at Boston looks oke.

## Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Third Man" (SRO). Holding to nice \$14,000 for 2d week. Nifty \$16,000 for 1st.

Beacon Hill (Beacon Hill) (780; 40-95)—"Bicycle Thief" (Indie). Winding up nine-week run with mild \$3,200. \$3,800 for 8th.

Boston (RKO) (3,200; 40-85)—"Ma & Pa Kettle Go to Town" (U) and "Fighting Stallion" (Indie). Not bad \$17,000 in view. Last week, "Kid From Texas" (U) and "Forbidden Jungle" (Indie), mild \$14,000.

Fenway (NET) (1,373; 40-85)—"Riding High" (Par) and "Davy Crockett" (UA). Fair \$5,500 for 2d stanza. Not bad \$7,500 for 1st.

Mayflower (ATC) (700; 35-85)—"Love Happy" (UA) and "Strange Gamble" (UA). Thin \$2,200 for 2d. Fair \$3,000 for 1st.

Memorial (RKO) (3,500; 40-85)—"Wabash Avenue" (20th). Nice \$20,000. Last week, "Mother Didn't Tell Me" (20th) and "Flying Saucer" (FC), drab \$15,000.

Metropolitan (NET) (4,367; 40-85)—"Cheaper by Dozen" (20th) and "Boy From Indiana" (EL). Solid \$22,000 for 2d week. First week spurted to boff \$30,000.

Orpheum (Loew) (3,000; 40-85)—"Outriders" (M-G) and "Military Academy" (Indie). Opened fair Sat. (15). Should do about \$18,000. Last week, "Yellow Cab Man" (M-G) and "Great Plane Robbery" (UA), Fair \$17,500.

Paramount (NET) (1,700; 40-85)—"Riding High" (Par) and "Davy Crockett" (UA). About \$13,000 for 2d week. Nice \$16,000 for 1st.

Pilgrim (ATC) (1,700; 35-85)—"Love Happy" (UA) and "Strange Gamble" (UA). Mild \$4,000 for 2d week, thin \$5,500 for 1st.

State (Loew) (3,500; 40-85)—"Outriders" (M-G) and "Military Academy" (Indie). Unexciting \$10,000. Last week, "Yellow Cab Man" (M-G) and "Great Plane Robbery" (UA), Light \$11,000.

## 'Wabash' Flows Easily

For \$16,000 in Denver

Denver, April 18.

Biz is generally good this week, with "Wabash Avenue" copping top money. "Key to City" and "Riding High" are being held.

## Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Key to City" (M-G) (3d wk). Good \$7,500. Last week, fine \$8,500.

Denham (Cockrill) (1,750; 35-74)—"Riding High" (Par) (2d wk). Big \$14,500 and holding. Last week big \$16,000.

Denver (Fox) (2,525; 35-74)—"Wabash Avenue" (20th) and "Boy From Indiana" (EL), day-date with Esquire. Good \$16,000. Last week, "Perfect Strangers" (WB) and "Bomba on Panther Island" (Mono), poor \$11,000.

Esquire (Fox) (742; 35-74)—"Wabash Avenue" (20th) and "Boy From Indiana" (EL), day-date with Denver. Good \$3,000. Last week, "Perfect Strangers" (WB) and

(Continued on page 22)

## 'Black Hand'-Cugat Snappy 28G in Prov.

Providence, April 18. With Xavier Cugat on stage, Loew's State is leading the town. Also nifty are Majestic's "Cheaper by the Dozen" and Strand's second sesh of "Riding High."

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"Quicksand" (UA) and "Zamba" (EL). Fairish \$10,000. Last week, "Buccaneer's Girl" (U) and "Flying Saucer" (FC), good \$13,000.

Fay's (Fay) (1,400; 44-65)—"Seven Sinners" (reissue) and Jack Norton heading stage show. Fair \$6,500. Last week, "Mule Train" (Col) and vaude on stage, okay \$6,000.

Majestic (Fay) (2,200; 44-65)—"Cheaper by the Dozen" (20th) and "Tarnished" (Rep). Very active for nifty \$18,000. Last week, "Wabash Avenue" (20th) and "Federal Agent" (Rep), neat \$16,000.

Metropolitan (Snider) (3,100; 44-65)—"Captain Carey, U.S.A." (Par) and "There's a Girl in My Heart" (EL). Picking up over recent dates for fair \$8,000. Last week, "Woman of Distinction" (Col) and "Killer Shark" (Mono), so-so \$7,500.

State (Loew) (3,200; 65-85)—"Black Hand" (M-G) and Xavier Cugat orch on stage. Snappy \$28,000. Last week, "Yellow Cab Man" (M-G) and the "Great Plane Robbery" (Col), fairly good \$18,500.

Strand (Silverman) (2,200; 44-65)—"Riding High" (Par) (2d wk opened Monday). First sesh caught swell \$15,000.

## St. Loo Slides; '3d Man' \$17,000

St. Louis, April 18.

Balmy weather over the weekend, first in several weeks, plus city series between Cards and Browns, bopped grosses at the mainstammers. "The Third Man," is the leader with a mild \$17,000. "Samson and Delilah" is still a hefty draw. "Cinderella," at the Shady Oak, a St. Louis Amus. Co. house in Clayton, St. Louis county, is playing day and date with the Ambassadors and continuing with a third week.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 50-75)—"Francis" (U) and "Neveadan" (Col) (m.o.). \$12,000. Last week, "Cinderella" (RKO) (2d wk), \$16,000.

Fox (F&M) (5,000; 50-75)—"Buccaneer Girl" (U) and vaude. \$15,000. Last week, "The Neveadan" (Col) and vaude, \$18,000.

Loew's (Loew) (3,172; 50-75)—"Third Man" (EL) "Western Pacific Agent" (SG). \$17,000. Last week, "Yellow Cab Man" (M-G) and "Killer Shark" (Mono), \$18,500.

Missouri (F&M) (3,500; 50-75)—"Riding High" (Par) and "Captain China" (Par). \$13,000. Last week, "Riding High" (Par) and "Military Academy" (Col), \$18,000.

St. Louis (F&M) (4,000; 50-75)—"Cheaper by the Dozen" (20th) and "Boy From Indiana" (EL) (h. o.). \$15,000 following \$20,000 for first stanza.

Shubert (Ind) (1,700; 60-1)—"Samson and Delilah" (Par) (h. o.). \$16,000 after \$20,000 for initial session.

## '3 Came Home' \$16,500, 'Kettle' 17G in Buffalo

Buffalo, April 18.

"Three Came Home," teamed with "Young Daniel Boone," is among the leaders in town this week, along with "Ma and Pa Kettle."

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 40-70)—"Three Came Home" (20th) and "Young Daniel Boone" (Mono). \$16,500. Last week, "Yellow Cab Man" (M-G) and "Silent Dust" (Indie), \$17,000.

Paramount (Par) (3,000; 40-70)—"Riding High" (Par) (2d wk). \$5,000 for 4 days. Last week, \$14,000.

Center (Par) (2,100; 40-70)—"Stage Fright" (WB) (2d wk). \$4,500 for three days. Last week, \$11,000.

Lafayette (Basil's) (3,000; 40-70)—"Ma and Pa Kettle Go to Town" (UA) and "Tyrant of the Sea" (Col). Maybe \$17,000. Last week, "Woman of Distinction" (Col) and "Mule Train" (Col), nearly \$9,000.

Century (20th Century) (3,000; 40-70)—"Cinderella" (RKO) and "Pal, Canine Detective" (Mono) (2d wk). Sighting \$15,000. Last week, over \$20,000.

# Spring Weather Nicks Broadway With All Holdovers; 'O'Grady' 148G In 3d, 'Dozen'-Vaude Dips to \$80,000

New York's first balmy spring weekend nicks blossoming grosses in the city's first run filmeries, but biz generally is continuing comparatively strong in the post-Easter reaction period. Return of the kids to school Monday (17) nudged the downward trend and the opening of the baseball season yesterday (Tues.) isn't expected to help any.

With 11 new bills during the preceding week to take advantage of the holidays, not a single newcomer was on tap for this stanza. Biggest earners, consequently, are two Warner films at the Strand and Music Hall: Latter showcase, extending its annual Easter pageant on stage, will hit close to \$148,000 for the third round of "Daughter of Rosie O'Grady," best late-in-run session house has had since the New Year's weekend. Strand is sighting a great \$47,000 for the second round of "Damned Don't Cry," aided by Peter Lind Hayes, Mary Healy and the Miguelito Valdes orch headlining the stage bill.

"Cheaper by the Dozen" took a tremendous slide at the Roxy, dipping from a smash \$144,000 during Easter week to \$80,000 this round. Current biz is still considered good, with Fran Warren and the Harmonicats on stage boosting the total. Bing Crosby's "Riding High" at the Paramount, with Billy Eckstine and Henny Youngman headlining the in-person show, pulled a strong \$85,000 for its first week, slightly below expectations nonetheless.

"Comanche Territory" at the Rivoli continues to pace the straight filmeries, with nifty \$25,000 in sight for the second-round. Charles Chaplin reissue, "City Lights," getting hefty word-of-mouth at the Globe, looks like a neat \$19,000 for its second round, while "Golden Twenties," March of Time documentary at the Astor, dipped to an okay \$11,000 this round, after a comparatively good \$15,000 for the previous week's opener.

**Estimates for This Week**  
Ambassador (Siritzky) (1,200; 55-11)—"Scandals of Clochemerle" (Siritzky) (4th wk). Third frame ended Monday (17) down slightly, but still fine at \$7,700. Previous week, big \$8,900. Holds.

Astor (City Inv.) (1,300; 60-1.50)—"Golden Twenties" (RKO) (2d wk). March of Time documentary paying off, with okay \$11,000 in sight for second week ending Friday (21), after comparatively good \$15,000 for the opening round.

Bljou (City Inv.) (589; \$120-2.40)—"Red Shoes" (EL) (78th wk). Holding its own with good \$8,500 after strong \$9,500 during the Easter holidays week. Continues indefinitely.

Capitol (Loew's) (4,820; 55-1.50)—"Reformer and Redhead" (M-G), plus Sammy Kaye orch, Nancy Walker heading stagebill. (2d wk). Oke \$50,000 this stanza, after big \$57,500 for previous frames. Holds one more, with "Conspirator" (M-G) slated to tee off April 27.

Criterion (Moss) (1,700; 50-1.75)—"Love Happy" (UA) (2d wk). Marx Bros. film booming this house to, best biz in recent weeks, with big \$18,000 sighted for second week ending Friday (21), after fine \$26,000 opening week. Continues.

Globe (Brandt) (1,500; 50-1.20)—"City Lights" (UA) (reissue) (2d wk). Charles Chaplin oldie getting good word-of-mouth and looks strong \$19,000 for second week ending Friday. Previous round, happy \$26,000. Holds.

Mayfair (Brandt) (1,736; 50-1.20)—"Guilty of Treason" (EL) (2d wk). Opening round ended Sunday night (16) modest \$18,000, with current second week shaping about the same. Holds one more, with "House by the River" (Rep) due in next.

Palace (RKO) (1,700; 55-1.20)—"Great Rupert" (EL) with vaude. Jimmy Durante starrer reaped nice praise from the critics and is doing okay \$19,000. Last week, "Challenge to Lassie" (M-G) with vaude, disappointing at \$17,000.

Paramount (Par) (3,664; 55-1.50)—"Riding High" (Par) plus Billy Eckstine, Henny Youngman, Pete Rugolo orch on stage (2d wk). First week ended Sunday (16) with strong \$85,000, with second week starting well.

Park Avenue (U) (583; 90-1.50)—"Run for Your Money" (U) (2d wk). Sighting fair \$6,500 for sec-

ond round ending Friday (21) and holds. Teeoff frame, okay \$10,000.

Radio City Music Hall (Rockefeller) (5,945; 80-2.40)—"Daughter of Rosie O'Grady" (WB), plus annual Easter pageant on stage (3d wk). Took advantage of balmy weekend, with grandiose \$148,000 shaping for third stanza ending tonight (Wed.). Previous round, socko \$164,500. Continues.

Rialto (Mage) (594; 44-98)—"Without Pity" (Indie) (6th wk). Current round opened today (Wed.), after oke \$7,000 for previous week. Will continue.

Rivoli (UAT-Par) (2,092; 90-1.80)—"Comanche Territory" (U) (2d wk). High-budget western getting audience favor, with nice \$25,000 looming for second week ending tomorrow (Thurs.), after great \$38,000 for opening round. Holds.

Roxy (20th) (5,886; 80-1.75)—"Cheaper by Dozen" (20th) with Fran Warren, Harmonicats heading stage show (3d wk). Took tremendous slump over weekend, dipping to about \$80,000 for third round ending tomorrow (Thurs.) after smash \$144,000 during Easter week. Holds one more, with "Wabash Avenue" (20th) taking over next.

State (Loew's) (3,450; 55-1.50)—"Nancy Goes to Rio" (M-G). Disappointing but still okay at \$18,000 or near for second week ending today (Wed.) after fair \$27,000 for the opener. Holds at least one more round.

Strand (WB) (2,776; 55-2)—"Damned Don't Cry" (WB) with Peter Lind Hayes, Mary Healy, Miguelito Valdes orch on stage. (2d wk). Nothing to cry about on this one, with great \$47,000 or more shaping for second round ending tomorrow (Thurs.), after smash \$52,000 opener. Continues.

Sutton (R & B) (561; 90-1.50)—"Fallen Idol" (SRO) (23d wk). Good \$6,000 for 22d week ended Monday (17), after Easter crowds pressed the previous week's gross to \$6,500. Holds, with "Winslow Boy" (EL) booked to follow.

Trans-Lux 60th St. (T-L) (453; 74-1.50)—"Tight Little Island" (U) (17th wk). British-made comedy still going strong, with nifty \$4,800 for week ended Saturday (15), after strong \$5,000 for previous round. Continues.

Victoria (City Inv.) (1,060; 95-1.50)—"Third Man" (SRO) (11th wk). Down to about \$23,000 for current round ending today (Wed.), still good for this late in run. Previous week, sturdy \$26,000.

## 'Cinderella' Big 16G, 'Came Home' Ditto, '3d Man' Hot 18G in Det.

Detroit, April 18.

"Cinderella" is heading toward the biggest gross in many months at the Adams. "Third Man" is putting the Madison in the \$18,000 class, best biz since "Samson and Delilah." At the Fox, "Cheaper by Dozen" shapes great in second week. "Three Came Home" is doing well at the United Artists. Rest are holdovers, which have weakened considerably in second turn.

## Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Cheaper by Dozen" (20th) and "Western Pacific Agent" (Indie) (2d wk). Swell \$30,000. Last week, better than expected, \$37,000.

Michigan (United Detroit) (4,000; 70-95)—"Capt. Carey" (Par) and "Father Is Bachelor" (Col) (2d wk). Fair \$16,000. Last week, \$23,000.

Palms (UD) (2,900; 70-95)—"Yellow Cab Man" (M-G) (2d wk). OK \$14,000. Last week, \$18,500.

United Artists (UD) (2,000; 70-95)—"Three Came Home" (20th) and "Blue Grass of Kentucky" (Mono). Good \$16,000. Last week, "Woman of Distinction" (Col), \$11,000.

Madison (UD) (1,800; 70-95)—"Third Man" (Selznick). Great \$18,000. Last week, "Mr. Deeds Goes to Town" (Col) and "Howards of Virginia" (Col) (reissues), \$7,000.

Adams (Balaban) (1,700; 70-95)—"Cinderella" (RKO). Gigantic \$16,000 for this house. Last week, "Foolish Heart" (RKO) \$7,000 in second week.

"Downtown (Balaban) (2,900; 70-95)—"Sundowners" (EL) and "Boy from Indiana" (EL) (2d wk). Trim \$8,000. Last week, \$10,000.



"NOT 1"



"NOT 2"



"NOT 3"



"NOT 4"



"NOT 5"



"NOT 6"



"NOT 7"



"NOT 8"



"NOT 9"



**"TEN! YES TEN!"**

# M·G·M's "TERRIFIC TEN"

"Watch  
for Leo  
next  
week!"



# M·G·M's "SAY IT WITH PICTURES" TRADE SHOWS!

Isn't it exciting that just when the entire trade is talking about M-G-M's "ANNIE GET YOUR GUN" your pal Leo tops the industry headlines with more SOCK NEWS, the biggest announcement in years! Millions of dollars in BIG, STAR-BRIGHT M-G-M pictures are ready for Trade Showing! One right after another "M-G-M's TERRIFIC TEN" will bring joy to showmen's hearts! As usual, it is M-G-M that comes through with pictures, just when this industry needs that M-G-M shot-in-the-arm! These ten pictures are ready, they've been previewed and they're great! The Ten Trade Show dates are set! Read all about them next week!



## Spanish Niteries, Legits, Films In Sharp Hypo. With Eye on U.S. Tourist

Madrid, April 18.

After the traditional closing of all show places during Holy Week, 21 theatres and 71 cinemas have reopened in Madrid. Of the theatres, eight continue with the shows they had before Easter and which have proved a solid success. In the other 13 there are four new comedies, a new revue, two typical Spanish "zarzuelas" (dance and song show), two folkloristic shows (the usual attraction for foreign tourists who visit Spain in the spring) and reprises of four comedies which were last season successes.

Americans are numerous and officials and hoteliers pay them particular attention, which is understandable when one thinks of the crisis the country is going through with the official exchange of the dollar at 10 pesetas, the touristic exchange at 20 pesetas and the black market exchange at 40 pesetas. Spain must be the only country on this side of the Iron Curtain where the free value of money is four times the official one.

In spite of the crisis, the colorful, gay Spanish populace has filled all the amusement places for the last two weeks and new and old shows are doing sock business.

Of the six new pix which opened last week one is English ("Third Man") and five are American, among them "Battleground" and "Prince of Foxes." Such solid successes as "Belinda," at the Colisseu, and "Gilda," at the Panorama, continue on the screen and the majority of cinemas present American pix. The press is lamenting that no Spanish pix were presented Easter week when business is sure to be good.

Cabarets and niteries have put on new shows and, keeping the tourists in view, the accent is on Spanish dance and song artists. The Passapoga has American songstress Mary Meade and her pianist Ted Groupy, just in from Paris, with the Dandy Bros., tap dancers, and two orchestras, the Gea Ladies and Pocovi. J. Hay Club, a smart niterie, has Danielle Raydel, a chanteusey from France.

## IRISH ACTORS EQUITY BEEFS ON ABBEY ROW

Dublin, April 18.

Refusal of the management of the Abbey Theatre Co. to negotiate a contract on artists' salaries and conditions with Irish Actors Equity has now been reported to the Irish Labor Court by Equity, who are seeking a hearing of their grievances before the Court.

Lord Longford, prexy of Longford Productions, has agreed to discuss a minimum terms contract with Equity and an agreement is scheduled for signing with him in the near future. Touring management contracts are also being prepared.

Chairman Gearoid O'Lochlain, reporting these affairs to the annual meeting of Equity, added that an agreement is pending with the British Film Producers Assn. under which Irish Equity would have a closed shop in Ireland.

Association re-elected Denis O'Dea as prexy.

## German Pix Co. in Foreign Hypo; 'Gabriela' Big

Frankfurt, April 11.

Germany's top film producer, Real Film, of Hamburg, scored a sock success with the Easter release of its latest pic, "Gabriela." Pic, first postwar comeback appearance of Zarah Leander, opened simultaneously at 50 theatres all over western Germany, representing a daily capacity of 170,000. At the same time, pic also premed in Zurich.

Firm is also tops in foreign sales. "Gabriela" is already sold for Norway, Luxembourg, Belgium and its colonies, Sweden, Switzerland, the Saar territory and Finland.

Two new countries were added to their export list over the holiday weekend, Sweden with six pix and Portugal with two. Additionally, 10 more pix were sold for Norway, one for Switzerland and three for the Saar. (Latter three areas had bought Real pix before.)

## Top U.S. Acts Are Set For Glasgow After London

Glasgow, April 11.

Dorothy Lamour, Larry Parks and wife Betty Garrett, and Tony Martin are American acts expected to play Empire here, ace Scot vaudeville, this summer.

Date for Miss Lamour is reportedly May 29 week, while Parks and wife, in comedy and dance act, will move in according to tentative date, June 19.

All have seasons at the London Palladium.

## Israeli Legit Troupe in Rome

Rome, April 4.

A travelling theatrical group came to the ancient city of Rome for the first time in years, when the Ohel theatre of Tel Aviv, directed by Moishe Halevy, played at the Quirino theatre for four nights with four different productions.

The four plays were "Geremia," by Stefan Zweig; "Under the Walls of Jerusalem," by Y. Bar Joseph; "King Solomon and the Cobbler," by S. Gronemann, and Moliere's "The Bourgeois Gentleman."

Although this is the first time for Ohel in Rome, it isn't the first time in Italy. In 1934, on their regular tour, Rome was booked for the shows, but the Fascist authorities stepped in, and forbade the group to appear here because of their Socialistic views. Curiously enough, permission was given to play in the small towns and provinces — only the capital was barred. However, absolutely nothing could be used about this in the papers in Italy. No advertisements were taken, and no articles were allowed to be printed. This is their first trip back to Italy since 1934. In those days, they travelled by boat; now the company of 34 came by air.

The 1950 tour will take in Rome, Florence, Milan, Turin, in Italy; Lausanne, Geneva and Zurich, in Switzerland, and Paris and London. The latter two will be three or four week stands, according to business. It is also possible that the summer months will include an engagement for the Scandinavian countries, but the deal isn't set as yet.

Halevy said that the Yugoslavian government had sent them a special invitation to appear in that country and insured the company their expenses.

## Pakistan, India Groups Meet on Film Deadlock

Madras, April 11.

Representatives of Pakistan Motion Picture Assn. came to Bombay last week to meet Indian Motion Picture Assn. execs to solve the deadlock over export of Indian films into Pakistan and India's refusal to take Pakistan films.

Pakistan delegates insisted that India import one Pakistan film for every four Indian films exported to Pakistan from India. Also that there should be parity in the level of import duty charges. Currently India charges four annas per foot of Pakistan film imported into India, while Pakistan charges only half an anna per foot of Indian film entering Pakistan from India.

Pakistan needs Indian films more than India needs any Pakistan films. Pakistan delegates also suggested that Indian film producers should put out publicity for their pictures in the Urdu language, and titles should be registered with the Pakistan Government by the Indian Motion Picture Assn. in consultation with its counterpart in Pakistan.

Armand Perren, wellknown Swiss skater, is on his way to Australia to open in Melbourne with his own ice show, with Devine and King, the Maxwells, Robb Murray and girl chorus.

## Elliman's U.S. Junket

Dublin, April 18.

Louis Elliman, managing director of Odeon (Ireland) chain and of Gaiety theatre, who rates as top exhib in Ireland, leaves late this month on a U. S. trip, arriving in New York on the Caronia May 1.

Elliman is planning a three-month coast-to-coast tour studying theatre and cinema operation, radio and television networks and current production on the Coast. He also plans to gander latest Broadway offerings for possible presentation in Ireland.

## Austrian Govt. Comes To Aid of Private Theatres In Vienna With Pix Tax

Vienna, April 11.

The Austrian government, which for many years has supported the state theatres of the country, is now trying to help the hard-pressed private theatres weather the current financial crisis in Vienna.

Six months ago the government put a 10-groschen tax (called the Kulturroschen, or culture penny) on all film tickets, and started building up a fund with which it could aid the private theatres. It gave the theatres an advance to help tide them over a few months, and began working on a long-range plan, which was finally completed and made public last week.

More customers will be lured into the theatre, as the plan sees it, by a one-third price reduction on tickets when any theatre party, social club, professional or political organization, etc., purchases a block of at least 25 tickets. The money lost by the theatre in the price reduction will be recovered out of the Kulturroschen fund.

Theatres to be assisted by the fund are the Theater in der Josefstadt, Die Insel, Volkstheater, Scala (the Communist-sponsored theatre), and the two operetta theatres, the Buergertheater and the Stadttheater.

The operetta theatres are most likely to benefit from the plan, but the other theatres are skeptical. While the Kulturroschen fund in 1950 will amount to 2,000,000 schillings, the current total indebtedness of the six theatres is 7,500,000 schillings.

## 'Stromboli' Set for Wide Brit. Release; 200 Houses

London, April 11.

Without going to the West End, "Stromboli" opens a simultaneous countrywide release in 200 theatres starting May 15, covering a period of approximately four weeks.

There will be concurrent presentations in London and key provincial cities, and the showings will be spearheaded by some 40 theatres in the Granada circuit.

## Al Daff Off Again

Al Daff, Universal's assistant foreign dept. chief, planned for London over the weekend. Daff will return within 10 days.

Exec is making the trek to arrange for bookings of U's product over the Odeon and British-Gaiety circuits. Both chains are operated by J. Arthur Rank, U's partner in Britain.

## Current London Shows

(Figures show weeks of run)

London, April 18.  
"Annie Get Gun," Col'sm (150).  
"Beau Stratagem," Lyric (51).  
"Black Clifton," West'ster (51).  
"Bonaventure," Vaude (19).  
"Brigadoon," Majesty's (53).  
"Castle Air," Adelphi (19).  
"Detective Story," Princess (4).  
"Eliz. Slept Here," Strand (25).  
"Fallen Angels," Ambass. (19).  
"Folies Bergeres," Hipp (28).  
"Harvey," Prince of Wales (68).  
"Heiress," Haymarket (64).  
"Home at Seven," Wham (6).  
"King Rhapsody," Palace (31).  
"Knights Madness," Vic. Pal. (5).  
"Lady Milsaid," St. Mart (12).  
"Larger Than Life," York (10).  
"Latin Qt. 1950," Casino (5).  
"Man With Umbrella," D'tch's (2).  
"Mr. Gillie," Garrick (6).  
"Oklahoma," Drury Lane (150).  
"Old Vic Rep," News (27).  
"On Mon. Next," Comedy (46).  
"Ring Round Moon," Globe (12).  
"Streetcar," Aldwych (28).  
"Traveller's Joy," Criterion (97).  
"Treasure Hunt," Apollo (31).  
"Venus Obs'ed," St. James (13).  
"Way Things Go," Phoenix (7).  
"Worm's View," Whitehall (156).  
"Young Wives Tale," Savoy (40).

## U.S. Technicians Ban, Distribs Quota On Agenda at 17th Annual ACT Meet

London, April 18.

## London Sorely Puzzled At Sundstrom-Kafka 'Trial'

London, April 18.

Kildine Productions staged Frank Sundstrom's translation of the French dramatization of Franz Kafka's book, "The Trial," at the Winter Garden Wednesday (12), to a puzzled and mildly appreciative audience. Story is a nightmarish kaleidoscopic portrayal of a man arrested on an unspecified charge, vainly endeavoring to prove his innocence.

Sundstrom is quietly effective in the leading role, with commendable support from a cast of over 40 players. Despite the cordial reception, it's unlikely to attract other than the intelligentsia, and the press frankly confesses it can't. Play closed after five performances.

## Censor Problem On German Pix

Washington, April 18.

One of the most difficult jobs of American occupation forces has been to teach the German officials self-censorship of films on a democratic basis, in order to get the films away from the influence of political propaganda, reports Nathan D. Golden, chief of the motion picture-photographic branch of the U. S. Commerce Dept.

In a survey of the motion picture industry in the U. S. zone of occupation, Golden reports: "The future of this voluntary censorship, on a federal basis, is particularly uncertain inasmuch as the federal constitution provides that cultural questions remain within the province of the individual Laender." The new West German censorship board is comprised of 15 members, with the chairman and seven of the honorary members appointed by the industry. Of the remaining seven, three have been named by the Ministries of Education of the West German states, and one each by the Protestant Church, Roman Catholic Church, the Jewish community and youth organizations.

The foreign film distributors, in order of their importance, are first the group of American companies; second, British Eagle-Lion, handling Rank product; third, London Film, distributing Korda product; and IFA Internationale Film Allianz, outlet for French films.

The average German-made picture must gross about 1,500,000 marks in order to amortize (the "Deutsch mark is worth about 24c American), but very few are doing that well so far. Foreign films are netting from 500,000 to 1,000,000 DM. As of last July, Bavaria had 771 theatres with 387,613 seats in operation, greater than the pre-war level, despite the fact that the war smashed up nearly all the theatres in Bavaria.

## British Want Adult Rule

The British Board of Film Censors is urging its government to create a classification of "Adult" only to be used on certain motion pictures from which all children would be barred.

This is to keep children from pictures with "sadism and violence."

## Mex Sets Pix Trade Pacts With France, Argentina

Washington, April 18.

Mexico, according to Nathan D. Golden, of Commerce Dept., is shaping up film trade agreements with France and Argentina. In the Argentine deal, which has been signed, 30 pictures would be exchanged annually between the two countries. The purported deal with France would be for the exchange of 15 pictures by the end of June of this year.

Under the arrangement, Mexican producers will be able to get frozen earnings out of Argentina and France, and those two countries would be granted exhibition permits to show their films in Mexico, after having been off the market for some time.

Limitation by agreement of American technicians working in British pictures, restoration of distrib's quota and the greater use of British equipment; are among the 15 resolutions slated for consideration at the 17th annual general meeting of the Assn. of Cine & Allied Technicians in London next weekend.

A resolution from Denham studios advocating an agreement with American companies on importation of directors has also been amended by the general council, who suggest that representations should be made to the U. S. majors to bring about an agreement similar to that in being with the British Film Producers Assn. covering directors and producers. It also suggested that negotiations should be reopened with American unions on the question of a reciprocity agreement for other technicians.

In the annual report it's pointed out that the ACT-BFPA agreement, now in its fourth year, continues to operate smoothly, and, although this allowed for eight producers and directors, in neither category was the full quota taken up. For the current year, BFPA members are entitled to bring over seven in each group.

So far as American companies are concerned, the report draws attention to the fact that, as it had not been possible to conclude an agreement similar to that made with the BFPA, each application is considered on its merits, but the attitude "of many American companies is hardening."

With most of the companies, says the report, it has been impossible to make an agreement whereby in return for ACT not opposing the permits, some additional employment is given to British technicians, but the general council supports the view of feature directors and associate producers in opposing any proposal which places its members on the payroll, but debars them from working.

On the question of foreign technicians, the ACT report refers to its reciprocity agreement with the French technicians and with their proposals to limit the number of grades in which British technicians could work in France, or as an alternative, to insure that French technicians should "double" ACT members working in France.

This boomerang effect of ACT policy is regarded as being damaging to British production, but the British union would support its French counterpart in its difficulties with American producers making films in France, although hoping that nothing would be done to restrict British production.

The agreement between ACT and the Assn. of Motion Picture Art Directors of America has been renewed for a second year, and the pact with Screen Publicists Guild continues.

## RENTALS SEEN TOO HIGH FOR FOREIGN PIX HERE

Theatre rentals are far too high at present in proportion to the return from screening foreign films, according to Sam Sirtzky, of Sirtzky International Pictures who revealed in New York last week that his firm will relinquish its lease on the Ambassador, N. Y., upon its expiration in September.

Sirtzky asserted, however, that his organization will return to exhibition in the art field when it becomes economically practical to do so. Meanwhile, the company will concentrate upon its U. S. distribution of new French pictures. Joseph Sirtzky is currently in France looking over fresh product.

## Nat Karson to N. Y. For London Empire Casting

London, April 18.

Nat Karson, producer of the stage shows at Metro's Empire, planes for New York Thursday (20) to look over new acts for his future Empire presentations.

While there, he will discuss score of a new musical with Leo Robin and David Rose, which he intends to produce in the West End in the fall and for which he has backing.

# John Ford's *Lusty* and

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KEEP PUNCHING...UNTIL THAT MOVIE TAX IS KILLED!

# Million \$ Dark, 26th in Recent So. Cal. Foldos

Los Angeles, April 18.

Million Dollar theatre goes dark today, (18), bringing to 26 the number of Southern California houses shuttered in the past few months. Fold is blamed on run of bad product and lack of sufficient name talent to keep stage lighted.

House may rekindle later with a policy of Spanish films.

Tumbling grosses in Southern Cal. territory has shuttered 26 houses and forced 12 others to switch to Spanish films or week-end policy. Million Dollar is the largest affected, others being so-called "fringe" houses that never had too secure an existence. Result is that many theatres, particularly lesser subsequent, are considering admission cuts.

It's expected the territory will shortly see fourth and fifth runs returning to 25c or less admission. Instead of present 50c-60c usually charged, with exhib hoping to make up difference in merchandise sales. However, first-runs are standing firm on price scales, only exception being trimming in the two Fanchon & Marco-operated Paramounts, but cut, plus addition of stage bills, has failed to bolster biz to hoped-for levels.

## 20th Statement

Continued from page 3

\$6,600,000 or \$19,800,000 for the year. Recovery abroad is evidenced by the fact that remittances totalled \$15,000,000 and other expenditures \$3,000,000 for a total of \$18,000,000 in 1948.

In the past six years, Skouras noted, earnings totalled \$86,774,544. Dividends paid in this period came to \$44,198,782. Working capital rocketed by \$45,894,449, from \$37,270,532 to \$83,164,981, inventories alone accounting for \$18,972,966 of the boost.

### New Expenditures

Some \$6,767,000 was expended by 20th during the year for additions to fixed assets. Of this, \$5,283,000 was spent on theatres and \$1,484,000 in connection with sales operations. Activities abroad are also buzzing, he pointed out, since theatre sites recently were acquired in Alexandria, Tel Aviv and Haifa. Another site will also be taken in Jerusalem. Total of theatre outside U. S. borders will total 480 houses when these projects are completed.

While 20th has filed an appeal from the anti-trust decision, "talks are continuing with the Department of Justice with a view of working out a satisfactory consent decree," Skouras said. "It is impossible to forecast the outcome or the effect upon the future financial position and operations of the corporation." Skouras also touched on the mounting number of exhib anti-trust actions. At the end of '49, he said, approximately 100 were pending and another 18 had been disposed of during the year.

As for television, 20th's toppler declared: "Our attitude regarding television remains one of alertness, not anxiety. We believe television represents a challenge, but, skilled as we are in audio-visual entertainment, we remain confident of our ability to make the most of its opportunities." In theatre TV with exclusive programming, Skouras sees a big opportunity for the industry.

## Mayer's Powwow

Continued from page 3

from Florida vacations while Thau planned in from the Coast.

Mayer, accompanied by Howard Topper, and the execs' wives head for Miami today (Wed.). Production head, who was kudosed by both Brand Names Day and the Jewish War Veterans while in New York, prolonged his Gotham stay for the meetings.

Mayer party will remain in Miami for about 10 days. Group then returns to the Coast with the possibility of a stopover, May 6, at Louisville for the Kentucky Derby.

## Par-DuMont

Continued from page 3

operations will probably come in for an o. o. Understood that Par is greatly disappointed in last year's showing when the stations lost approximately \$2,500,000, being bailed out by heavy profits from set sales. Other networks are now either going profitably or breaking even and the Paramounters feel that DuMont should duplicate.

It was in the course of its negotiations to sell the DuMont stock that Balaban pressed for the right to convert the "B" into "A" shares. Since the whole board, including Dr. Allen B. DuMont and Commander Mortimer Loewi, managing director of the network, owns only 64,000 shares, Par felt its voice should be stronger than heretofore. Major's "B" stock permits it to name three out of eight directors besides electing the treasurer, secretary and asst. treasurer. DuMont and Loewi, however, spotted the danger and nixed the request.

Paramount is more than pleased that it turned down offers for the stock, including one that would have brought it \$12,000,000. Since rejecting these bids, booming market has sent the value of Par's shares to \$14,000,000.

## 3-Way Setup

Continued from page 3

England some time in July with Rex Harrison and Lilli Palmer in the top roles and Anthony Bushell directing.

Exact starting date of "Hall" depends upon when Harrison is available. He's to star in the London version of "The Cocktail Party" which opens in the West End May 4. Final pic to go before the cameras this year is "24 Hours in the Life of a Woman." Adapted from a story by Stefan Zweig, the yarn will be filmed this fall at Monte Carlo with Merle Oberon starring and Marcel Craven directing.

Tri-Partite's production in Britain and France, Cusick said, enables the organization's films to qualify under the British and French quotas. Moreover, an arrangement calls for the British affiliate's sterling expenditures to be reimbursed by future earnings in the British Empire. Sagitta's income to be derived from the French market, and Cusick's cut from the dollar area.

However, Cusick added, just to make sure where the three firms stand the corporate heads usually get together for routine confabs about three or four times a year. Such a conclave will be held in New York the end of the week after Five Oceans' prez C. E. W. McIntosh and Sagitta topper Andre Sarrut arrive on the Queen Mary Friday (21).

## TV's Pendulum

Continued from page 3

Jan. 1, Par stock was at the 17 figure and UP at the 21 high.

In the changed, positions, television is credited for a two-ply action. The theatre stock has skidded, the street believes, because the fears of tele's effect on theatre receipts are regarded as increasingly important. At the same time, Par stock is climbing because of the company's big holdings in Allen B. DuMont labs, one of the bellwethers of the big boom in video stocks. Par is believed likely to cash in heavily on its DuMont holdings, which represent 29% of the entire company.

Moreover, the fate of the production-distribution companies is no longer regarded darkly because of the threat of video. There is a strong feeling around that the studios will ultimately gain from video a vast new market for celluloid product.

On any other basis, UP's weakness in the current market would be a puzzler. The chain, biggest in the U. S., recently declared a quarterly divvy of 50c per share, and gives every indication of paying \$2 yearly. Its cash holdings equal the \$25,000,000 bank debt. On the basis of present prices, the stock is valued at \$50,000,000, an extraordinary low one for the gigantic theatre holdings.

Moreover, Wall streeters note, at its present price, UP will be paying close to 15% a year in dividends, which is far above that of the blue-chip stocks.

## Col. Absorbs Wigmore

London, April 18.

Columbia Pictures has acquired the entire share capital of Wigmore Films, which was formed in April, 1949, to handle their 16mm product. As a result of the deal, Wigmore has become an integral part of the parent company.

The new board of Wigmore Films comprises Harry Cohn, Jack Cohn, Joseph A. McConville, Jack Segal, Max Thorpe, L. R. Warner, F. G. Hill and Alexander Victor. Thorpe, who is also Columbia's British topper, is managing director of Wigmore and Hill is secretary. Victor remains as general manager.

## Briefs From the Lots

Hollywood.

John Huston and Sam Spiegel abandoned plans for production of "Reminiscences of a Cowboy," in which the late Walter Huston was to have starred. Alexis Smith's first freelance job, since anklng Warners will be femme lead opposite Stephen McNally in "Wyoming Mail" at UI. Charles Drake plays the romantic lead in U's "Harvey," replacing Alex Nicol, who shifted to a role in "Tomahawk" on the same lot. Bob Hope and 18 paraplegic war veterans made a one-reeler, "On Stage Everybody," at Paramount in cooperation with the Motion Picture Assn. of America.

George Murphy drew a role in Metro's "Grounds for Marriage," his first this year. Richard Thorpe rolled "Interruptions, Interruptions," the first episode in Metro's nine-story picture, "It's a Big Country." Ann Miller plays a comic role in "Watch the Birdie" at Metro. Dudley Nichols signed to script "The Big Sky," first of three pictures to be produced by Howard Hawks and Edward Lasker for RKO. Douglas Sirk signed Rudolph Joseph as associate producer on "The First Legion." Virginia Herrick gallops as femme lead in "Vigilante Outpost" at Republic. Jerome Robbins checked in at Paramount to work on "Look, Ma, I'm Dancin'," a Betty Hutton starrer.

Nominations for the board of governors of the Academy of Motion Picture Arts and Sciences will be announced April 21. John Stone picked Monte Carlo as a location for his indie film, "Riviera," the first musical to be made by a Hollywood producer in a foreign country. Maria Pilar Castilla, Mexican moppet, plays a role in Robert Rossen's "The Brave Bulls." John England will direct "Blazing Sun," his 13th Gene Autry starrer at Columbia. Buster Crabbe heads the cast of "Pirates of the High Seas," Sam Katzman's Columbia serial, on Catalina Island. Colleen Townsend will star in "Great Discovery," first of the religious pictures to be produced by Light of the World Films.

Marlon Brando will star in the film version of "A Streetcar Named Desire," to be produced by the Charles K. Feldman group this spring for Warners release, with Elia Kazan directing. Stephen McNally plays one of the toppers in "Wyoming Mail" at UI. Lou Costello, recovered from his recent illness, returns to work late this month in "Abbott and Costello in the Foreign Legion" at UI.

## REISCH TO AUSTRIA ON FILMING THERE

The feasibility of American production in Austria will be discussed with the Austrian government by Walter Reisch, Hollywood scenarist. Reisch, who arrived in New York from the Coast Sunday (16), planes for Austria Friday (21). He'll remain there about four weeks at the invitation of the Austrian government.

Upon his return, Reisch will discuss the situation with U. S. film-ites. The Austrian government has its sights on drawing American companies to Vienna for the simultaneous production of films in both German and English. Companies would be able to use up some of their frozen Austrian schillings. Interest in developing American production in Austria stems from the successful outcome of the Alexander Korda-David O. Selznick production of "The Third Man," which was filmed almost in its entirety in Vienna.

Reisch, who was born in Austria, completed an eight-month contract with Paramount Friday (14).

## Inside Stuff—Pictures

Under the urging of Max Youngstein, Paramount's ad-pub chief, Par is gradually easing its ban against its stars and players appearing on television. Longest step in that direction was taken this week in mapping hoopla for "Sunset Boulevard," company's new pic about Hollywood. Gloria Swanson, who stars in the film, will be spotted in as many TV shows as possible of the interview or lecturing type.

Par, however, wants the right to approve scripts. Henry Wilcoxon, supporting player in "Samson and Delilah," has appeared in a flock of TV airers, speaking on the Bible. Other Par players will be grooved for video when the stint can be used to bally a film rather than being a pure entertainment routine. It all represents a swing from Par's original absolute ban against TV.

In an elaborate manual, addressed to exhibs, William J. Heineman, Eagle Lion's distribution chief who is doubling as producer of "The Jackie Robinson Story," uses a different kind of pitch to win bookings. Referring to the fact that his only partners in the film are EL salesmen, managers, district managers and office personnel, Heineman says: "They like the idea well enough to put up their hard-earned cash to make production possible. I hope you will like this picture. I believe that it is going to be a money-maker for everyone." Film will open in every National League baseball city in conjunction with the Brooklyn Dodgers' first appearance in the particular city. Robinson will make personal appearances in each city.

Associated Film Writers, organization of film scripters in the New York area, are inviting producers and distributors of documentary and information films throughout the country to submit entries for the AFW's first series of annual awards of outstanding films in those fields. Prizes will be handed winners in such categories as documentary films, teaching films, scientific films, pix for television, business films, etc. Eligible for the 1950 awards are films released in the U. S. between May 1, 1949, and May 1, 1950. Purpose in setting up the awards, according to AFW prez Newton Meltzer, is to highlight the writer's function in filmmaking.

Pros and cons of "Does the Public Get What It Wants?" will be threshed out at a symposium next Tuesday (25) at the Museum of Modern Art, N. Y. Scheduled to participate as speakers are Mary Pickford, Robert Montgomery, writer Gilbert Seldes, former exhibitor Arthur L. Mayer and Janice Loeb, co-producer of the prize-winning indie pic, "The Quiet One." Moderator will be Dr. Charles Siepmann, Professor of Education at New York University and author of "Radio's Second Chance." Discussion will also be open for rebuttal and questions from the floor.

## Towne Cross-Licensing Ban

Continued from page 5

subsequent release system in Milwaukee will have to undergo substantial change to comply with terms of the equity decree handed down by Judge Barnes here Friday (14) in the Towne theatre's anti-trust action against the major distributors and the Fox and Warner circuits in Milwaukee.

Judge Barnes signed the proposed decree submitted by Towne attorney Thomas C. McConnell without changing a word, thereby setting up a system of release similar to that effected by the Jackson Park decree in Chicago, and also providing for what is, in effect, immediate divestiture of four Fox and one Warner de luxe neighborhood houses. Judge Barnes stayed decree's commencement 30 days, however, during which time defendants must file appeal and post bond amounting to nearly \$2,000,000 if they do decide to appeal. Decision by Judge Barnes set off immediate flurry of activity, both here and in Milwaukee.

As soon as the defendants file their appeals in Chi circuit court of appeals, they must post the bond of \$2,000,000. This bond would protect judgment of triple damages and attorneys fees of nearly \$1,600,000 levied by Judge Barnes and would protect Towne against any losses incurred by virtue of some of the decree's provisions being stayed pending appeal. Judgment carries with it an interest rate of 5%.

Decree is admittedly similar to Chicago's Jackson Park decree. For first-run system of distribution, it enjoins any of the defendant houses from showing a first-run film more than two weeks. It eliminates clearance, or waiting time, between the conclusion of a pic's first run in a defendant house and the commencement of the subsequent runs in the nabes. It prohibits making the admission price a theatre will charge for a picture a condition on which the distributor will license pic for that theatre. It enjoins the defendants from playing double features if the intent in so doing is to exhaust available product and leave nothing for the Towne. It does provide, however, that if a pic plays only a week of first-run, 10 days of clearance is permitted in order to book pic into subsequent runs. It further enjoins moveovers when intent is to exceed the two-week limit at the same price.

In subsequent-run situations, it enjoins showing of a pic in any defendant house for more than a week. It prohibits the preparation, publishing, adopting, enforcing, or attempting to enforce any plan for a uniform system of zoning. This latter was the key charge leveled

by plaintiffs in their monopoly and conspiracy complaint.

Eight houses are named. The Modjeska, Garfield, Uptown and Paradise are Fox houses. The Granada is a Warner house. Warner owned the Oriental and Tower up to a year ago, when it sold them to the St. Cloud Amus. Co. The Avalon is and has been independent.

## Hughes Sizzler

Continued from page 3

ernment wants the bylaws to suspend both voting and dividend rights for stockholders who violate that taboo. Moreover, a stockholder must file an affidavit attesting to his compliance with the provision before collecting divvies. When the RKO consent decree was first made, only Hughes was required to surrender one or the other interest.

Trustee named by the court would be required to effect complete separation of the two wings of the company within the shortest possible time. He would take over the business and assets of RKO, retaining that personnel which he considered essential. In making this demand, Government charges Hughes with stalling tactics and no bona fide intention to carry out the decree's divorcement proviso.

Whether the Government wins or loses today's argument it is likely that the D. of J. will hereafter demand strict clauses in film consent decrees to bar any requests for delays in divorcement beyond the deadline originally provided. Understood future decrees will provide severe penalties in loss of control by the management if the time element is neglected.

RKO will play up its still losing distribution efforts when the major puts in a pitch for a three-year delay. Without the support of its theatre circuit, RKO lawyers will argue, the production-distribution unit will be immediately plunged into the red. Considerable stretch is still required to put the studio on a profit basis.

RKO's difficulties with the banks that are on the studio's \$8,500,000 revolving production loan will play a part in the arguments. If divorcement is effected, the major is in technical default on the loan. Moreover, the banks are refusing to renew on any other basis, and will undoubtedly call in the loan. While a \$10,000,000 payment which the theatre chain must make to the studio upon the splitup was considered adequate when the plan of reorganization was first drafted, it is no longer deemed so.



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**3RD WEEK NEW YORK STRAND!**

## COMPO Stymied on Johnson

Continued from page 4

personal lives of film people. MPIC is made up of guilds, crafts, producers and all segments of Hollywood.

Since there is this basic difference in feeling, COMPO chairman Ned E. Depinet is expected to veer away from any attempt to draw up a plan for fighting Johnson at the hearings or otherwise. First task, in his estimation, is to get COMPO actually established—and that may be troublesome enough in itself.

Reps of the component groups, constituting every facet of the industry, have held two meetings since last August to lay the groundwork for the overall public relations agency. The stanza called for Chicago next May 8-9 is for the formal organization of COMPO.

By agreement, every action by the outfit must be by unanimous approval. The resolutions by the 10 component groups authorizing the organization of COMPO in May, however, have a number of reservations. These may serve to still further delay setting it up on a fully operating basis with budget, financing, permanent chairman and board, etc.

One of the squawks by TOA, which was the group that put the heaviest reservations in its resolution authorizing participation in COMPO, was that the method of financing was faulty. Plan, drawn up in Washington in December, calls for 1/10 of 1% contribution equally by distributors and exhibitors. TOAites later complained that this would serve to make public their payment for film.

Depinet claims that that is not so. He states the payments to COMPO will be made in bulk by the distributors. They'll collect the exhib contribution on each film bill and add their own, sending the whole amount to COMPO at the end of each week or month. Thus only the distrib with whom the exhib is doing business will know

the film rental, and he obviously knows it with or without COMPO.

More basic, however, is TOA's reluctance to see any other important industry group come into being and jeopardize what TOA feels is its growing stature. It fears that a large-scale COMPO will steal part of its thunder. Thus, whatever arguments the TOAers put in the way of making an important industry agency of COMPO must be weighed against this thinking.

As for the Johnson hearings, the industry case will be carried primarily by the Motion Picture Assn. of America with the aid of the MPIC. The two organizations are planning vigorous offensive and defensive action before the committee, but will not contribute toward publicity by bringing in stars or in any other way glamorizing the proceedings.

## Brit. Meetings

Continued from page 4

in Britain. The British are understood seeking to reduce this amount by the 30% represented by devaluation. It is likely that a compromise may be worked out permitting the Americans broader uses of their frozen funds.

While the company prexies some months ago set up a five-man committee to accompany Johnston to the negotiations, it is understood there are no present plans for the group to go to London. Whether it actually goes will hinge on developments when Johnston and Arnall get into the negotiations. Latter two will have a corps of expert advisers, including MPAA international division chief John G. McCarthy; MPAA's British rep, Fayette W. Allport, and probably James A. Mulvey. Mulvey, prez of Samuel Goldwyn Productions, is chairman of the eastern distribution committee of SIMPP and helped negotiate the present pact.

## Newsreels Protest EK And DuP's Costlier Pix Stock Hits 'Em Worst

Big switch of Eastman Kodak and DuPont to acetate (safety) film has touched off a battle between the rawstock manufacturers and the five newsreel companies. The reels are battling demands by EK and DuPont for a changeover to acetate by July 1 of the current year. The reels contend that present costs of operation bar any big boost in costs and that the switch-over will mean anywhere from \$700-\$1,000 weekly, added outlay for each.

It is figured that acetate costs about 65c per reel more than the standard nitrate rawstock. For major companies, that is only a nominal upping of their expenditures for prints. The reels, however, with two issues weekly and thousands of prints for each, consume many millions of footage yearly. Boost for them, therefore, is sizeable.

Difference in cost for the reels, however, may plunge a number of them into losing operations. Most of the outfits are skirting the narrow edge. Hot fight is therefore cropping up, with the reels insisting that no change in their supply be put through and the suppliers equally adamant that no facilities for nitrate will be available after July.

## Roach's UNESCO Post

William S. Roach, New York film attorney, has been named special counsel in the international copyright division of United Nations Educational, Scientific & Cultural Organization. He'll sail for Paris May 2 and make his headquarters there.

Roach is associated with the law offices of Irwin Margulies in New York and Beverly Hills. In the UNESCO post he'll work with copyright specialists of other nations toward establishment of an international copyright union.

## Distributors Mull Turn to Flats

Continued from page 4

profit domestically on other films. Contention is that the method would take out most of the risk from distribution, restoring a good part of it to exhibition.

### Its Appeal to Exhibits

Whether theatres would generally go for the method is still an uncertainty. However, it would carry the bait for exhibition of giving it a chance of earning big coin on the sleepers and heavy-grossers generally. It has been the constant gripe by exhibitors that there is no incentive to exercise real showmanship because of heavy percentages exacted by distributors when a film goes over an average box office figure.

Number of distrib execs view a return to flats as the surest way of eliminating the vicious habit of booking the big pix for the middle of the week and slotting low-key flats for the profitable weekends. This custom is on the increase because the exhibitors big profits when the turnout is strong regardless of his film offering. During the ordinarily-light biz period, he depends on strong films to bring out the customers.

Broader use of flats is also regarded as the strongest way of promoting longer playing-time for product. Distributors believe they can foster that practice by whittling the proportionate per-diem amount charged on a flat basis for every extra day that a pic is played.

Two other important savings are being urged to support the move. Obvious one, of course, is a slash in the checking nut which a decline in percentage bookings would bring about. Cost currently runs to many hundreds of thousands of dollars for each distrib. Other saving would come from advertising. With most bookings on a flat basis, theatre man, rather than distrib, would be the chief point-of-sale advertiser since anything above the flat charge would land in his pocket solely. Distrib's only concern would be in preliminary national ad insertions and bally to establish

the picture before release.

Wider sale on flats will be pitched to the exhib as giving him the opportunity demanded for making big money on pix. At the same time, it would be a giant step towards winning complete co-operation in selling a film on a local level. Boom in showmanship because of the inevitable hypo to local drumbeating is expected to redound to the advantage of the industry as a whole.

## Cool-Off Period

Continued from page 3

of judgment, he can't go beyond purpose and intent of the ad code—and it contains no prohibition against such copy as was recently used by RKO for "Stromboli," which has brought the whole situation currently to attention.

Beyond refusing a code seal to a film for which the advertising was objectionable, MPAA would have no method of preventing either the use of the ad copy or exhibition of the picture. While the major circuits are morally bound not to play such a film, there can be no legal binder on them. Warner Bros., for instance, is currently showing the Italian-made "Bicycle Thief" in Philadelphia, despite its lack of a seal. Distributor Joseph Burstyn has refused to make cuts in the pic demanded by the Code Administration.

In addition to the legal problem of getting compliance by circuits affiliated with the MPAA, many indie houses, particularly the arties, give no consideration whatsoever to whether or not a film has a PCA certificate. There used to be provision for a \$25,000 fine to be levied by the MPAA on any affiliated house that played a sansesal film, but that had to be eliminated as a violation of the Sherman and Clayton anti-trust acts. Compliance now must be completely "voluntary."

Even much more difficult to accomplish would be the MPAA's second aim, the enforced delay in release of any pic bearing the taint of scandal. Idea would be to make the distrib hold up the film until all publicity concerning it had died down. Any concerted move to get exhibs to refuse to show the film would be conspiracy in restraint of trade any legally impossible. MPAA, however, has not given up the idea and has its general counsel, Sidney Schreiber, delving into the law in hopes of coming up with a legal method of enforcing the desired delay.

While the adoption of the two regulations MPAA is considering would go far to remove the criticism of the industry recently made by Senator Edwin C. Johnson, it is said that that is not the immediate purpose. Both measures have been thought about by the Johnston association's board for some time, but the need for them has been crystallized at the moment as a result of the hullabaloo and unfortunate industrywide publicity brought on by the advertising and release of "Stromboli," the Ingrid Bergman-Robert Rossellini film.

## 'Kettle' - 'Gloves'

Continued from page 9

ing out ahead on a campaign. Big theatres on the mainstem in N. Y. insist on at least a \$15,000 outlay, it is claimed.

The high nut on Broadway is diverting product to the off-mainstem flickeries with smaller budgets and overhead. These houses, however, have such a wide choice in quality product that the ordinary pic stands no chance of preëminence in sureseat territory.

While Broadway situation continues tough, booking availability on the affiliate circuits has eased somewhat. U, for instance, is sending a British package, "Astonished Heart" and "Rugged O'Riordans," through the RKO circuit on the short end of the week. Company previously was forced to sell around the affiliates when neither RKO nor Loew's would accept several British pix.

Pic Celebs at Coast Ozon Preem Los Angeles. New drive-in, the Magnolia, makes its debut in Arlington this week with Wayne Morris as m.c. for group of studio thespes.



*"You're adorable!"*

Valli as she plays opposite Joseph Cotten in "The Third Man"

*"I'm a Lux Girl"* says VALLI

Here's a beauty care that really works! In recent Lux Toilet Soap tests by skin specialists, 3 out of 4 complexions improved in a short time.

"I smooth the rich fragrant lather well in," says Valli. "Then I rinse and pat with a soft towel to dry. Now skin takes on fresh new beauty!"

Try the big new bath size cake, too—so fragrant, so luxurious.

For a fragrant beauty bath get this big BATH SIZE

Another fine product of Lever Brothers Company

9 out of 10 Screen Stars use it — Lux Girls are Lovelier!

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## Paul Revere's Ride BY HENRY WADSWORTH LONGFELLOW

Listen, my children, and you shall hear  
Of the midnight ride of Paul Revere,  
On the night of the fifth of April;  
He rode through the snow, the night was cold,  
And the stars were shining brightly.

He said to his friend, "Go and get  
By land or sea from the North or South,  
Hang a lantern on the belfry  
Of the North Church tower as  
One by land and two, if by sea;  
And I on the opposite shore  
Ready to ride and spread the alarm  
Through the Middle States."

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## *The Gene Autry Tour of 1950*

The Gene Autry tours produce as much value in prestige, good will and increased patronage for other Autry enterprises as they are successful in themselves. The 1950 tour, like those which preceded it, is one more interesting

project completed by us in ten years' activity in the public relations affairs of America's favorite singing cowboy. Our assistance and cooperation are available to those contemplating or engaged in Gene Autry promotions.

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# Clips from Film Row

## NEW YORK

Larry Morris, general manager of B. S. Moss Theatres, announced following managerial changes: Conrad Fontaine, manager of the Central, Cedarhurst, L. I., now managing the Malverne, L. I., following resignation of Thomas Di Lorenzo. Melvin Janove, assistant at Moss' Criterion on Broadway, named manager of the Central theatre. George Crothers appointed assistant manager at Criterion.

Leonard Satz, head of Century Theatres' purchasing and maintenance department since 1935, resigned to become a partner in Raytone Screen Corp. Latter firm handles theatre accessories and manufactures theatre sound screens.

## TOLEDO

Nat Turberg, former operator of Palace, and later local city manager for Northio Theatres, Hamilton, O., taking back the house, which Northio has released under the consent decree.

First unit of a \$3,500,000 shopping center, which will include a theatre, will be under construction soon, announced Dean Bailey and Ray A. Murnen, Toledo realtors in charge of the financing. Project is on a 17½-acre tract on Monroe street, and plans were drawn by the New York firm of Ketchum, Gina & Sharp.

Douglas E. Craft, manager of the Capitol, Sidney, O., transferred to the Lima State, Lima, O. Thurman Heltzer, formerly assistant manager at Warner's Ohio, Sidney, replaces Craft at Capitol.

A. W. Stanisch resigned as manager of the Jefferson, Fort Wayne, Ind., to become general manager of Shideler Theatres, which has a house in Dunkirk, two houses in Hartford City, and a drive-in at Angola. Robert Coleman, former city manager for the Favorite Theatres, Spokane, succeeds Stanisch as manager of the Jefferson, operated by Alliance Theatre Corp.

## CINCINNATI

Shuttering of several neighborhood houses is to be followed by more closings at stands where biz has skidded. New theatres and increase of drive-ins are blamed by exhibs for oversteering Cincy area and thinning trade distribution. Latest closing was of the Shard, a mid-states property, in Lockland. In St. Bernard the Audulus has been idle three months "for remodeling," and the Rose-lawn was darkened after a brief reopening for a trial of art policy. Both theatres are in the Lou Wiethe string, which recently opened the 1,500-seat Valley theatre in Roselawn.

## MINNEAPOLIS

Two lower loop houses, Grand and Crystal, sensationally advertising sex pictures.

Still another local neighborhood house, W. R. Frank's Arion, now having 49-day clearance, seeking 28-day availability, the earliest here and now had by only six up-town and suburban theatres.

Dick Tolette, Home circuit book-er, mourning loss of small son, run over by automobile.

Local RKO branch sixth nation-

## New York Theatres

CLIFTON WEBB • JEANNE CRAIN  
MYRNA LOY in

"Cheaper by the Dozen"  
20th. Fox—Color by Technicolor  
On Stage—FRAN WARREN  
and Others

ROXY 7th Ave. &  
80th St.

Paramount Presents  
In Person  
BING CROSBY  
FRANK CAPRAS  
RIDING HIGH  
PARAMOUNT  
Midnight Feature  
Nightly

RADIO CITY MUSIC HALL  
Rockefeller Center  
"THE DAUGHTER OF  
ROSIE O'GRADY"  
starring June Haver • Gordon MacRae  
Color by TECHNICOLOR  
A Warner Bros. Picture  
Plus  
The Music Hall's Great Easter Stage Show

ally in Ned Depinet sales contest. North Central Allied at its annual convention here May 3-4 to try to devise arbitration plan that would serve as model for entire industry.

Thirty persons, including patrons and employees, escaped safely when fire, starting in the projection booth, gutted the 248-seat Roxy theatre at Austin, Minn.

University of Minnesota Film Society opened spring series of foreign film presentations with "The Children," Swedish picture.

Ted Bolnick to be honored at Northwest Variety club's annual banquet for past chief barkers, May 4.

Theatre Associates, biggest of the non-profit buying and booking combines here, comprising most of big independent circuits, finally made peace with Paramount after having been at loggerheads with it since inception.

## KANSAS CITY

Frank Hensler has made Kansas City his headquarters in the new Metro setup which makes him salesmanager of the Intermountain Division. Kansas City, Denver and Salt Lake City are exchanges in the division. The return to Kansas City is a homecoming for Hensler, who was manager of the Metro exchange here for a number of years. He left here just after the war to become assistant sales manager of the division with headquarters in Detroit.

Illness of Harold Hume, city division booker, resulted in some temporary shifts at Fox Midwest. Roger Ruddick, Isis theatre manager, has taken Hume's desk as booker. Harold Guyett, Fairway manager, is handling the Isis, where he formerly was assistant manager. Cecil Wornall, assistant manager of the Plaza theatre, is at the Fairway. Hume underwent his second bit of surgery, and is expected back on duty about May 1.

Allied of Kansas-Missouri has set annual convention for May 9-10, and is staging a drive-in theatre equipment show in conjunction with the meeting at the Phillips hotel. Trueman Rembusch, president of National Allied, will speak, as will Col. H. A. Cole, Texas Allied leader, according to O. F. Sullivan, K-M president. Other speakers set include Paul Ottenstein, on dust control for drive-in theatres; George Peterson, Cleveland drive-in designer; and representatives of state highway patrols.

## SAN ANTONIO

The Pasadena theatre, Pasadena, Texas, owned and operated by the Long circuit, has been closed and will be remodeled into a store building.

Paul W. Gay, former manager in Refugio, for the Video Independent Theatres, transferred to Frederick, Okla., where he will manage the Romana and Ritz there for the circuit, replacing Calvin K. Council.

The North Palestine drive-in theatre, Palestine, Texas, purchased by L. S. Ducote, who has renamed the ozoner the Moon Lite.

Lester True named manager of the three Robb & Rowley circuit theatres in Waxahachie and a drive-in under construction. He was formerly with the circuit at Taylor and replaces John Callahan, moved by R&R to Oak Cliff.

## ATLANTA

Walter Munroe, who came to Atlanta as stage manager of The Stage, a stock company, named manager of the Peachtree Art theatre, arty picture house. Munroe succeeds J. D. "Woody" Woodard. Woodard resigned to become southeastern press rep for Warner Bros.

## TORONTO

Gordon Lightstone, Paramount's general manager in Canada, has been named head of the Canadian Motion Picture Distributors Assn. for the fourth successive year. Organization's members also re-elected Harvey Harnick, Canadian general sales manager, as veepee.

## ALBANY

Alfred G. Swett, who had managed theatres in St. Augustine, Fla., Charlotte, N. C., Falmouth, Mass. (summer house), and in Maine and New Hampshire, is new manager of Warner's Madison here. He replaced Herbert Jennings.

## DENVER

(Continued from page 13)

"Bomba on Panther Island" (Mono) poor \$1,750.

Orpheum (RKO) (2,600; 35-74)—"Cinderella" (RKO) (3d wk). Poor \$8,000 but not too bad for 3d week. Last week big \$17,000.

Paramount (Fox) (2,200; 35-74)—"Woman in Hiding" (U) and "Call of the Forest" (Indie). Fair \$8,000. Last week, "Johnny Holiday" (UA) and "Forbidden Jungle" (EL), big \$10,500.

Rialto (Fox) (878; 35-74)—"Operation Haylift" (Indie) and "Motor Patrol" (Indie). Good \$3,000. Last week, "Johnny Holiday" (UA) and "Forbidden Jungle" (EL), fine \$3,000.

Tabor (Fox) (1,987; 35-74)—"Singing Guns" (Rep) and "Harbor of Missing Men" (Rep), day-date with Webber. Fair, \$4,000. Last week on reissues.

Vogue (Wolfberg) (600; 60-74)—"Affair Blum" (Indie). Okay \$2,200. Last week "Stairway to Heaven" (Indie), fair \$2,000.

Webber (Fox) (750; 35-74)—"Singing Guns" (Rep) and "Harbor of Missing Men" (Rep), day-date with Tabor. Fair \$1,700. Last week, "Johnny Holiday" (UA) and "Forbidden Jungle" (EL), fine \$3,000.

## DAVID ROSE'S ANGLO-U.S. PRODS. IN BRITAIN

David Rose, indie producer, planes for London Saturday (22) to get set on two films which he will make in England during the summer. While in New York, Rose is putting the last touches to contracts which are expected to tie two American stars to one of the films and one Yank to the other. Rose said he hoped to be able to make three films yearly in Britain.

Producer will spend two weeks in England before returning to the Coast. He will make another and longer stopover in Britain in June when the cameras start rolling. First film scheduled is "Full Circle," an original script of Philip MacDonald. Second is an untitled original.

Rose is huddling with William MacMillen, Eagle Lion's exec veepee, on possible releasing deals for the two new pix. EL is handling "Your Witness," produced by Rose with Robert Montgomery directing and starring. Pix will be made on the Teddington lot, Warner Bros. studio, on which "Witness" was recently completed.

All Rose's films will be financed partially in sterling and the balance in dollars. Producer has a 51% interest in Coronado Productions, owner of the pix, with the remaining 49% held by British bankrollers.

## Wm. Morris Sets Three Packages in Six Weeks

Hollywood, April 18.

Three package deals have been closed by the William Morris office in the last six weeks with three major studios, Metro, 20th-Fox and Paramount.

First was "Cause for Alarm" at Metro, including Loretta Young as star, Tom Lewis as producer, Tay Garnett as director and Mel Dinelli as scripter. Second deal was with 20th-Fox involving "Half an Angel," Miss Young as star and Robert Riskin as writer. Third was "The Goldbergs," radio-TV show, bought by Paramount with Gertrude Berg as star and author.

## Producers Guild Board In Initial Meet on Coast

Hollywood, April 18.

Meeting for the first time since their appointment last week, members of the temporary executive board of the proposed Screen Producers Guild gathered in 20th's studio cafe last night (17) to discuss a constitution and bylaws. Isaac Pacht and David Tannenbaum, engaged as attorneys for group, were on hand to assist in framing the constitution.

William Perlberg is temporary board chairman, with 18 members, consisting of Buddy Adler, Charles Brackett, Henry Blanke, Pandro Berman, Jack Cummings, Sam Engel, Bryan Foy, Sidney Franklin, Arthur Freed, Arthur Hornblow, Fred Kohlmar, Edwin Knopf, Louis Lighton, Sol Siegel, Robert Sisk, Joseph Sistrom, Jerry Wald and Sam Zimbalist.

# Picture Grosses

## KANSAS CITY

(Continued from page 13)

"Bicycle Thief" (Indie) (2d wk). Strong \$2,000. Last week, \$2,600, good.

Midland (Loew's) (3,500; 45-65)—"Outriders" (MG) and "Military Academy" (Col). Moderate \$13,000. Last week, "Yellow Cab Man" (M-G) and "Blondie's Hero" (Col), same.

Missouri (RKO) (2,650; 30-55-74)—"Cinderella" (RKO) and "Storm Over Wyoming" (RKO) (2d wk). Continued parade of parents and offspring for hefty \$13,000. Last week, great \$19,000.

Orpheum (Fox Midwest) (1,912; 55-75)—"Three Came Home" (20th) (2d wk). Satisfactory \$9,000. Last week, pleasant \$14,000.

Paramount (United Par) (1,900; 45-65)—"Riding High" (Par) (2d wk). Steady \$12,000. May go third week. Last week, strong \$18,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Cheaper By Dozen" (20th) (2d wk). Following big Easter week, heavy \$14,000. Likely will hold or move to Esquire. Last week, fat \$20,000.

## 'CINDERELLA' SOCKO 40G, 2D, TORONTO

Toronto, April 18.

A smash \$52,000 was racked up by "Cinderella" in a four-house combo of J. Arthur Rank deluxers in Toronto last week, and pic will do a wow \$40,000 here for the second week.

On holdovers at other first-runs, business is big, this going for "Riding High," "Cheaper by the Dozen," "Third Man," "Yellow Cab Man," the "Kettles" and "Tight Little Island."

Estimates for This Week — Danforth, Fairlawn, Humber, Odeon (Rank) (1,330; 1,165; 1,201; 2,390; 48-115)—"Cinderella" (RKO) (2d wk). Still a smash \$40,000 after last week's terrific \$52,000.

Downtown, Glendale, Scarboro, State (20th) (1,059; 995; 698; 694; 33-57)—"Borderline" (U) and "Golden Stallion" (Rep). Disappointing \$12,000. Last week, "Blue Grass Kentucky" (Mono) and "Blonde Dynamite" (Mono), \$13,500.

Elginton, Victoria (FP) (1,080; 1,140; 38-67)—"Third Man" (SRO) (2d wk). Still big \$14,000 after last week's \$18,000.

Hyland (Rank) (1,357; 46-77)—"Tight Little Island" (U) (3d wk). Lusty \$10,000 after previous capacity \$12,000.

Imperial (FP) (3,373; 37-59)—"Riding High" (Par) (2d wk). Solid \$17,500 after last week's smash \$22,000.

Loew's (Loew) (2,096; 38-67)—"Yellow Cab Man" (M-G) (2d wk). Big \$11,500 after last week's hefty \$16,000.

Nortown, University (FP) (959; 1,556; 38-67)—"Cheaper by Dozen" (20th) (2d wk). Nifty \$11,000 after last week's \$14,000.

Shea's (RKO) (2,386; 38-67)—"Daughter Rosie O'Grady" (WB) (2d wk). Okay \$10,000 after last week's \$15,000.

Uptown (Loew) (2,743; 38-67)—"Kettles Go to Town" (U) (2d wk). Healthy \$9,000 after last week's big \$12,500.

## Montreal Up; 'Wabash' 22G, 'Ambush' \$16,000

Montreal, April 18.

With holdovers in all but two of the deluxers, returns are up all around. Paramount's "Riding High" was yanked after a poor week. "Cheaper by Dozen" is still drawing, with "Love Happy" doing nicely.

Estimates for This Week — Loew's (C.T.) (2,855; 40-65)—"Wabash Avenue" (20th). \$22,000. Last week, "Riding High" (Par) poor \$10,500.

Capitol (C.T.) (2,412; 34-60)—"Cheaper by Dozen" (20th) (2d wk). \$15,000 following a sock opening sesh of \$21,000.

Palace (C.T.) (2,625; 34-60)—"Nancy Goes To Rio" (M-G) (2d wk). \$20,000 after a gay first week of \$19,000.

Imperial (C.T.) (1,839; 26-45)—"Buccaneer Girl" (UI) and "Daughter of West" (UI) (2d wk). \$6,000 after starting with \$11,500.

Princess (C.T.) (2,131; 34-60)—"Ambush" (M-G), \$16,000. Last week, "Chain Lightning" (WB), \$11,000.

Orpheum (C.T.) (1,040; 34-60)—"Love Happy" (UA) and "Prison Warden" (UA) (2d wk). \$6,000 after a smash first of \$10,000.

## 'BUCCANEERS' OK 7G'S; DENVER H.O.S HOLD UP

Seattle, April 18.

Running a fairly even initial week at all three Evergreen big-seaters, "Captain Carey" at Coliseum, "Wabash Ave." at Fifth Avenue and "Riding High" at Paramount are in second okay stanza. "Cinderella" is handling a nifty third stanza at the Music Hall and "Francis" is at Blue Mouse for a sixth week. Other theatres are offering new fare.

Blue Mouse has started an all-night policy, similar to its near-neighbor, Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 59-84)—"Francis" (U) and "Molly X" (U). (6th wk). Headed for good \$5,000. Great \$4,700 last week.

Coliseum (Evergreen) (1,877; 59-84)—"Captain Carey, USA" (Par) and "Tyrant of Sea" (Col) (2d wk). Expect okay \$6,000 for 6 days. Last week, \$11,000, big.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Wabash Ave." (20th) and "Tattooed Stranger" (RKO) (2d wk). Indicate nice \$6,000 for 6 days. Last week, \$11,300, swell.

Liberty (Hamrick) (1,650; 59-84)—"4 Days Leave" (FC) and "Western Pacific Agt." (Lippert). Anticipate slow \$5,500 for 5 days. Last week, 2nd of "East Side, West Side" (M-G) and "Variety Hour No. 4" in fifty 2nd stanza, \$6,600.

Music Box (Hamrick) (850; 59-84)—"Young Man With Horn" (WB) and "Variety Hour No. 3" (3d wk). Expect good \$3,000 for 6 days. Dandy \$4,200 last week.

Music Hall (Hamrick) (2,200; 59-84)—"Cinderella" (RKO) (3d wk). Anticipating big \$8,000 for 6 days, then moving to Music Box. Immense \$13,700 last week.

Orpheum (Hamrick) (2,600; 59-84)—"Buccaneer Girl" (U) and "Twilight in Sierras" (Rep). Likely around okay \$7,000. Last week, six days of "Perfect Stranger" (WB) and "Variety Hour No. 5," no dice, \$4,800.

Palomar (Sterling) (1,350; 50-51)—"Chain Lightning" (WB) (2d run), plus Delta Rhythm Boys, etc., onstage. Expect slow \$6,000. Last week, "Captain China" (Par) (2d run) and stage headed by Desi Arnaz. Mild \$7,000.

Paramount (Evergreen) (3,039; 59-84)—"Riding High" (Par) and "Dangerous Profession" (RKO) (2d wk). Expect exceptionally good \$9,000. Last week, good \$10,800.

## WASHINGTON

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\$22,000 at upped prices, after big \$40,000 last week.

Dupont (Lopert) (386; 50-85)—"Tight Little Island" (U) (4th wk). Steady \$4,000 after hefty \$5,000 last week, in day-and-date with Little. Leaves here, but stays on at Little.

Keith's (RKO) (1,939; 44-80)—"Francis" (U). Tops the town with nifty \$18,000, well above house average. Last week, "Cinderella" (RKO) (7th wk), wound up sock run with neat \$11,000.

Little (Lopert) (285; 50-85)—"Tight Little Island" (U) (4th wk). Good \$3,000 after fine \$4,000 for Easter week. Settles into Little for long run.

Metropolitan (Warner) (1,163; 44-74)—"Riding High" (Par) (m.o.). Hefty \$7,000 for small-seater and second consecutive week. Last week, "Tarzan Slave Girl" (RKO), disappointing \$6,000.

Palace (Loew's) (2,370; 44-74)—"Cheaper by Dozen" (20th) (2d wk). Hot \$20,000 for holdover, and best in many weeks. Last week, terrific \$28,000, well above hopes.

Playhouse (Lopert) (485; 50-90)—"Third Man" (SRO) (5th wk). Still (SRO) at night to merry tune of \$10,000, after fine \$11,000 last week.

Warner (WB) (2,164; 44-74)—"Stage Fright" (WB). Sturdy \$16,000. Last week, "Riding High" (Par) came through with better than expected \$17,000.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL) (6th wk). Tapering off, but still good \$6,500 after fine \$7,500 last week.

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# NAB: NOTHING ABOUT B'CASTING

## Coy Lets NAB Down Easy; Sees Brush On Code, Programming, Affiliates

Chicago, April 18.

FCC chairman Wayne Coy, who deviated from convention procedure by actually getting down to AM-vs-TV brass tacks, administered a mild rebuke to the NAB today (Tues.) for its failure to come to grips with the radio-television transitional period.

It was, on the whole, a far more subdued Coy who faced the broadcasters this year. In contrast to his general conclusion today that "TV has not made a significant impact on AM revenues," the delegates recalled how the FCC chairman last year had practically written off AM with his "go TV" clarion call that had sent the radio broadcasters into retreat.

Acknowledging that he has been impressed by the theme of the confab — Responsibility of the Broadcaster — Coy nonetheless deplored the fact the agenda didn't include such items as (1) open discussion of the problem of network affiliates in relation to network programming; (2) open discussion on the problem of whether the broadcasters have an effective code, what can be done to improve it "in the light of your responsibility," and how to implement it for the public's and the industry's benefit, and (3) discussion on the problems involved in determining what constitutes the public interest and how to meet those needs.

"These are problems which will become more and more serious in the transition period through which we are passing," Coy said.

Actually, Coy's speech was cal-

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## Hooper Makes 'Taint So' Plea

Chicago, April 18.

Although without official portfolio on the agenda, C. E. Hooper showed up at the NAB convention here to do a missionary job in buttonholing the delegates.

Apparently disturbed over the growing industry impression that he's out to knife the AM boys in whooping up the TV inroads, Hooper in effect came out to tell the radio boys "taint so"; that his "shift of accent" rating services in actuality takes official cognizance of AM's bigness.

Hooper had hoped to "win, place or show" on a panel discussion to "set the record straight" but apparently put in his bid too late, for all the speech-making niches were occupied by the time he arrived here.

### Nielsen Sounds Off

In an extension of the C. E. Hooper vs. A. C. Nielsen jockeying for top-dog position in the nose-counting business, Nielsen went

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## Two Gotham A.M. Local Shows Getting Extensions

Two morning shows on Gotham network key stations are due for extensions. CBS last week auditioned Bill Leonard's "This Is New York," a WCSB feature, for a network spot. Airing, which would be tagged "In Town Today," is being considered for a cross-the-board half-hour; with Leonard interviewing two guests, reporting on local anecdotes and reviewing a Broadway show or film.

Tex and Jinx McCrary's daily WNBC breakfast series has been set for an additional 15 minutes cross-the-board, starting May 15, and will be heard from 8:30-9:30 a. m. Extra quarter hour will be backed by Teddy's Frozen Seafood, via the Peck agency. The four-year-old show was extended from 30 minutes to 45 minutes last September.

## CALL CHI CONFAB 'DO LITTLE' MEET

By GEORGE ROSEN

Chicago, April 18.

In the face of what many delegates characterized as a "do nothing" convention, the National Assn. of Broadcasters found itself this week at a critical turning point, with perhaps the fate of the parent industry organization itself at stake.

The radio broadcasters are frankly worried. They see the handwriting on the wall, and they question what the NAB is doing to provide the needed shot in the arm in patterning the "radio of the future" to meet the TV competition.

Many broadcasters champion a new organization, one that would direct its energies solely toward solving the problems of the AM broadcasters. Chief supporters of this move are from the unaffiliated station elements.

While it's conceded that NAB Prexy Justin Miller might have solidified his position with the appointment of William F. Ryan as general manager to take over the D. C. administrative duties, the overall NAB picture is recognized as a none-too-healthy one. With the exception of BAB (Broadcasting Advertising Bureau) and the employee-employer relations setup spearheaded by Richard Doherty, broadcasters see little value coming out of the organization. The Ryan appointment, some say may have offset the threatened CBS-ABC withdrawals. If the latter two pull their o.k. stations out, it would be a heavy financial blow to the association. On top of station defections over the past year (approximately 75 membership cancellations), others are reported planning a quiet exit. Only the recognition that the industry needs a parent organization—good or bad—may ward off a stampede.

While BAB is admittedly one of the major NAB assets (although some take the position that it's time it started to produce over-the-counter sales results rather than promises for the future), the financial drain is something else again.

The revamped Broadcast Measurement Bureau (now BAM—Broadcast Audience Measurement) is in a similar plight, with general industry indifference over the results of study No. 2 making a third study in the iffy realm. Some doubt whether broadcasters will support another financially. Instead of a \$75,000 BAM deficit, the figure is said to be close to \$200,000.

### Enthusiasm at Low Ebb

Broadcaster excitement or enthusiasm over this year's convention was perhaps at its lowest ebb in association annals as delegates appraised the management meeting agenda. A number of broadcasters took a look at it while still at home and decided not to come. The

(Continued on page 40)

## Pitt Radio Figure Who Quit for Priesthood Is Returning to Mike

Pittsburgh, April 18.

Local radio figure who a couple of years ago decided to give up the business to study for the priesthood, has decided to yield his career as a man of the cloth and return to the microphone again. He is Jimmy Fitzgerald, who started microphoneing as a boy actor on WCAE more than a dozen years ago, and gradually worked himself up to an announcer's berth.

Just when he was getting firmly established as an air personality here, Fitzgerald suddenly quit to devote himself to the church. Few months back, however, he decided to leave his studies to return to broadcasting. He's just been added to the WWSW staff, replacing Vincent Joyce, who resigned to join the BBDO publicity department in New York. More recently, Fitzgerald has been working as an announcer for a storecasting outfit.

## Shouse Denies WLW Exiting NBC, Admits Possibly Adding CBS Shows

Chicago, April 18.

Despite reports circulating at the NAB convention here that WLW, Cincinnati, was switching its affiliation from NBC to CBS as a prelude to an all-out affiliate raiding drive by Columbia, James D. Shouse, board chairman of the Crosley Broadcasting Corp. which owns the 50 kw station, issued a statement characterizing the WLW talks with CBS as "purely an intellectual exercise."

Essence of Shouse's statement is that WLW, which also carries some Mutual network shows, has no intention of giving up its NBC affiliation, but has been exploring the idea of also taking some CBS shows. "We have no intention or desire to give up an NBC affiliation," Shouse concluded.

Nonetheless, the talk here is that CBS board chairman William S. Paley has been using the WLW parleys as the opening wedge in a campaign to lure NBC outlets into the Columbia columns. If he succeeds in tying up the influential WLW, even if only for some CBS stanzas, it would be an important victory, reminiscent of last year's unprecedented shift of talent to the CBS fold.

It's figured that the CBS brass has its sights set on more of the powerful NBC stations—conceivably such operations as WSB, Atlanta, WSM, Nashville, and WHO, Des Moines.

CBS' present Cincy affiliate is WKRC, the 5,000-watt operation which Columbia once owned but sold to the Taft newspaper interests (Cincy Times-Star). Compared to WLW (with its AM and TV adjuncts), it doesn't begin to bat in the same league.

An important hurdle to a CBS grab of WLW is that the station's extensive primary coverage poses overlap problems. It would probably entail CBS' divesting itself of present affiliations with the Dayton Herald-News' WHIO, the Columbus Dispatch's WBNS and possibly WHAS, the Louisville Courier-Journal operation.

## BMI's 'Tin Pan' (10th) Anni Hoopla

Chicago, April 18.

Appropriately enough, this year's NAB convention devoted considerable of its hoopla and emphasis on the Tin (Pan) 10th anniversary of Broadcast Music, Inc. The BMI board and prexy Carl Haverlin were projected into the dais limelight at all the luncheon-dinner shindigs; the NAB-BMI closed dinner Monday night (17) was one of the gala events of the Chi meeting, and all the Chi radio stations devoted their own half-hour programs this week to showcasing BMI and its tunes.

Major event, however, was tonight's (Tues.) scheduled NAB annual banquet, in the form of a tribute to BMI. Scheduled to participate were Mickey Rooney, Frankie Lane, Jackie Miles and Betty Reilly. Also on the bill were the Dorothy Dorben line, Dick Buckley, Doran and France. Show in past years turned over to one of the networks, was strictly a BMI production this year, with Al Schencken of the Wm. Morris office as producer.

Haverlin and his associates came in for a flock of kudos.

### Riddell WXYZ Prez

Detroit, April 18.

James G. Riddell has been named president of WXYZ, Inc., it was announced last week by Robert E. Knitner, ABC president.

Riddell was appointed general manager of WXYZ in 1946 when ABC purchased the station from the King-Trendle Broadcasting Corp. He began his radio career 20 years ago as office boy for the King-Trendle firm.

### Hat in Hand

Chicago, April 18.

Indicative of the NAB financial straits is the report that the association was obliged to make a loan to meet its last administrative payroll.

A \$200,000 deficit rolled up by Broadcast Measurement Bureau instead of \$75,000, as the broadcasters were originally led to believe, plus the mounting defection of stations exiting the organization, are the major contributory factors.

## CBS May Sell WEEL, Boston, Grab Up WLAW

Chicago, April 18.

If the right person comes along with the right price, it's reported here that CBS is still of a mind to dispose of WEEL, its owned-and-operated station in Boston. In view of the handsome profits accruing to the station under Harold Fellows' hep managerial aegis, the "right price" is variously estimated at between \$1,500,000 and \$2,000,000.

Some time back there were some CBS discussions ament sale of WEEL, with the web setting its sights on WLAW, the 50,000-watt in Lawrence. Nothing materialized. However, some off-the-record corridor discussion at the NAB convention here told of the recent gestures made to the Columbia top management level by a group interested in purchasing WCCO in Minneapolis. In view of the fact that the latter station is the juiciest morsel among CBS' o.k. operations, the web nixed any offers, but left the definite impression that it would invite the right kind of a bid for WEEL.

Sale of WEEL, of course, would be predicated on CBS latching on to WLAW, although it isn't likely that Bill Paley could grab off more than 45% interest in the station. Fact that WLAW would be in a more favorable position to land a television franchise in the highly-competitive Boston area is seen as a major factor in the CBS-WLAW romance.

## ROBBINS' DISK GABBER FOR HOWARD JOHNSON

Still another New York eatery is adding microphones to its bill of fare. Howard Johnson's 57th St. branch starts beaming a Monday-through-Saturday disk-and-chatter show with Fred Robbins tonight (Wed.) from 11 p.m. to midnight, via WINS. Stanza is a replacement for Earl Wilson's airer from Monte's in the Belmont-Plaza hotel, which switched to WJZ.

Schoenfeld Electric and Air-King Television will sponsor, through Products Services Group, with Les Persky producing. Restaurant has opened a new room for the series, tagged Robbins' Nest.

## Paar Vice Cantor On 'Take It'; Starts June 11

Hollywood, April 18.

Jack Paar has been picked as Eddie Cantor's successor on "Take It or Leave It," and takes over the quizzier June 11. Program remains on NBC. Paar also has radio and television deals in the works with CBS and NBC. Negotiations with the latter are on basis of year's guaranteed salary, sustaining or sponsored.

His tele commitment would be for a half-hour comedy show kinescoped for CBS in the east.

# Cubans Threaten to Take NARBA Battle Vs. U.S. to UN or World Court

Havana, April 18. Cuba and its radio industry may ask for international arbitration, through the United Nations or other world court, of its long-standing fight with the U. S. broadcasters on channel allocations. Threat of such action, if the two countries fail to reach an accord, is being made because Cubans feel they will fare better before an international tribunal than they have done in their several confabs with the U. S. representatives.

As things now stand, there are three possible solutions to the bitter dispute between Cuba and the U. S.: (1) through diplomatic channels the U. S. may force Cuba to accept its demands, by threatening to cut the sugar quota and imposing passport restrictions; (2) the U. S. government, realizing the fight can give Uncle Sam a diplomatic blackeye, may force a compromise down the U. S. industry's throat; or (3) a full scale free-for-all may develop.

First possibility is thought unlikely here because of its repercussions in Latin America (already the Cuban broadcasters have been taking the issue to their people). Third outcome is also thought unlikely, because the Cubans feel that with their advantage in over-water transmission they can do real damage to the Yanqui stations and the latter won't let this come to pass.

According to the Cubans, when they accepted the North American Regional Broadcasting Agreement back in 1937, Cuban radio was in its infancy and the pact was for only five years. However, it took four years to get it ratified, which kept NARBA in effect through '46. At that time Cuba wanted new allocations, but the U. S. refused on the grounds that it had not decided what to do about its own clear channel stations, Cuba charges. Finally NARBA was extended for three years, but the Cubans stated it would not continue that arrangement beyond March, '49.

When the March, '49 expiration date came and there was no new agreement, Cuba granted licenses to 23 new stations. The U. S. promptly charged Cuba with "frequency jumping" and "treaty" (Continued on page 40)

## Philip Morris Must Find Replacement for Tues.; Eversharp Hunts Emcee

Although Ralph Edwards' Philip Morris-sponsored "This Is Your Life" show shifts from NBC to CBS May 9, the ciggie company is confronted with the problem of finding a summer replacement program for the Tuesday night spot into which "Life" is being slotted. That's because Edwards wants a summer vacation, but Philip Morris, via Biow agency, is retaining the time through the hot months. Initially PM was considering dropping "Life" and buying Edwards' "Truth or Consequences" for the switchover to CBS. Whether Procter & Gamble intends relinquishing "T or C" is still in an iffy status.

Also in the doubtful columns is "Take It Or Leave It," with Eversharp, via Biow, still shopping around for a sub for Eddie Cantor, who goes off the show. Eversharp wanted Garry Moore, but CBS, to whom he's under contract, said no dice. Sub emcee will go in for the 13 weeks to which Eversharp is still committed. After that it's thought likely that the show will fade.

## Special Southwest Web For 'Louisiana Hayride'

San Antonio, April 18. "Louisiana Hayride," originating in the studios of KWKH, Shreveport, is being heard over a special web of 23 southwest stations from 8 to 8:30 p.m. each Saturday night. Horace Logan, program director of KWKH, is emcee.

Texas outlets included in the web are KFDM, Beaumont; WACO, Waco; KORA, Byran; KNOW, Austin; KABC, San Antonio; KEYS, Corpus Christi; KRIO, McAllen; KRBC, Abilene; KGKL, San Angelo; KBST, Big Springs; KCRS, Midland; KWT, Wichita Falls, and KLYN, Amarillo.

## Willard to the Fore

Chicago, April 18. Interesting sidelight in the virtual clean sweep of the NAB directorate, with 12 new members moving in, is the re-emergence of A. D. (Jess) Willard into the NAB, this time as a member of the board as a director-at-large, with lots of speculation as to how he'll square off in his future relations with prexy Justin Miller.

At last year's convention Willard was still No. 2 administrator in the NAB ranks, although his exit was already being talked up. It wasn't exactly a trade secret that Miller and Willard couldn't live together in harmony and that this was a factor in Willard's determination to scam. Willard has since moved into the management of WGAC, Augusta, Ga.

## Stanton Lowdown On FM Floppo

Washington, April 18. CBS prexy Frank Stanton today (18) gave the FCC his analysis of the cause of the FM flop. Under questioning by commissioner Robert Jones at the color TV hearings he gave the following reasons:

1. Inadequate promotion by the industry.
2. Operating conditions laid down by the FCC, giving undue emphasis to static-free advantage and over-emphasis to high fidelity.
3. FCC shift from 44-50 MC to 88-108 MC band, confusing manufacturers on production of sets.
4. Difficulty in tuning in stations on FM receivers.
5. Previous prohibition by American Federation of Musicians against duplication of live music programs on FM without paying double to musicians.
6. Advent of television. FM "has been overrun by enthusiasm" for TV.

Stanton thought the static-free quality of FM would have sold the service but this advantage was never sold to the public. The high fidelity angle, which was given emphasis, was not so important.

He said that from his own experience he found there was no point in spending \$250 for an expensive set because the high fidelity wasn't coming through from the transmission. A cheap table model set gave practically as good service.

"It's a very disappointing story," he remarked.

## Pacific's Tabbert Due For All-Out CBS Buildup

Bill Tabbert, in one of the top feature roles in the current Broadway click, "South Pacific," is slated for an all-out buildup by CBS, which sees the singer as a hot commercial possibility. "Main Street Music Hall" half-hour show featuring Tabbert, which recently had a three-week trial run, has consequently been re-scheduled and is slated to resume April 30 in the 2:30 to 3 p.m. slot.

A CBS house package with the Alfredo Antonini orch backing Tabbert, "Music Hall" is to be aired three Sunday afternoons each month during the spring and summer. "You Are There," CBS documentary drama, will hold down the fourth week's spot.

## NBC 'On Location'

NBC has gone "on location" in introducing a new approach to what shapes up as a radio-counterpart of the Richard deRochemont "March of Time" pix documentary technique. An NBC recording unit has actually hit the road in connection with the web's projected series entitled "Wanted," detailing real-life cases of criminals on the lam from John Doe warrants.

The entire episodes will be unfolded through the taped stories of actual persons involved in the cases, each taking up where the other left off in a chronological sequence of the crime events.

Initial show was taped in a mining town in Pennsylvania. San Francisco will be the locale of another in preparation. Alan Hynd is writing the series and unearthing the cases. Walter McGraw is producing.



KLZ General Manager  
**HUGH B. TERRY**

Known industry-wide, for his radio activities, aggressive Hugh Terry keeps sales-conscious KLZ right at top in the Rocky Mountain region as Denver's No. 1 Hooper Station.

## 'Balanced Presentation' A Must on Controversial Issues; FCC Slaps WLIB

Washington, April 18. Obligation of a radio station to present both sides of controversial questions doesn't stop at making equal time available. FCC ruled last week in taking a slap at WLIB in New York for its three-day campaign last January in behalf of a National Fair Employment Practices Commission. Commission emphatically reaffirmed its Mayflower policy on editorializing by broadcasters, declaring licensee "has an affirmative duty to seek out, aid and encourage the broadcast of opposing views on controversial questions of public importance."

Agency position, set forth in a letter to WLIB, same shortly after several members of the U. S. Senate suggested that FCC hearings on the news-slanting charges against G. A. Richards, owner of three 50 kw stations, might be motivated by Richards' pro-Republican attitudes. Sen. Styles Bridges (R., N. H.) recently asked for a Congressional investigation of FCC into possible politics in the probe.

Contention of WLIB that it didn't have to initiate steps to present opposing views, because FEPC is in effect in New York and question is therefore not controversial in area covered by station, didn't go with FCC. Establishment of a national FEPC, agency held, constitutes "such a controversial question of public importance" as to require broadcasters to give listeners "balanced presentation."

Very fact that WLIB devoted "a relatively large number of programs" over three-day period, Commission said, "indicates an awareness of its importance and raises the assumption that at least one of the purposes of the broadcasts was to influence public opinion."

Agency told WLIB its handling of the campaign "has not been in accord" with FCC's Mayflower dicta and requested information on future policies of the station.

## Ilona Massey East On 'Espionage' Audition

Ilona Massey was flown in from the Coast to N. Y. by NBC over the past weekend to audition a new adventure series, called "Espionage," slated for a late-spring and summer showcasing.

Harry Junkin is writer-producer of the series. Program will be done live from New York, with Miss Massey permanently berthing east.

## Annenberg Takes the Rap

Philadelphia, April 18.

Herewith is text of a telegram sent to Justin Miller, prez of the National Assn. of Broadcasters, by Walter H. Annenberg, prez of Triangle Publications, Inc., which owns and operates stations WFIL and WFIL-TV, Philadelphia:

"Articles in the trade press (VARIETY) indicate that Roger Clipp, general manager of WFIL, will be under fire at the NAB convention because of his announcement that in view of television's popularity in Philadelphia, we are cutting our nighttime radio rates. This rate change was planned and executed by the owners of WFIL. If our recognition of television's strength is to be attacked by the NAB, please advise your members that I accept full responsibility. Our general manager merely carried out his instructions.

"I was shocked and rather dismayed by the radio-industry's reaction to announcement of our rate changes. Radio has grown and thrived on its ability to meet changing conditions. I know of no station or network that has hesitated to raise its rates when increased coverage could be delivered. Advertising agencies and sponsors have accepted these rate boosts as fair and equitable. Broadcast Measurement Bureau figures for Philadelphia show that daytime listening to the four network stations increased 16.3% between 1946 and 1949 while nighttime listening decreased 3.5%.

"A cut in nighttime rates and a raise in daytime rates is decidedly not out of order, even though WFIL's position is stronger than that of any other Philadelphia station. Suppose that instead of being in the broadcasting business today, we had been manufacturing buggy whips 40 years ago? Could we have asked premium prices for buggy whips when more and more Philadelphians were driving automobiles? Should we have penalized buggy owners who had not yet switched and might never be able to switch to autos? Or should we have made our buggy whips attractive by reducing our prices? If it was unfair to raise nighttime charges in radio when the number of listeners was increasing, it is fair to reduce charges when the number of nighttime listeners is decreasing. That is what we have done.

"We have no right to control what other stations do as regards their rates at this time. Similarly, we feel it is not their concern if we recognize television's inroads into nighttime radio in Philadelphia and seek by means of fair price competition to keep and increase our nighttime radio business. Other cities and other stations may choose to ignore television's impact. We cannot. WFIL depends upon its listeners and its advertisers. We intend to be fair to both. If the NAB as a body disagrees with our stand, we shall be happy to withdraw our membership."

## Miller In Denial

Chicago, April 18. That Justin Miller and the NAB were taking chances in playing around with such controversial "Hot Potatoes" as rate issues was evidenced from the NAB prexy's reply to Annenberg, to wit: "Thanks for bringing the matter to my attention. Subject was not even discussed at the board meeting and so far I have heard no intimation of an attack such as you suggest. I would regard any action by NAB as entirely inappropriate and an invasion of rights of broadcasters to determine their own methods of doing business. If subject is raised at business session I will read your telegram to the membership."

## Fresh Personality Facade to NAB Board as 12 New Members Sit In

Chicago, April 18.

With 12 new members taking their place on the NAB board of directors at the windup of this week's annual Chi convention—the biggest directorate turnover in NAB annals under the new two-term ceiling—the list of the "old timers" have practically disappeared from board representation.

## NBC's Two-Coast Audition System

NBC has inaugurated a two-coast audition system in connection with newly-developed programs, with two complete units, one in Hollywood and the other in New York, preparing the same shows and the better of the two auditions getting the nod for on-the-air presentation.

The double-audition technique was initially put into practice with the web's science-fiction series, with production crews both in N.Y. and L.A. dishing their own ideas as to how the program should shape up. In that instance the Manhattan version, "Dimension X," won out.

"Tugboat Annie" is next on the double-audition agenda. Betty Garde will head up the N. Y. version and a film name is being lined up for the Coast player. The better of the two goes on the air. "Man From Tucson," NBC's projected cowboy show, gets a similar treatment.

## GF Dodgers Buy Will Add \$150,000 to CBS Coffers

The General Foods deal for Saturday afternoon networking of the Brooklyn Dodgers games, which was finalized last week, pours an approximate \$150,000 into the CBS coffers.

GF is buying about 70 stations for a total of 12 Saturday ballcasts.

## FCC Orders G. A. Richards Hearings to Be Resumed; Date Set for May 15 in L.A.

Los Angeles, April 18.

Federal Communications Commission ordered a resumption of the hearings in the G. A. Richards case on May 15, in Los Angeles. This decree overrules that of Fred Johnson, chief examiner, who had postponed the rest of the hearing until Sept. 6. Case involves Richards' application for a renewal of his broadcasting license for Station KMPC.

When the hearings are renewed it is likely that Benedict Cottone, general counsel for FCC, will be in personal charge. It was Cottone who insisted on the earlier date, declaring that a delay until September would be against public interest. Technically, FCC concluded its case against Richards before the postponement, but is understood to have additional witnesses ready to testify before the defense takes over. Hugh Fulton will be on the job as Richards' chief of counsel.



# NAB'S PUBLIC RELATIONS PUSH

## 1,000 Delegates & a Doll

Chicago, April 18. The NAB convention got an unexpected dose of showmanship, thanks to the "lobbying" tactics of Gordon P. Brown, of WSAY, Rochester, N. Y.

Brown, on hand to stir up some enthusiasm among the 1,000 delegates for the Sheppard bill (H.R. 7310) calling for a revision of the Communications Act, found himself getting the NAB brush when he tried to distribute copies of the bill and label buttons with H.R. 7310 inscription. NAB execs told Brown bluntly he couldn't lobby in the lobby and the Stevens hotel management also intervened on behalf of NAB.

Brown went out and rounded up the prettiest blonde he could find in Chi, rigged her up in an eye-catching costume and she did a three-day lobby job buttonholing delegates and calling attention to last week's VARIETY story on the Sheppard bill.

Brown claims the NAB and hotel management were off base in refusing him permission to bally the bill, claiming a lobby is a public place.

Bill would change the Communications Act of 1934 so that the FCC can regulate the nets directly; amend FCC rules to permit shows to be rebroadcast on stations other than those of the originating web, and make it a penal offense for a network to coerce an advertising agency.

## Ryan Choice as NAB's Gen. Manager; Seen Cooling Off Network Hostility

Chicago, April 18.

By unanimous vote of the NAB board of directors here, William B. Ryan, general manager of KFI and KFI-TV, Los Angeles, was named as general manager of the broadcasting association as second in command under prexy Justin Miller. A number of other names had been tossed into the hopper for consideration by the special committee delegated by Miller to find a g.m., but after all had been sifted it was Ryan who was considered the ideal choice for the \$25,000 a year post. He'll serve for three years.

With the naming of Ryan, it's anticipated that the gangup of opposition against the NAB, notably among the networks, will simmer down. Firstly, Ryan is considered a sound broadcaster who can bring years of knowhow into the operation. He understands the problems of the affiliates, in view of KFI's NBC affiliation, and those of the independents, since KFI-TV for a year and a half has been unaffiliated.

Fact that Miller has been spending the major portion of his time circuiting the country, leaving the D. C. operation, with its vital Government interplay functions go by the boards, was one of the contributing factors towards the net.

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## NAB Board Vs. Hoover Report

Chicago, April 18.

The NAB board of directors in pre-convention session here put itself on record as vigorously opposing the Hoover Commission report which would transfer the powers of the FCC commissioners to the chairman of the group.

Under Plan 11 of the Hoover Commission report for Government reorganization, administrative functions would fall to the President, who would delegate his power to the chairman.

Chief gripe of the broadcasters lies in the feeling that the FCC chairman would appoint counsel, examiners and other functionaries without recourse to the opinion and thinking of the other Commissioners, placing too much power in the hands of one man.

### Det.'s Ad Femme Choice

Detroit, April 18.

Ethythe Fern Melrose, known to WXYZ and WXYZ-TV, Detroit, followers as the Lady of Charm, has been nominated for the Advertising Woman of the Year award by the Women's Advertising Club of Detroit.

The award will be made at the APA convention in Detroit this spring. Miss Melrose conducts five 55-minute cooking and homemaking radio shows a week and three 60-minute television shows a week.

## U.S. ECONOMISTS TO AID INDUSTRY

Chicago, April 18.

Strictly on the hush-hush, the National Assn. of Broadcasters, it's been learned, is about to embark on a public relations campaign paralleling in scope, yet even more ambitious in design, the drive recently inaugurated by the pix industry to solidify its hold on the American public.

The campaign, representing a new phase of activity for the parent industry organization, was not projected into the agenda of the NAB convention here, with the first official announcement contemplated around the middle of May, by which time it's expected the "blue ribbon" panel of participants will have been fully lined up.

The NAB drive, designed to give the broadcasting industry a new sphere of influence in the American economy, particularly in an era when the whole future of radio is at stake, encompasses the participation of about 25 of the nation's top business economists who will work hand in hand with the NAB as a Business Advisory Committee in helping the broadcasting industry cope with the increasing problems that arise. Most of the committee members, representing many of America's leading business leaders, have already agreed to serve on the committee.

### Sparkplug Doherty

The move toward solidifying radio's position in the present economy, and by the same token inviting a new-found respect for radio among the nation's business leaders, actually had its inception at the NAB board of directors' meeting in Phoenix a couple months back. It was initiated by Richard Doherty, head of the NAB's Labor Relations Division and himself recognized as one of the nation's leading economists in his former regime as a Boston U. professor.

Without fanfare and strictly on an exploratory level, the NAB board gave Doherty the okay to sound out the leading business economists of the nation. Doherty has since been carrying the ball single handed and as of today has brought into the committee fold top figures in the business world. Actual identity of the participants is being withheld pending completion of the committee.

When the committee is finally set up, it's planned to bring members together under NAB auspices on a twice-a-year basis for and exchange of ideas to determine how radio and television can best tie in with the American economy pattern. As such it marks the first time that the NAB has gone outside the industry to corral the sound thinking of the nation's business braintrusts.

Public relations-wise, it's conceded that the setting up of such a Business Advisory Committee will give the radio industry perhaps its greatest shot in the arm.

## FCC Okays Schiff 155G KYA Sale; Pix Co. Buy Into Tele Involved

Washington, April 18.

Mrs. Dorothy Schiff, publisher of the New York Post, has finally got rid of her San Francisco radio station. Sale of KYA for \$155,000 plus to J. Elroy McCaw and John Keating was approved last week by the FCC.

Property was originally part of a package deal under which Warner Bros. agreed to purchase KLAC and KLAC-TV in Los Angeles. However, transfer was held up so long by the FCC because of the question of eligibility of anti-trust violators to enter the video field, that Warners withdrew the assignment application.

While the transaction was waiting on FCC action, Warners advanced funds to Mrs. Schiff to complete construction of KLAC-TV. Mrs. Schiff, in appealing for an okay of the deal, had told the Commission the necessity to return the funds would impose a great hardship on her.

Justice Dept. has advised the FCC that anti-trust violations are "highly relevant." In passing on eligibility of applicants for radio or television stations. However, the agency thought it would be impossible to formulate a general policy which would cover all situations.

Department's position was contained in a memorandum filed with the Commission last week in connection with oral arguments next Monday (24) on adoption of a unit.

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## Garroway A.M. Square-Off Vs. Godfrey Is Going Off

Chicago, April 18.

NBC's Dave Garroway's morning square-off against Arthur Godfrey's CBS spread was shortlived, as the Chi-originated web show exits April 24, being replaced by Campbell Soup's "Double or Nothing," which moves into the 9:30-10 a.m. slot cross-the-board.

Garroway had filled the spot on the network since April 3.

## Ed Kobak Sparks Otherwise Pale 'Indie Day' Sesh

By FARRELL DAVISSON

Chicago, April 18.

Edgar Kobak, newly-elected NAB board member, sparked the NAB "Independents Day" session Sunday (16), devoted to unaffiliated stations, with a straight-from-the-shoulder luncheon speech examining the problems of the industry and its trade association. The former Mutual prexy, scornful defeatism in the face of video's challenge, told the 220 representatives of indie stations to go back home with big selling ideas and warned against being stampeded into rate reductions.

The session set aside for the unaffiliated stations produced little of the expected fireworks. Except for Kobak's comments, the rate reduction issue was skirted as was any criticism of NAB's service to the indies. Without an articulate spokesman to give voice to the problems and dissatisfactions that may have existed below the surface, the "Indie Day" panels failed to bring them out.

Only formal criticism of NAB came from Kobak, who said he wasn't too excited about the convention program. He held the

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## BOCK STAYS WITH NBC IN NEW PUB. REL. POST

Hollywood, April 18.

Hal Bock is remaining with NBC in the newly-created post of director of public relations for western divisions. Charles Denny proffered the post on his recent visit but Bock wanted time to mull the plan. He's now resting at Palm Springs.

New assignment would be chiefly concerned with talent service as a liaison between the network and stars, and their agencies.

## CBS' 15 Out of 20 on Nielsens as NBC Climbs

(March 12-8—Extra Week)

|              |               | Current Rating |         | Points Change |
|--------------|---------------|----------------|---------|---------------|
| Current Rank | Previous Rank | Homes (000)    | Homes % |               |
| 1            | 1             | 9,467          | 24.1    | +0.4          |
| 2            | 4             | 9,310          | 23.7    | +5.1          |
| 3            | 3             | 8,408          | 21.4    | +2.8          |
| 4            | 2             | 8,092          | 20.6    | +0.9          |
| 5            | 11            | 7,463          | 19.0    | +3.0          |
| 6            | 13            | 7,306          | 18.6    | +3.3          |
| 7            | 6             | 6,992          | 17.8    | +0.2          |
| 8            | 7             | 6,953          | 17.7    | +0.1          |
| 9            | 12            | 6,835          | 17.4    | +1.7          |
| 10           | 29            | 6,796          | 17.3    | +3.9          |
| 11           | 5             | 6,796          | 17.3    | -1.1          |
| 12           | 16            | 6,678          | 17.0    | +2.2          |
| 13           | 27            | 6,248          | 15.9    | +2.1          |
| 14           | 24            | 6,089          | 15.5    | +1.3          |
| 15           | 39            | 5,971          | 15.2    | +2.7          |
| 16           | 26            | 5,853          | 14.9    | +1.0          |
| 17           | 10            | 5,814          | 14.8    | -1.3          |
| 18           | 9             | 5,774          | 14.7    | -1.5          |
| 19           | 44            | 5,696          | 14.5    | +2.9          |
| 20           | 46            | 5,617          | 14.3    | +2.8          |

## Time Lag Asked On Nag B'casts

Washington, April 18.

Atty. Gen. J. Howard McGrath told the Senate Commerce Committee yesterday (17) a brief artificial time lag in broadcasting horse race gambling information is needed to prevent its illegitimate use.

Testifying on a bill to prohibit transmission of certain gambling information in interstate commerce, McGrath said that only the gambling interests, or those who stand to gain from use of radio for gambling, will be hurt by the legislation.

Lest anyone raise the cry of censorship of radio or television, he asserted, "may I hasten to point out that since 1934 Congress has flatly prohibited, not merely delayed for an hour, the radio broadcasting of information concerning lotteries, which is a form of gambling with some wider commercial implications than horse racing."

Theory of the bill, he said, is "to declare unlawful and to prohibit the use of or the leasing, furnishing or maintenance of any communication facilities for the transmission of gambling information in interstate or foreign commerce."

Insofar as the operation of broadcasting stations is concerned, he explained, the FCC would be empowered to adopt such regulations as would be necessary to insure compliance. Penalty for violation would be revocation of license.

He emphasized that the bill is designed, first, to assist the states in enforcing their laws pertaining to gambling; and, second, to aid in suppression of organized gambling activities.

### Hub Record B'cast

Boston, April 18.

What is believed to be a record for consecutive participation on one program was set last week, when the Kussell Furriers chalked up the 7,000th broadcast on the Caroline Cabot Shopping Service show on WEEI, Hub's CBS outlet.

Relying entirely on the radio advertising medium biz has been so substantial that sponsors presented Miss Cabot with a three-skin martin stole and a contract doubling participation.

# Hope on





# TV

"... has done for television what 'The Great Train Robbery' did some 47 years ago for the movie industry."

*Robert Sylvester, N. Y. Daily News*

Hope and the NBC Network drew the biggest audience in the history of television for a one-time show—the "Star Spangled Revue", sponsored by Frigidaire on Easter Sunday afternoon...

"What the viewer saw was the true Hope of the old 'Roberta' and Palace days... Here was the polished clown in the tradition. His impishness had the light touch, and his gags were sent across the footlights with the deftest of deliveries. To the audience at home he communicated that priceless feeling that they, too, were conspirators in the make-believe, while to his supporting company he conveyed that esprit and cohesion which is the trade-mark of the born showman."

*Jack Gould, N. Y. Times*

... a record number of viewers per set (5.5)... an average Hooperating of 49.4... an 88% share of audience...

"He holds out new 'hope' for television. He is telegenic, humorous, and his magnetic personality warms up your living room as if he were there personally."

*Nick Kenny, N. Y. Daily Mirror*

"To a man, all those viewing this hour and a half musical comedy-variety show granted that this was not only Bob Hope at his best but television at its finest."

*Sid White, Radio Daily*

... with more than 10,000,000 viewers enjoying Hope and other great stars like Bea Lillie, Dinah Shore, Hal LeRoy, Doug Fairbanks Jr. and Maurice Rocco in another brilliant Max Liebman production.

"How was Bob Hope? The answer is 'great'. Telegenic, easy-going and graceful, his personality, somewhat subdued yesterday, is suited to TV better than radio. From now on, Hope is certain to be a big factor in television."

*Ben Gross, N. Y. Daily News*

Thank you, Bob Hope...



**TELEVISION** *America's No. 1 Network*

## JOE DIMAGGIO SHOW

With Jack Barry, emcee; Tom Meany, Tommy Henrich, Everett Sloane, Leon Janney, others  
Producers: Barry, Dan Enright  
Writer: Mike Oppenheimer  
30 Mins.; Sat., 7:30 p.m.  
Sustaining  
NBC, from New York

"Joe DiMaggio Show," which has shifted from CBS to NBC and from a morning to an evening stanza, has undergone a change in emphasis from a juve listener's approach to appealing to both kid and older audiences. Sports quiz segment, previously staged between boys and girls, is now a competition between youngsters and adults, and subjects covered are now slanted more toward a mature baseball fan.

Series is a grab-bag that includes quiz, drama, sports commentary and interview elements that should please a variety of tastes. DiMaggio, on premiere program (15), opened with answers to queries sent in by dialers, in which period he forecast that the Yankees and Boston will top the American League this year and the Dodgers and St. Louis take National League Honors.

The Yankee outfielder bats surprisingly well at the mike, handling the questions easily and with savvy, and has an ingratiating sense of humor. He commented, for instance, that radio has its advantages over baseball because a "broadcast is never cancelled due to snow." He's abetted aptly by Jack Barry, whose participation has been whittled down owing to the fact that this taped program is aired simultaneously with Barry's "Life Begins at 80" on NBC-TV.

Dramatic portion was given over to some incidents in Tommy Henrich's work for the Yanks last season. However, it was a bit too heavy on narration and could have included some more colorful and pointed anecdota about Henrich. DiMaggio handled the interview well, also bringing on Collier's sports editor, Tom Meany. All in all, this diamond potpourri had plenty of the national game's flavor, interestingly presented. And Joltin' Joe's signoff, a plea for teamwork and fair play among all racial and religious groups as exemplified by the sports world, was effectively done. *Bril.*

## WOMEN IN MEDICINE

With Katherine Hepburn, narrator; Roger de Koven, Bryna Raeburn, Norma Chambers, Phil Foster, Esther Sondergaard, Adelaide Klein  
15 Mins.; Sat. (15), 12:15 p.m.  
Writer: Martin Seifert  
Director: Frank Papp  
NBC, from New York

"Women in Medicine," a 15-minute dramatic show which NBC aired Saturday (15), was an interesting illustration of the distaff side's rise in the American medical field. Program was fortunate in having Katharine Hepburn as narrator, to overcome a routine script.

Transcribed stanza was built around the career of Dr. Elizabeth Blackwell, the nation's first woman doctor. Her perseverance in following her chosen profession was adequately portrayed by a small cast.

However, the short time allotted this documentary evidently was too much of a hurdle for the writer and players to give Dr. Blackwell full justice. Fact that she was the founder of the N. Y. Infirmary for Women and Children conveniently tied in with the institution's current fund-raising drive. *Gilb.*

## NEWS THAT'S DIFFERENT

With Jim Healey  
15 Mins.; Mon.-thru-Fri., 12 Noon  
Participating  
WOKO, Albany

"Different" part of this program is the commentary, an art which Jim Healey has long and almost singly practiced on the air hereabouts. It hit a fine daytime mark in his remarks (13) on Governor Dewey's Princeton speech urging the restoration of an "effective bi-partisanship" in our foreign policy. On several recent noonhour broadcasts—Healey also presents a six p.m. news show—he adopted a light tone or filled in from rough notes, but the commentary on the need for bi-partisanship in facing the Russian threat was solidly written and persuasively delivered. Healey handles the first portion of straight news competently. One-time Albany newspaperman and first a commentator over WGY 15 years ago, Healey possesses a good voice and sound radio technique. He does tend to over-meticulousness in pronouncing certain words and to speak dogmatically on occasion. Lyle Bosley's reading of commercial for several sponsors rings sure and true on one of the better local news originations. *Jaco.*

## EARL WILSON'S COLUMN OF THE AIR

With Hal Tunis, announcer; guests  
Producer: Joe Horenstein  
Director: Joe Gottlieb  
30 Mins.; Mon., Wed., Sat., 9:30 p.m.  
TELE-KING CORP.  
WJZ, New York

(Leland K. Howe)

Earl Wilson, New York Post syndicated columnist, has considerably improved his new WJZ stanza over the stint he did for the same sponsor on WINS. Like the previous series, this one originates from Monte's in the Belmont-Plaza hotel, N. Y., but it has been cut from one hour to 30 minutes, is being aired less frequently (three times weekly instead of cross-the-board) and has the advantage of being on tape instead of live. Additionally, Wilson has dropped all records and is confining himself to straight chatter and interviews. On the preem Monday (17) he had a quartet of top-flight guests—Fred Allen, Faye Emerson and Ed and Pegeen Fitzgerald, who provided some listenable air copy.

Allen, with whom Wilson tete-a-tete for an amusing 15 minutes, was at his caustic best. "TV isn't ready for me," he quipped, "because I look good on kinescopes." Wilson reprised some of the now-unemployed NBC comic's best mots on Hollywood producers, network veepees and Jack Benny, with Allen sallying that Milton Berle can't take bows any longer, because his money-belt is up to his neck.

The Fitzgeralds chitchatted, mostly about their 10 dogs and 38 cats and amusing typographical errors, and Miss Emerson gave a late communique on the battle of the plunging TV necklines. Wilson was more sure of himself than he was on the WINS kickoff and had some well-scripted material. However there was a detracting tendency to coyness in the over-working of the word "shucks," tagging announcer Hal Tunis "Handsome Hal," repeatedly calling Miss Emerson "Faysie," and referring several times to the program as "a half hour of half wit." *Bril.*

## GUEST BOOK

With Betty Parry, Fred Daiger, Guests  
30 Mins.; Mon.-thru-Fri., 1:15 p.m.  
Participating  
WXXW, Albany

Women's program has recently been expanded to a half-hour with the addition of Fred Daiger and several sponsors. It's moderately listenable, the level depending upon the guest and the story he or she tells. Evidence of padding is sometimes noticeable. Show opens with a brief news roundup by Daiger, station special events director. A transcribed musical selection and reading from the mail bag by Betty Parry follows. Then comes the interview. Another e.t. number, chatter and a "thought for the day" round out the block. Plugs intersperse it.

Mrs. Parry held an interesting exchange on shoplifting and picture producing with Betty Cameron, U-I drummer here to tocsin for "I Was a Shoplifter." F. Charles Adler, veteran Saratoga Springs symphony conductor, prefaced his comments about libraries and books—notably the new Spa public library—with a tielin to an observation on children's reading habits.

Mrs. Parry is the antithesis of the brassy, positive woman's program conductor; she is soft spoken and genteel, at times to the point of over-sweetness. Daiger's deep voice sharply contrasts. The blending isn't yet perfect. *Jaco.*

## THE FAIRY PRINCESS

With Merry and Bill Reynolds  
15 Mins.; Tues. and Thurs.; 4:45 p.m.  
Sustaining  
WSTC, Stamford, Conn.

Aimed at the kiddie dialers, "The Fairy Princess" varies considerably from the usual run of week-day programs offered the juves during the late afternoon hours. This twice-weekly airer doesn't revolve around any superman, hot-shot detectives or scientific wizards, but sticks to the old-fashioned method of feeding fairy tales to children. And judging by show caught, the stories are simple and make sense.

Merry Reynolds charms with her narrating, while Bill Reynolds gives a capable assist. Yarn related on program heard dealt with a turtle who felt his shell was putting a damper on his activities, because it kept him from hustling around like the other animals. Besides the story, show teed off with a kiddie recording of "Three Little Kittens" by Gene Kelly. *Quin.*

## Radio Followups

Jack Eigen's third anniversary celebration Sunday night at the Copacabana, N. Y., over WMGM, again fetched a benefit-type turnout for the event. Milton Berle topped and saved the evening with a yeoman job as inaugural emcee as he called Henny Youngman, Jack Carter, his mother, Tommy Trinder, Johnnie Johnston, Dick Himber, Toni Arden, Fran Warren, Dolly Dawn, Eileen Barton, Jack E. Leonard, Frank Sinatra (who headlines at the main Copacabana), Horace McMahon and others to the mike. It was bright albeit on overly familiar groundcloth. Isn't it about time Berle checked his money-belt joke routine? None the less without him it might have been a different story. Incidentally, Mama Berle is no slouch as an authentic trouper in her own right, and even brother Frank Berle got into the act and acquitted himself reasonably well. As a tribute to Eigen it was all right but he might have been spared those sticky encomiums as "the friend of show business," etc. Fact is that the Copacabana is a popular saloon which is an automatic crossroads for visiting showfolk, along with the visiting firemen and the local yokels, and Eigen's plugging of certain chirpers' disks is strictly coincidental. After all he is a disk jockey; it says here.

Question of radio's handling of Negro news and hiring of Negro personnel was raised on N. Y. WMCA's "Something Ought to be Done" Sunday (16). Issue was presented by actress Fredi Washington and was then discussed by Miss Washington, S. W. Garlington (managing editor of the Amsterdam News) and a commentator on WEVD and radio writer Ed Bouey, with Dr. J. Raymond Walsh moderating. Miss Washington said she was angered and disturbed by radio's handling of Negro news and cited, for example, its failure to report the death of a Negro scientist, Charles Drew. She also charged that radio generally portrays Negroes in "stereotypes," saying that she had turned down a role on the Jack Benny program for that reason.

Garlington and Bouey generally upheld her indictment of radio, but the former said that the blame can be attributed in part to the fact that the public doesn't protest enough against the stereotypes or give adequate support to those Negro programs already on the air. He added that radio gives the Negro as much or more of a break than other entertainment media. Bouey argued that broadcasters, because they are licensed by the FCC to operate in the public interest, have the responsibility to report Negro news fairly and hire qualified personnel of all minorities. He declared that at the network and stations in N. Y., only CBS has a Negro in an administrative capacity and only CBS and WMCA have Negro clerical staffs.

## KANSAS CITY SPEAKS

With Scott Douglas; Wayne Gilbert, announcer  
Producer: Douglas  
15 Mins.; Mon.-Fri., 5 p.m.  
ALBRITTEN MOTORS  
KCKN, Kansas City

(Midwestern Recording Co.)  
Idea of this one is a visit by radio to interesting, newsworthy spots throughout the metropolitan area. Series is tape-recorded on location with Scott Douglas handling the mike and conducting interviews, and Wayne Gilbert handling commercials for Albritten, Chrysler-Plymouth dealer.

Variety of locales includes a visit to the zoo, another to the airport control tower, and others to the ballistics division of the police department, backstage at an "Ice Capades" rehearsal and headquarters of the fire department, to name a few. Points of both civic and commercial interest are included in the schedule.

Basically, idea of searching out points of interest around town has considerable merit, and turns up some unusual broadcast material. In its first week, show had some rough spots here and there, somewhat depending on ability and personality of individuals who show up at the mike. Douglas probably has a little work to do here in organizing each program, and tying up some loose ends here and there in lacing each program together while it's being taped.

As an opening entry by the young recording agency and as something out of the ordinary for the motor car sponsor, series is off to a good start. *Quin.*

## SHOOTING GALLERY

With Gary Cooper  
Producer-director: Gerald Kean  
Writer: Jeff Sparks  
30 Mins.; Sun. (9), 1 p.m.  
Sustaining  
NBC, from New York

Third in NBC's series of documentaries on the United Nations, "Shooting Gallery" dealt with the narcotics trade and how the international body is trying to control it. Taken against the background of wrangling in the UN, which gets the big headlines, the story of cooperation against dope smuggling made a heartening subject. The broadcast brought home the idea that national control of the deadly drugs is impossible without international control.

Stanza was built around taped "actualities," involving interviews with addicts, peddlers, psychiatrists, UN scientists, federal agents, etc. There was convincing material in the candid talks with patients at a U. S. narcotics hospital, including a former criminal lawyer who took the weed to help his argumentation, a teenager who started on opium to get a thrill, and a woman who was snared via the pain-killer route.

Testimony of the psychiatrists on how addiction begins in the mind, on how cure is administered, and from UN scientists on how chemistry is used to detect the country of a drug's origin, all made factual but interesting listening. Gary Cooper linked the various recordings with sincere, forthright narration. Overall a commendable effort, "Gallery" was a bit spotty in some taped interviews that could have been more effective. It was a fault that could have been rectified by spending more time on location in the hospital. *Bril.*

## WELCOME BACK, BASEBALL

With Bing Crosby, Bob Hope, Dorothy Lamour, Ralph Kiner, Jud Conlon Rhythmaires, John Scott Trotter orch  
Writers-producers: Bill Morrow, Murdo MacKenzie  
30 Mins.; Sat. (15), 10 p.m.  
GENERAL MILLS  
CBS, from Hollywood

(Knox Reeves)  
General Mills, which is turning this one-time kudo to the national pastime into an annual event, once again latched onto the budding baseball fever with a topnotch show. Although this session didn't quite equal the dazzling layout offered during last year's 60-minute session, it was a fast, funny airer with Bob Hope and Bing Crosby batting at a near-perfect percentage. (Crosby's overseas trip necessitated taping the show in advance but there was no loss in the process.)

It was virtually a straight comedy session, with little relation to the opening of the baseball season. Hope and Crosby exchanged the usual cracks about each other's baseball holdings but, in the main, the repartee centered around the traditional rivalry between the two comics. This point was further accented by Dorothy Lamour's intervention as the gal from the Paramount "Road" series.

Ralph Kiner, Pittsburgh Pirate outfielder, was the sole practicing baseball personality on the show, but the script turned him into a comedy speller. For a slugger, he handled his lines adeptly, although it remained for Crosby and Hope to carry this show via their gagging, duetting, ad libbing and general horseplay. Jud Conlon's vocal group and John Trotter's orch backed up Crosby, Hope and Lamour in ace style.

Plugs for Wheaties were edged in neatly without slowing down the proceedings. *Herm.*

## THE SYMPHONETTE

With Mishel Piastro and orch;  
Frank Knight, announcer  
Producer: Alan Cartoun  
30 Mins.; Sun., 4:30 p.m.  
LONGINES-WITTNAUER  
CBS, from New York

It's a pleasure to have Mishel Piastro and his Symphonette back on the air again, filling the Sabbath afternoon with their choice selection of semi-classics, so smoothly performed. Selections and performance match the serious yet relaxed quality of the day, for a half-hour of grateful listening.

Opening program Sunday (16) had tuneful numbers of a conservative pattern, such as Grieg's "Solveig's Song," a Waldeufel barcarolle and a Serenade for Orchestra. Violinist Joseph Fuchs was soloist in "October." String section sounded lush and sensuous, and up to previous seasons' par.

Longines - Wittnauer commercials were brief and well-styled. *Bron.*

## HOSTESS HOUSE

With June Davis; Hal Lansing, announcer  
Producer: Morrison Wood  
Writer: Katherine Avery  
15 Mins.; Mon.-thru-Fri., 12:15 p.m.  
BORDEN CO.  
WGN, Chicago

June Davis does an adequate job on this 15-minute chatter strip, and material aimed at femme audience was well rounded if not unusual on show heard (11). Talk session stresses homemakers' role as mothers with kiddie hints, special menus and household suggestions.

Hal Lansing fitted in nicely with interspersed comments and might well be worked in more frequently to give show a "father" angle. Show's big problem with a five-times-weekly schedule is finding sufficiently bright material for consistent interest. There were no commercials as such on this segment as sponsor didn't pick up tab until following Monday (17), after two-week test run. *Dave.*

## MID-AMERICA SINGS

With Ken Heady  
Producer: Heady  
Writer: Barbara Draper  
30 Mins.; Sun., 1 p.m.  
Sustaining  
KCMO, Kansas City

Series of 13 broadcasts of glee clubs and singing organizations in the KCMO listening area is a repeat of the schedule which originated last year. Through the series, station turns up a creditable outlay of vocal music, and of a kind not much heard on radio hereabouts, and at the same time stirs up interest in a promotional way.

Programs are remotes, with Ken Heady trekking each week to a university or college in the nearby territory, and featuring the vocal group of the college. The special events nature of the series permits informal handling, and this is well in Heady's line.

Scope of the series can be seen from the list of the schools participating. U. of Kansas City; Baker U., Baldwin, Kan.; National College for Christian Workers, Kansas City; St. Teresa College, K. C.; U. of Missouri, Columbia; St. Mary's College, Xavier, Kans.; Park College, Parkville, Mo.; Central College, Fayette, Mo.; Ottawa U., Ottawa, Kans.; and Missouri Valley College, Marshall, Mo.

Series involves a bit of prestige building for both the station and the colleges, and has developed something of a following both in the city and the territory. If it's continued, series could become a noteworthy musical program in the area each spring. Participating schools go all out, each pointing for its single shot, and resultant listening is tuneful choral work. Also is a spot for showcasing some of younger soloists available. *Quin.*

## JUNIOR CELEBRITIES AT LITTLE CLUB

With Jack Barry, others  
Producers: Barry, Dan Enright  
Director: Enright  
30 Mins.; Sun., 12 noon  
Sustaining  
WOR, N. Y.

Jack Barry and Dan Enright, packagers of "Juvenile Jury," have come up with another unique idea involving the talents of the small fry. "Junior Celebrities," as the title implies, has Barry circling the Sunday brunch tables at the Little Club, N. Y. eatery, interviewing the children of celebs. Their parents, of course, are also on hand to exchange some chitchat with the emcee. That Sunday at noon slotting is a good time for the show and it should attract a sizeable listening audience among both moppets and their elders.

Even though Barry might have a chance to get acquainted with the kids before show time, his work is still cut out for him. One of the pint-sized interviewees on the show caught (16), for example, apparently got mike-fright and refused to yield to Barry's cajolings to open up on the important topics of the day. Others of the kids were too precocious, which marred the show's inherent warmth. When such things happened, Barry wisely moved away from the kids to their parents in order to keep the show perking.

Already experienced in dealing with kids, Barry demonstrated a neat faculty for drawing them into conversation and wisely pitched his questions in accordance with their respective ages. Show premed as a sustainer but broke at the midway point for a lengthy spot commercial. *Stat.*



# thanks for the memory

May I take this means of expressing my gratitude to Beatrice Lillie, Doug Fairbanks Jr., Dinah Shore, Hal LeRoy, Maurice Rocco and the entire "Star Spangled Revue" cast for their magnificent performance on Easter Sunday.

For the success of my debut on television, I am also indebted to the expert production of Max Liebman, his directors and his technicians. A deep bow, too, to my writers and to all the other members of the staff for their contribution to the "Star Spangled Revue"

To the people who made it possible for me to entertain "the largest audience for a one-time show in the history of television"—Foote, Cone & Belding, Frigidaire and the NBC Television Network—a grateful handshake for a show I'll never forget.

Thanks for the memory,



# SDG Will Demand Screen Credit For Newly-Joined KTTV Directors

Hollywood, April 18. KTTV's seven staff directors have joined the Screen Directors Guild of America and will be the first television men to work under an SDG contract. Meggers have drawn up tentative demands and have presented these demands to the screen guild. SDG will meet with KTTV management shortly to negotiate a contract.

KTTV staffers are asking for revamped wages and working conditions along with a few specific requests—one being screen credit on shows. Wages set up in the initial request approximate those being asked by the Radio and Television Guild for KECA-TV directors. Scale is \$130 minimum for full director and \$95 for an assistant.

Staffers said that, though all directors are behind the SDG move, those presently holding R&TVG cards will not relinquish them. Meggers pointed out that in this field a director may change stations overnight and find himself a staffer under the Radio Guild jurisdiction. Because of this, cards will be retained in both guilds.

Under the new bylaws of the Screen Directors Guild of America, television directors joining the Guild are listed only as affiliate members and may not direct a motion picture or a film made exclusively for television. TV directors may become full members only if they are given a film assignment and then must pay full SDG initiation fee and dues. Current initiation fee and dues for TV directors is \$10, plus \$1 monthly.

## Chi to Push For 3 New Licenses

Chicago, April 18. Chicago's city fathers' demands for three additional television licenses will be presented to FCC at an early date. The City Council recently passed a resolution asking the agency to grant TV licenses for the remaining three Chi channels as yet unassigned.

"Failure of the FCC to license Chicago's full quota of seven stations is unfair to the TV industry here and to the public," the resolution charges. In debating the council demand, aldermen made much of the fact that Chi has been granted only four licenses while New York and Los Angeles each have seven.

Two AM stations, WIND and WJJD, CBS and Zenith Radio Corp., have filed tele construction permits which are being held up by "freeze." A CP application filed by Warner Bros. has been withdrawn.

## CBS AS SUBSCRIBER TO NIELSEN RATING INDEX

CBS, which had never subscribed to C. E. Hooper's television network rating service, this week signed as a regular subscriber to the Nielsen National TV Rating Index. Although the Nielsen service is the successor to Hooper's TV network ratings as a result of Nielsen's recent buy of the Hooper services, CBS believes it will give a more representative picture of the AM-TV inter-relationship than did Hooper. Web is paying the standard \$1,000 per month subscription fee.

CBS consistently nixed the Hooper service for network TV on the basis that it emphasized video more than was actually the case, through its method of depending only on homes with telephones for its ratings. Nielsen, as he has done with radio, is combining both homes with and without phones for his ratings. In addition, it's reported he plans eventually to shift to his Audimeter gadget for TV ratings, which is expected to furnish the truest picture yet of TV's place in the broadcasting picture.

115,000 for St. Loo Area

St. Louis, April 18. Total of 115,000 television receivers have been installed in the KSD-TV area of Missouri as of April 1.

## MARTIN, LEWIS TO FILM AUDITIONER ON COAST

Chicago, April 18. Dean Martin and Jerry Lewis are filming a half-hour tele show next week on the Coast for a look-see by New York NBC top brass. Comedians worked with writers Charlie Isaacs and Harold Goodman last week, when they were appearing at the Chicago theatre, to prepare a script which will be the format show, with guest stars. Dick Stabile will conduct and be a permanent cast member.

Program, which already has several sponsor bites, according to the team, will not bow before the fall season.

## Gimbel's Follows Macy's Into Tele

Gimbel's, N. Y. department store, follows its rival, Macy's, into the television sponsorship picture, starting May 2, via half of a new hour-long daytime series preeming as part of the move into daytime programming by WNBT, NBC's N. Y. video flagship. Macy's last week bought a twice-weekly half-hour stanza, titled "It Pays to Be Thrifty," on its own TV station, WOR-TV, N. Y.

WNBT show, to be packaged by Stark-Layton Productions, hasn't yet been titled. It's to feature Ann Pringle, N. Y. Herald Tribune columnist, and Carl Caruso, as emcee, giving shopping hints to the housewife audience. Gimbel's will take the first half of the program, to be aired Monday through Friday from noon to 1 p. m., with the second half to be sold to participating sponsors.

Addition of the new show will force a change in the previously announced WNBT daytime schedule. Lineup will now start at 9:30 a. m., with a 15-minute stanza probably featuring Dick Dudley. Josephine McCarthy show takes over from 9:45 to 10 to be followed by Kathi Norris' "TV Shopper" until 11. (First half of the latter show has been sold to Saks-34th Street, another N. Y. department store, with participating sponsors also buying into the second half.)

"Date in Manhattan," originating via remote pickup from the Tavern-on-the-Green eatery in Manhattan's Central Park, will be aired from 11 until noon. Test kinescope of "Date" was lensed last week with reportedly good results. It's to be produced by Dick Doan, of Martine Stone Associates, with Ed Herlihy as emcee and Lee Sullivan, formerly in the Broadway production of "Brigadoon," as featured vocalist. Carl Jampel is writing. Then the Gimbel's show follows from noon until 1 p. m., with a 15-minute news show closing the daytime run.

## Work to Close East-West Gap to Begin Next Year

Washington, April 18. Prospects that work will begin next year to close up the big gap in an east-west video network were disclosed in testimony last week before the FCC. During hearings on a proposal to require the Bell System to connect its facilities with Western Union, Frank Cowan, American Telephone & Telegraph Co. engineer, said it has been decided under the 1951 program being formulated, to extend radio relay facilities now being constructed between Chicago and Omaha, so as to link Omaha and San Francisco.

In addition, Cowan testified, it is planned to add Miami to the network. During 1951, he said, the coaxial cable will be extended southward from Memphis to link Birmingham to Atlanta. A second cable will extend from Charlotte to Jacksonville.

Plans for 1951 provide for radio relay links between New York and Syracuse, via Binghamton. A further link between New York and Chicago will be put in, and another channel southward from Detroit to Toledo.

## Comes Twilight

Know how to burn a member of the Authors' Guild Council? Quote somebody as saying that television spells out "the twilight of the printed word."

All kinds of writers look askance at TV, the latest being juvenile writers who wonder when the kiddies will have time to read if preoccupation with the parlor set continues.

## Steele's Bicycle Stint on WPIX

Ted Steele will become the most-worked performer by far in radio and television when his new across-the-board daytime show tees off May 1 on the N. Y. Daily News' WPIX. With his Monday through Friday radio show on WMCA, N. Y. indie, and his emcee chores on DuMont's Tuesday night "Cavalcade of Stars," the addition of the WPIX three-hour program six days a week will bring Steele's total weekly time on the air to 32 hours and 45 minutes. CBS' Arthur Godfrey, by comparison, now does nine hours and 15 minutes per week.

In addition to emceeing the new daytime strip, Steele will play various musical instruments, sing, spin records, interview visiting celebs and conduct a telephone shopping service for viewers. Cast will include a musical trio, girls' quartet, sports reporter and "private secretary" for Steele. Program is to have various departments, but they'll be set up so that they can be switched around from day to day. Steele plans to have his barber in for a weekly haircut while he's on camera and, because of his daily race for time, may also eat his lunch while performing.

WPIX plans to make the show available exclusively to participating sponsors. Show will be aired each afternoon when the N. Y. Giants, whose home schedule the station is carrying this year, are playing on the road or in a night game. Steele presently has a 15-minute late afternoon show on WCBSTV, which he will leave April 28 in order to launch the WPIX offering May 1.

## Chi Appliance Co. Sets Precedent, Using TV To Show Wares to Dealers

Chicago, April 18. A new use for video was believed to have been found here last week, which may revolutionize sales training methods and make serious inroads in the commercial film industry. A local household appliances distributor, Simpson Co. bought four half-hour periods on WBKB's afternoon schedule to demonstrate the 1950 line of Norge appliances via TV directly to its 300 dealers in the Chi area.

Besides having the advantages of novelty and spontaneity, the series was considerably less expensive than a demonstration film of similar scope. Time charges for the package came to about \$1,000, with the only other expense being the cost of moving appliances used on the show to WBKB's studio and supporting promotion. "Talent" used on the show, produced by Jack E. Ricard, Simpson sales promotion manager, was from the company's sales staff.

Faced with the expense and difficulty of getting dealers to attend a central sales meeting (and as all the dealers also handle tele sets), the company hit upon the idea of beaming the series to the sales people at the various retail outlets. What outside audience the segments captured was so much velvet.

Dealers were alerted by a card and wire campaign the week before, with reply cards sent out to check the response. Company placed paid listing in the Chi dailies, TV logs describing the shows as a training series, inviting housewives to watch if they were interested.

## CHI LATE SHOW PACTED

Columbus, O., April 18. Another indication of the growing acceptability of late evening video programming was the pacting last week of Jimmy Leeper's WTVN disk show, 11 p. m. to 12 midnight five times weekly.

# Engineers Must Be Showmen as Well; TV Highlights 4th Annual Confab

## CHEVY BUYS 'DESTINY', MENKIN, SPEER RECORD

"Hands of Destiny." DuMont's low-budgeted but high-rated meller series, got its first sponsor this week when the Chevrolet Dealers pacted to bankroll it over WABD, the web's N. Y. flagship, starting April 28. DuMont is selling the show on a co-op basis to affiliate stations throughout the country.

Larry Menkin and Charles Speer, co-scripters on the program, turned out their 52d original script this week, which is believed to establish a record for TV. "Destiny," a DuMont house package, is directed by Frank Bunetta.

## 'Studio One' Snags T-Bond Kickoff

Washington, April 18. Treasury has run into a snarl in its proposed all-net TV kickoff for the Independence Loan, new bond drive, May 15, it was learned here this week. Trouble stems from reluctance of CBS to wash out its lucrative "Studio One," despite the fact that the web's ace Hooperater, Arthur Godfrey, is definitely inked to emcee the one-hour, all-star show, with NBC committed to the cause.

David Levy, loaned by Young and Rubicam to head video activities for the drive, huddled here Friday (14) with Sec. of Treasury John Snyder, War Savings chief Vernon Clark, Elihu E. Harris, advertising head of the bond division, and Nathan Colwell, radio chief, as well as other government officials. Also here from Hollywood for the confab was Cornwell Jackson, of the J. Walter Thompson office, who is rounding up talent for the radio kickoff show. Spokesmen for the Treasury made no effort to hide their disappointment at not being able to report CBS participation to the Treasury boss.

Frank Stanton, CBS prexy, in to attend the Women's National Press Club dinner for the President and Mrs. Truman, and to testify before the FCC, indicated his company had not definitely nixed the Treasury request. He told VARIETY he intends to "look into the matter" on his return to New York.

Meantime, Levy still has his fingers crossed, and plans to tackle Westinghouse, sponsor of Studio One, directly, in the hope that they will kick in as a public service. Prospect of Godfrey competing with a top CBS show on a rival net is looked upon with askance in radio circles here.

The Godfrey bond show shapes as a glorified "Talent Scouts" viewer, with top Government and public brass acting as "scouts" for top show biz talent. Lined up to date on the "scout" roster are FCC Commissioner Frigda Herdnock, U. of P. prexy Harold Stassen, chief of Naval operations Admiral Forrest Sherman. The p.a. of an FCC commissioner should be balm to the Godfrey vanity, in view of the recent word spanking handed the comic by chairman Wayne Coy. Archie Bleyer and his orch will give their all for the cause, with Vic Mizzi scripting the show. Talent, though not yet lined up, is not considered a problem, since show biz has always fallen in line at Government's request.

## Tale Behind Tune Series Due for Kine Try by NBC

NBC-TV will cut a kinescope audition next month of a new ailer, "Tale of a Tune," in which stories behind various pop tunes will be narrated by the people on whose lives the number has had an effect. Richard Berger will produce, Leonard Holten will script and George Hale direct. Music will be arranged and conducted by Ray Sinatra, former composer-conductor for Metro, Universal and several radio shows.

Sinatra is currently musical director for Evelyn Knight at the Plaza hotel, N. Y.

Chicago, April 18. Technical and financial problems of television occupied the limelight at the fourth annual Broadcast Engineering Conference held last week to tee off the NAB's 28th annual convention. Major portion of speeches given at the five panel sessions of the conclave, as well as most questions from the floor, centered on video rather than AM.

An indication of things to come was given in a speech made at the first luncheon session, Thursday (13) by Raymond F. Guy, prexy of Institute of Radio Engineers. Talk recounted the history of broadcasting, but Guy's discussion of the industry after 1946 dealt mainly with TV. AM is still a sturdy industry, he said, emphasizing he had no doubts it would remain so. "But the great growth and brilliant future of broadcasting will be in television in the years ahead," he said.

Some speculation was caused by the switch in subjects by G. Emerson Markham of NAB's tele department. Ostensibly because the subject was expected to be covered in the management sessions, Markham changed the subject of his speech from "Television Possibilities" to a discussion of the medium as it relates to engineers. He told the engineers the stations have been too tolerant of slipshod performance because the medium was young, but the excuse of inexperience cannot long prevail.

Markham urged the technical men to take pride in the finished (Continued on page 41)

# WGN-TV Grabs 60G Cubs Rights

Chicago, April 18. WGN-TV copped exclusive rights to telecast the Chicago White Sox day games, leaving WBKB and WENR-TV, who had been dicker-ing for the rights, out in the cold again. This is the third consecutive year that the station has garnered the exclusive rights. Sales staff has made a strong pitch for the Peter Fox Brewery to pick up the tab for half the games for Meister Brau beer, and Fohrman Motors for the other half. Both prospective sponsors have picked up the tab for the Cubs' TV rights over WGN-TV, which is being shared by WBKB. Tribune station paid approximately \$60,000 for the exclusive. Fox bought the deal.

Last week Fohrman Motors picked up half of the WGN-TV Cubs games, pairing with Peter Hand to share the 77-game schedule, with a total sponsorship amounting to about \$55,000. WBKB, sharing the Cub's rights with WGN-TV, inked Chi Chrysler dealers and Atlas Brewing Co. earlier in the year for its half.

## POTTER, COAST JOCKEY, PREPS KTSLS STRIP SHOW

Hollywood, April 18. Peter Potter has inked a five-year contract with the Don Lee tele station, KTSLS, for a strip show from 11 to 12 each night. Potter will do a record plus personality layout replete with contests and assorted gimmicks. Program gets underway May 15.

Potter said he will work on a straight percentage of sponsor coin and further related that he will "hand pick" the concerns putting coin in his pocket. Potter will retain his daily radio platter show over KFWB.

## Mack Educational

Mack Trucks is considering a one-stop educational stanza on WJZ-TV, N. Y., which may be aired in other markets via kinescope recording. Show would be a documentary on the school in Diesel engine maintenance which the company is running, to promote use of Diesel busses and trucks.

Deal is being wrapped up by Marshall Disken, TV director of Erwin Wasey agency, and Paul Mowrey of ABC-TV.



# CBS READY TO BUILD TINT SETS

## Cross-the-Border Video Circuit Launched by U.S., Pan-Am Groups

Hollywood, April 18. First international television circuit on record, embracing every phase of production and televising, will be set up this week by a syndicate headed by Emilio Azcarraga, president of Mexico City's Churubusco Studios, theatre circuit operator and chairman of the Mexican government radio commission. He is president of the new firm, Pan-American Television Corp. Frank Fouce, who owns the Mayan, Mason and other Spanish houses here, is veepee. Others in the pool are showmen in Cuba, Brazil and Argentina. Herbert Silverberg is handling legal details in connection with filing of corporation papers in Sacramento.

Programming will tee off with XEW-TV, Mexico City's first television, now operating experimentally, in September. U. S. subsidiary, which will have offices here and in N. Y., will act mostly as a buying-agency for programs. Operations format also calls for the manufacture of TV sets in Mexico City. Fouce, who will head the company's procurement department, has already ordered transmitters for various members of the pool from eastern equipment outfits, prior to opening of their own factory.

In addition to purchasing U. S. tele-pix, which will be dubbed in Spanish, company will produce its own films for TV at Churubusco. XEW-TV will tee off with three hours of programming daily, all sustaining. Indications are it will be on 40 hours a week by the middle of next year, Fouce said, with kinescoped U. S. shows in addition to domestic talent.

"It was too much of a load for any one country to handle," Fouce stated, "so radio and theatre men from each country got together to underwrite it." He added that he has already lined up 1,500 hours of film programs from here and that his group is "looking forward to showing their kinnies in the U. S."

Group is also banking on overseas yen for Latin TV shows. It was reported that Azcarraga will go to London this summer to huddle with J. Arthur Rank about that angle.

## Faye Emerson May Go Back to CBS

Faye Emerson Show, 15-minute weekly chit-chat stanza starring the film-legit actress, was reported this week to be angling for a return to the CBS-TV web, even though it shifted from there to NBC video only last week.

Arnold Bakeries, which bankrolls the show through Benton & Bowles, switched from CBS to NBC in order to take advantage of NBC's topheavy Saturday night pull via its "Saturday Night Revue." Miss Emerson teed off her new series last week (15) in the 10:30 to 10:45 p. m. Saturday slot, immediately following the "Revue." Since the latter show is scheduled to begin its summer hiatus May 20, however, that would leave Miss Emerson practically alone Saturday nights on NBC.

Show thus may return to CBS, starting June 25, where it would be aired Sunday nights at 9, to fill 15 minutes of the hour being vacated during the summer by the Fred Waring Show, and where it would follow Ed Sullivan's "Toast of the Town." Miss Emerson's stanza is packaged by Hardie Friberg Productions.

### Cooper Gets Kaye

Sammy Kaye has signed with the Frank Cooper agency for radio and tele representation. General Artist Corp. will rep the maestro in other fields.

Deal was made last week upon expiration of his contract with GAC in radio and video.

### Top 10 for N.Y.

(Pulse Ratings April 1-7)  
(Evening Shows)

|                         |      |
|-------------------------|------|
| Texas Star Theatre      | 60.1 |
| The Goldbergs           | 48.8 |
| Toast of the Town       | 42.8 |
| Godfrey's Talent Scouts | 41.8 |
| Studio One              | 39.2 |
| Saturday Night Revue    | 36.1 |
| Philco Playhouse        | 33.6 |
| Godfrey & His Friends   | 33.0 |
| Lights Out              | 31.8 |
| Suspense                | 31.0 |

## CBS' KTTV Exit Moves Up as Web Plans Studio Buy

Hollywood, April 18. KTTV will exercise its option for the purchase of the Nassour studios within six months, it was disclosed over the weekend. Station, owned by CBS, (49%) and the L. A. Times (51%), took a longterm lease on two Nassour sound stages and offices last month and will move its entire operation into the studios by May 15. Reason for the move will be three-fold.

Times-Mirror Co. will buy out the CBS interest in KTTV, Inc., when the network purchases another outlet for itself here. Original contract between the Times and CBS set up the terms for purchase of KTTV by either factor at the initial investment plus a percentage of the coin rolled into the station following the original deal, which was inked on April 28, '48. Contract called for a \$1,000,000 corporation. Buying out price at this time has not been revealed, but the Times will definitely buy and retain the entire corporation when CBS moves out.

Present plans for the filming of live shows on KTTV and tailored film packages will necessitate the station's taking over all four sound stages at Nassour. This coincides with the station's plan for its financing, exhibition and distribution firm. With only two stages, KTTV will not have enough room to present its regularly scheduled live shows and also do filming presently being considered. Station plans to film a series which the new firm will distribute to a proposed nationwide group of video station exhibitors.

Another factor being reckoned with by the Times is that of jurisdictional union trouble. The IATSE considers all men working in production at Nassour studios under its jurisdiction. However, KTTV recently signed contracts with the IBEW following a National Labor Relations Board election, in which staffers indicated they preferred the IB. Before submitting to any jurisdictional strife between the two unions, the Times will buy Nassour, which means there will be no IA men on the lot. As it stands there is a mixture because of motion pictures being megged on the Nassour lot along with the television activities.

## BBC 'Cafe Continental' Due for 8-City Showing

"Cafe Continental," vidpic series made in London with top European talent and based on the BBC program, is making its debut this week under sponsorship of Conmar zippers. Number of other manufacturers of clothing and luggage are participating.

Show will be scheduled in eight cities on stations of three webs: NBC-TV, CBS-TV and ABC-TV. Kickoff in Gotham is tomorrow (Thurs.) on WNBT at 10:30-10:45 p. m. Agency is William Weintraub.

## BUT ONLY WITH OUTSIDE CAPITAL

Washington, April 18. CBS prexy Frank Stanton told the FCC yesterday (17) his company is prepared to form a \$50,000,000 corporation, financed by outside capital, to distribute and possibly manufacture color television receivers if the Columbia system is authorized.

Testifying under cross examination at Commission color hearings, Stanton said he preferred to use such a device to assure that color sets for the CBS system are put on the market rather than have the FCC compel manufacturers to produce the equipment. RCA had testified last week that it could not give assurance such sets would be made if CBS color is authorized.

Stanton declared that CBS is "philosophically" opposed to entering the radio manufacturing business but was prepared to launch such a company if major producers won't go along with an FCC decision favoring Columbia. However, he said, "I don't think compulsion will be necessary. I can't conceive of large manufacturers losing their markets to competitors or a large new corporation."

The new corporation, Stanton indicated, would be financed by the sale of 10,000,000 shares of stock at \$5 per share and licensed under CBS patents. The company might contract with other manufacturers to make its sets, confining its operations largely to distribution, or might make the sets itself.

It was understood that the company, if formed, would be geared to produce or distribute 2,000,000 "Columbia" sets a year. Stanton told the Commission his confidence that manufacturers would produce sets for CBS color was shaken after last week's testimony during which RCA and Philco executives indicated a "boycott" against producing receivers for the Columbia system.

In reply to questions by FCC counsel Harry Plotkin, who asked whether the Commission should believe what the Radio Mfrs. Assn. has told it, he said: "People tend to resist change, but once you cross that line and come out with your decision, you'll find a scampering on the part of the manufacturers to sell merchandise."

Earlier, under questioning by RCA counsel John T. Cahill, a

(Continued on page 40)

## NBC's Sat. Night Fully Sponsored

Snowdrop Marketers, a subdivision of Clinton Foods, has picked up the tab on the 10 p. m.-10:30 segment of NBC's Saturday night parlay, "Your Show of Shows." With Speidel picking up sponsorship of the Jack Carter section of the program, starting May 6, the entire 2 1/2-hour show is now completely sponsored.

With sponsorship rates reduced to \$6,000 per half-hour for the Carter show and \$7,500 for the N. Y. end, NBC figures that it will have gotten back up to \$300,000 of its investment in its Saturday night programming venture. Chain figures that by the time the New York originated show goes off the air May 20, venture will have cost only about \$250,000, which is satisfactory to them, since they figure on a hit show in the fall.

Sponsor lineup in three weeks will comprise Speidel, from 8-9 p. m.; Magnavox for the half-hour starting at 9 p. m.; three spots bought by RCA, United Fruit and Swifts, during the next half-hour; and Clinton Foods for the final segment.

John Dodge, of the NBC sales staff, who handled the Magnavox and Speidel sales, also landed the Snowdrop contract.

## CBS Deal for Garden Sports Seen Thrust at NBC's Sat. Night Ratings

### CBS Stays Outside

Washington, April 18. Elaborating on his testimony before the FCC, Frank Stanton, CBS prexy, told VARIETY today (18) CBS itself would not invest in the corporation it would form to distribute or produce receivers for Columbia color. CBS, he said, will license the company to manufacture or contract with other manufacturers to produce sets under its patents. It's understood that several Wall Street houses are ready to underwrite the \$50,000,000 stock issue under which the corporation would be financed. Stanton told the Commission CBS does not want to get into the radio manufacturing business.

## No Summer Open House at CBS-TV For Packagers

CBS-TV, while it will admittedly have its hands full in lining up summer replacements for the sponsored shows taking a hiatus, will still not throw the doors wide open to indie producers and their packages.

Web execs declared this week they will be glad to work with outside producers but only if they can retain full rights to all programs. They emphasized they don't want merely to showcase the indies' program ideas, pointing out that too often in the past an outside producer would offer his show on a one-shot trial basis and then, if it received favorable audience reception, sell it to the highest bidder. In that way, the CBS execs said, the indies save themselves the expense of the usual kinescope audition.

Majority of the summer replacements are still question marks, according to web program toppers, with the picture only gradually rounding into shape. So far, CBS has decided to retain "Toast of the Town" on a sustaining basis during the eight weeks that the Lincoln-Mercury Dealers lay off, with guest emcees probably subbing for Ed Sullivan while the latter vacations. "Beat the Clock" quiz show now alternating with the Ken Murray stanza Saturdays from 8 to 9 p. m., will go every week starting July 1, when the Murray hiatus begins. In addition, "Starlight Theatre," series of half-hour dramatic shows now aired Sunday nights as a sustainer, will probably move into the Monday night at 8 slot to fill in for "Silver Theatre" while the latter, bankrolled by International Silver, takes its vacation.

## CBS Angling Sponsors For Bert Lahr, Ben Blue

CBS-TV last week lensed final kinescope auditions of two half-hour shows, one starring Bert Lahr and the other Ben Blue. Both programs received favorable reaction from the CBS execs but the web has decided not to put either on the air until a sponsor is signed. They're being pitched to potential bankrollers and agencies via the kinescopes.

Each series is to have a music-comedy format, with a story line. Lahr show will be aired live from N. Y., while the Blue stanza is to originate on the Coast and be kined for transmission over the interconnected stations.

CBS-TV's deal for exclusive video rights to a series of 26 Saturday night events at Madison Sq. Garden, N. Y., next fall and winter is seen as a move by the web to fight off the top-heavy competition of NBC-TV's "Saturday Night Revue." CBS shelled out a reported \$100,000 for rights to the Garden events and is now pitching them to potential bankrollers, hoping to find one that will take all 26 nights in a package deal.

NBC's "Revue" has taken most of the Saturday night play away from competing networks and has already forced the Ed Wynn show on CBS to switch from Saturday to Tuesday nights. While the latter web concedes the lure of "Revue" for the music-comedy fans, it is convinced there is a potentially large audience available for such top sports shows on Saturday nights as the Garden stages. Garden deal is thus part of CBS' overall move to make its Saturday night programming as different as possible from "Revue," with the web already having scheduled an hour-long drama series to take over the 9 to 10 slot that night.

CBS plans to start the Garden pickups each week at 10 p. m. While the starting time will make it possible to pick up the finals of whatever event is being staged and will also permit for the full hour dramatic show preceding, that time is also viewed as a competitive move against NBC. "Revue" runs from 8 to 10:30 and, by coming in with the Garden show half-an-hour before "Revue" signs off, CBS hopes to cut into its rival's ratings. NBC, incidentally, maneuvered the same type of rivalry by slotting its Robert Montgomery series Monday nights at 9:30-10:30, which cuts into the first half-hour of CBS' "Studio One," aired from 10 to 11.

List of events to which CBS has acquired rights includes practically all the Garden sports except professional hockey, which is played on Sundays and will probably again be televised next season by the N. Y. Daily News' WPIX. CBS will have access to the rodeo, horse show, the top track meets and all college basketball, including the National Invitation Tournament and the National Collegiate Athletic Assn. finals.

## Sullivan, Lewis 'On Staff' at CBS

CBS has signed a deal with Ed Sullivan and Marlo Lewis whereby both go "on staff" in the web's video department. As salaried producers in the web's creative programming department, they'll have office space at CBS' N. Y. headquarters. Sullivan will continue his syndicated N.Y. Daily News column, while Lewis has quit the Blaine Thompson ad agency, where he was veepee.

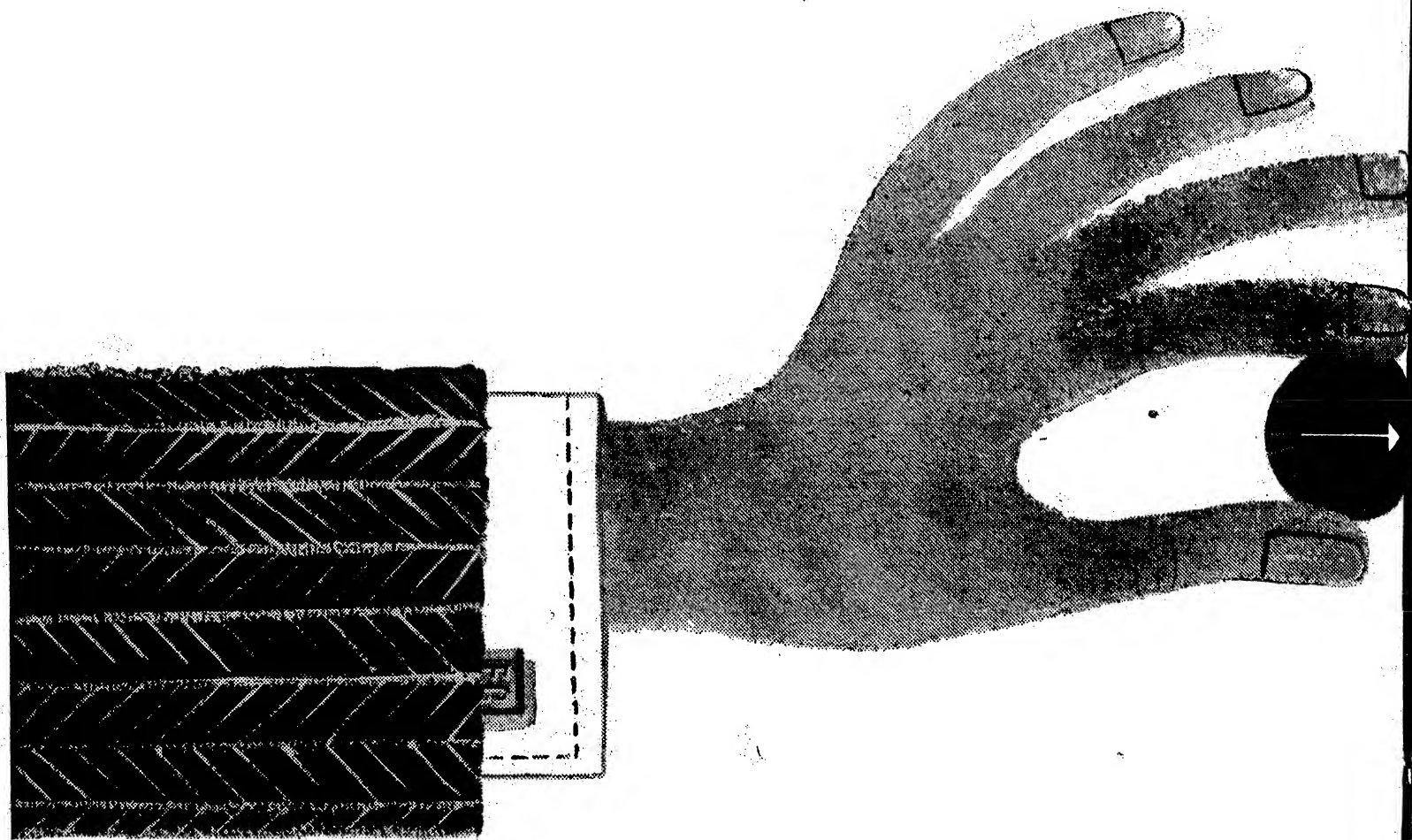
Pacting of Sullivan and Lewis has no bearing on the CBS Sunday night "Toast of the Town," which Sullivan emcees and with which Lewis has been identified as producer.

CBS figures that as idea men and in developing TV variety properties for the web, both Sullivan and Lewis, working either as a team or individually, will be an important adjunct to the video programming setup. Move is inspired, too, by the web's desire to put greater accent on comedy-variety programming in view of the already-heavy emphasis on dramatic shows, though Sullivan-Lewis combo won't be confined to the variety format.

### WXYZ-TV GETS FILMS

Detroit, April 18. WXYZ-TV has signed a contract with Masterpiece Productions, Inc., for motion picture features to be shown between May 1 and Aug. 1.

# What radio's own census knows about you



*Number 2 in a series*

# NE



Your answers to the U. S. Census Takers will show America to be bigger than ever — with more spendable income per family.

Your answers will show that there are 40,700,000 *radio* families (95% of all U. S. families) — an increase since 1940 of more than 12,000,000 — and that they own 86,000,000 sets, nearly double the 1940 count.

Radio's own Census — the Broadcast Measurement Bureau — goes a step further and *counts ears*. It measures how much the people in these homes are listening and to which of the nation's 2,000 stations. This Census (B.M.B. Report No. 2) was started some months ago and preliminary findings have just been released. Here's the *one most important* fact of that Report:

**More people listen to NBC stations than to those of any other network. Specifically:**

**The combined total weekly audience listening to the stations of the NBC Network is 35,430,000 families (daytime) and 37,750,000 (nighttime). That's more than 3,000,000 higher than the second network during the day; and over 4,870,000 higher at night.**

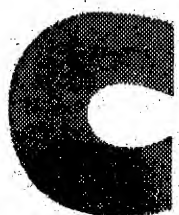
What this means to an advertiser — If you are a manufacturer of products or services, you will be interested in these facts: (1) America is a bigger, richer, more rewarding market place for you than ever before, and (2) to sell this market you can use no advertising medium more powerful than NBC; because NBC is Bigger, Busier, More Economical.

Bigger — The stations of the NBC Network (according to B.M.B.) have the largest combined weekly audience in all America — larger than any other network, or than any other advertising medium.

Busier — NBC is selling more products and services for advertisers, day and night — and in 1949, advertisers invested more money in NBC than in any other network.

More Economical — NBC today costs considerably less per 1,000 homes reached than it did 10 years ago — and NBC today reaches more people at lower cost than any other national advertising medium, including the other networks.

Today, more than ever, to sell America you need



*America's No. 1 Advertising Medium*

*A service of Radio Corporation of America*

## BUCK ROGERS

With Ken Dibbs, Lou Prentis, Harry Kingston, Harry Sothorn, others  
 Producer-director: Babette Henry  
 Writer: Gene Wyckoff  
 Sets: Al Heshong  
 30 Mins.; Sat., 7 p.m.  
**PETER PAUL CANDY**  
 ABC-TV, from N. Y.  
 (Mazon)

In line with the revitalized emphasis on science fiction shows, ABC-TV has come up with a natural in "Buck Rogers." Already an established name via the comic strip, "Rogers" will certainly appeal to the kids and should also get a hefty adult rating from the interplanetary adventure fans. Judging from the cliff-hanger aspects of the preem (15) the show will approximate the Republic and Monogram film serials of this type, which is, after all, all that it's intended for.

Success of such a show will depend on the scripting and writer Gene Wyckoff showed sufficient initiative on the opener to indicate he'll be able to turn out the "amazing" stories in stride. Apparently with the N. Y. water shortage in mind, although he never referred to it, Wyckoff spun his tale about a couple of "tiger-men" from the planet, Mercury, who came up with a horrendous scheme to drain all the water off the earth to gain control of the universe. Only trouble with the script, probably because of video's still-limited facilities, was that it was played entirely on interior sets. Lack of exteriors cramped the space mood it should have had.

With some clever sets designed by Al Heshong for background, producer-director Babette Henry took good advantage of the cameras' mobility to further the pseudo-scientific gadgets. Cast, garbed in what might be the fashion of the 25th century, played the story well. Ken Dibbs made for a handsome, derring-doin' Rogers and Lou Prentis was an attractive Wilma. Harry Kingston, as Rogers' crony, and Harry Sothorn, as their inventor friend, overdid the histrionics slightly. Commercials, plugging the Peter Paul Mounds candy bar, lacked selling impact but filled the purpose of bridging the story sequences. *Stal.*

## FOLLOW THE FUN

With Jim Ameche, Ginny Scott, Jack Pritchard and Korny Klowns, guests  
 Producer: Clayton Bergman  
 Director: John Alexander  
 30 Mins.; Wed., 8:30 p.m.  
**SUPREME MOTORS**  
 WBKB, Chicago  
 (Lawrence)

This half-hour variety remote from the sponsor's garage comes off fairly well, despite the handicaps of an awkward location. On preem (12), lighting, lensing and audio were below WBKB's studio standards, but a lively-paced segment partly overcame these limitations.

Stint opened with Jim Ameche, emcee, and Dave Pritchard and his Korny Klowns rolling into camera range in one of the sponsor's cars, device used to bring on following acts: After a warmup number by the Klowns, four-piece band, Ginny Scott sold "Knew You Were Coming." Patti Ross guested with a contortionist routine for mild appeal and comic Paul Gilbert closed the show with an overlong gagged version of "Short'n' Bread."

Ameche had a tendency to over-sell on the commercials, which were read off-range while the camera scanned the cars being plugged. An attempt was made to satirize other auto shows by having Pritchard act as official "grill patter" and "tire kicker" during commercials. *Dave.*

## ALKALI IKE

With Al Robinson, Beverly Fite, Slim Jackson Quartet  
 Producer: Barry Wood  
 Director: Hal Gerson  
 15 Mins.; Mon.-Fri., 7:45 p.m.  
 Sustaining  
 CBS-TV, from New York

"Alkali Ike" is a puppet show with a western background. On the initial program via CBS-TV Monday (17), "Ike" proved to be a cute dummy under the expert guidance of ventriloquist Al Robinson. Story line has the marionette absorbing the three R's from teacher-songstress Beverly Fite.

Occasionally, the banter between "Ike" and Robinson was a bit draggy. However, a format that peppered the show with songs and music of the Slim Jackson quartet helped perk up interest. Both Miss Fite and Robinson were okay in the vocal department. Sets provided the proper atmosphere and on the basis of the preem, "Alkali Ike" should have no trouble in developing a wide moppet audience. *Gilb.*

## HAZEL SCOTT

With Gloria Louis  
 Director: Barry Shear  
 Writer: Virginia Lee  
 15 Mins.; Fri., 7:45 p.m.  
**SITROUX TISSUES**  
 DUMONT, from New York  
 (Franklin Bruck)

Hazel Scott has a neat little show in this modest package. Although a lone singer at the keyboard can be dull, and is already a video commonplace, Miss Scott's personality and pianologing make this an appealing stanza. She cues in her numbers with personalized intros and puts over her songs with a pleasant, husky voice. On the show caught Friday (14), she clicked with warblings of "S'Wonderful" and "I'll Remember April," while her instrumentals, "Buckle Down, Winssock!" and a swing version of Brahms' "Hungarian Dance No. 5," were well handled. However, latter piece in spots revealed less of the precision the artist usually puts into her music.

Most engaging element in the airer is the Scott personality, which is dignified, yet relaxed, and versatile enough to switch from a reverent spiritual (accompanying herself on the organ) to a sultry torch tune. Lighting is used effectively, closing down at times to a small spot which can give the singer's face an exotic quality to point up a torrid mood. Setting is a modern room off a penthouse terrace, which provides a vivid opening and closing as the camera pans across the skyline. Good commercial device is having a billboard light up with the "Sitroux-Stronger-Softer" message. Plugs are nicely delivered by Gloria Louis. *Bril.*

## DOG SHOW

With George Michael, Guests  
 15 Mins.; Sat. 5:45 p.m.  
**GROW-RITE DOG FOOD**  
 WRGB-TV, Schenectady

It's fitting that the first dog program on video here should be handled by George Michael, who pioneered in radio with a dog show over WGY, and who has continued to present a canine feature on WROW. Michael's television debut was slightly shaky, as was the program itself, but both will hit a more even keel as experience is gained in production and presentation. The material is there.

Format is to offer an expert showing a dog and to have the animal judged by a studio group, after the breeder discusses the fine points and arbiters sketch its breed history. Otto Dube, of Albany, who has appeared on Michael's radio programs, brought a 10-month-old Boston terrier for opener. Three members—two girls and a boy—from the Nott Terrace High School Junior Kennel Club of Schenectady comprised the panel. Michael emceed and plugged. *Jaco.*

## ADAM HOUSE

With Anne Sheldon; John Corbett, announcer  
 Producer: Bernie Ross  
 15 Mins.; Wed. and Fri., 3:45 p.m.  
**J. N. ADAM & CO.**  
 WBN-TV, Buffalo  
 (Bowman and Block)

This housewife show, which preem'd Friday (14), is carried alone by Anne Sheldon, who handles it like a veteran. Slanted strictly to the housewife, it's a combination of household hints, fashions and demonstrations of new toys, kitchen utensils and other items from the bankrolling department store.

Miss Sheldon speaks with authority on the subject of children and household matters. Her past acting experience, and current stint on another show doing commercials for Westinghouse, give her a relaxed, engaging manner before the cameras. This is a good commercial job for afternoon consumption. Back set could be improved.

## BOUND FOR ALABAMA

With Judy Talbot  
 Director: Don Cook  
 15 Mins.; Mon., 8:15 p.m.  
**CLUB ALABAMA**  
 WGN-TV, Chicago  
 (Lawrence Stein)

This quarter-hour program rests almost entirely on the shoulders of vocalist Judy Talbot and the load is a bit too heavy. Thrush hits mildly with singing chores but does a weak job with gabbing duties between songs. On show seen (3) she sang four numbers including a medley of old favorites and a duet with guest Joe Sterling which didn't come off too well.

Lenser did a good job catching attractive set and costume of Miss Talbot. Middle film commercial plugging nifty sponsor's food dishes was of such poor quality as to have a negative effect. A solo by piano accompanist might ease some of singer's load and better balance the session. *Dave.*

## KUDA BUX

With Janet Tyler; Rex Marshall, announcer  
 Producer: Roger Bowman  
 Director: Franklin Dyson  
 15 Mins.; Sat., 6:30 p.m.  
**MASON'S CANDY**  
 CBS-TV, from N. Y.  
 (Lindstrom, Leach & Co.)

An Indian fakir who has already gained a rep on TV with his so-called X-ray vision tricks, Kuda Bux is doing a straight magico show in this new series via CBS-TV. On the show caught (15), he performed such feats as making a dove disappear, drawing half-dollars out of the heads of his studio audience, etc. Then, to top it off, he brought the X-ray eyes into use, leaping with his feet bare onto a knife-studded board while fully blindfolded.

Show is well produced, with the cameras coming in for closeups to demonstrate that the hand can be quicker, too, than the lenses. Magician, garbed in full Indian regalia, heightened the mystic aspects with his authentic accent. Janet Tyler, as his assistant, looked pretty enough but seemed ill-at-ease before the cameras, while announcer Rex Marshall handled both the commercials and introductions to the tricks with his accustomed facility. Show should have little trouble in attracting whatever viewers are home at 6:30 Saturday evenings. *Stal.*

## THE GOLDEN GAME

With Russ Brown, others  
 Writer-producer: Phillips H. Lord  
 Director: Gene Starbucker  
 30 Mins.; Sun., 6:30 p.m.  
 Sustaining  
 WJZ-TV, N. Y.

Slotted in opposition to WNBTV's "Say It With Acting," this half-hour stanza has two strikes against it to begin with. Both programs follow a charade format with the WNBTV show taking the lead as superior entertainment. In attempting to create a homey atmosphere, "The Golden Game" becomes a little too saccharine for comfort.

Program has a group of non-professionals, all of varying nationalities and religions, spending a Sunday afternoon together in the home of a friend. As a means of entertaining themselves, they form teams and act out, in pantomime, stories and proverbs from the Bible. The attempt to further religious and racial understanding is evident, but program impresses as being overly contrived. In addition, on show caught Sunday (16), the charades offered failed to stimulate interest.

At the end of each pantomime, the performer relates the Biblical story relative to the sketch worked out. Only pro on broadcast is Russ Brown, who acts as host. A pitch for the games to be picked up by church and club groups was also made on program caught.

## WHAT AM I BID?

With Mr. & Mrs. Si Lakin, Bill Pepper, Mary Currutt  
 Producer: John Haldi  
 45 Mins.; Thurs., 9:45 p.m.  
**WALKER'S CLOTHING STORE**  
 WBN-TV, Columbus, O.

Using a well-known local auctioneer selling intriguing and sometimes valuable antiques to a studio audience, and giving the pitch to four items of merchandise to the television audience, which bids by phone, "What-Am I Bid?" is as good as any of the selling chant shows on the screen. Si Lakin is a tall, fast-talking gent who knows all the auctioneer's tricks and his selling is attention-holding. Members of the station staff scout around for antiques to put on the block and any person can submit any reasonable article for auction to the studio audience.

Two telephone auctions of 20 minutes each are run off on two different sets of four items of merchandise for the TV viewers. Last week, for instance, the cameras showed an antique clock, a picnic basket full of small garden tools, a record player and a portable TV set. A blackboard behind these items showed the current bid on each one. The winners were announced immediately following the close of bidding, which station authorities say, was spirited.

Bill Pepper ably handles the commercials for Walker's, which lately has been including a merchandise angle tied strictly to TV. Mrs. Lakin stays pretty well in the background but assists in corraling the items for auction, while Miss Currutt handles the chalk at the blackboard.

The show has a lot of local interest and communicates the fever that usually accompanies an auction. Stacked up against a net show like "Auction-Aire," for instance, it looks more of the genuine article. *Dean.*

## Ruby Keeler, Phil Baker in TV Debuts

Ruby Keeler made her television bow Saturday night on the Ken Murray (CBS) show, and the following evening Phil Baker debuted on TV with a revival of his Beetle & Bottle act. Both were sentimental if not signal success. For the former Mrs. Al Jolson it was her first professional work in 11 years, during which time she has reared five children, including Al, Jr., 14½ (he's an adopted boy, but not so announced), and latterly she has been identified with a dancing school in Los Angeles' San Fernando Valley.

Murray made much of the sentimental occasion. He evidenced genuine respect for one of show biz's tiptop terps who still taps a fancy tootsie, looks good in face and figure, and whose cavalcade of yesteryear Warner Bros. musicals ("42d Street," "Flirtation Walk," "Gold Diggers," etc.) gives her an impressive bibliography indeed. An unusual offering in camera-view, Benrus watch presentation to "the No. 1 career mother," highlighted that stint. Murray went overboard on "this is the greatest thrill, and I mean it," and while it may puzzle some to whom Dixie Dunbar means more than Ruby Keeler in the hoofing class, it was sufficiently authenticated to stand up. He frankly mentioned Jolson and his "best wishes" for her success, to which she made suitable acknowledgment. Miss Keeler, of pert face, is a looker who can stand any TV or other camera angles, and that goes ditto for her gams. Incidentally, among the other vets on Murray's show, apart from Jack Mulhall's now "grand old man" type of commercial spicing, was Gloria Swanson, who did a Cancer Fund pitch, and also one for her upcoming "Sunset Boulevard" (Par pic).

Phil Baker journeyed to Philly for the Lincoln-Mercury CBS (Ed Sullivan) salute to Connie Mack for his TV debut. Baker, too, is one of those personable vets who can stand the camera angles well although apparently fluffing one or two gags, but that was negligible compared to the end result. Arthur Treacher was an excellent "Beetle" and Stubby Kaye did the offstage, audience-heckling "Beetle." For a letdown vocal chore Baker brought on the rotund Kaye for "Sitting On Top of the World" and a pseudo-Jolson impression. Baker evidences he has it for TV even though he needlessly handicapped himself by digging a routine out of the trunk instead of readying something special for the occasion. *Abel.*

## Tele Follow-Up Comment

The Saturday (15) stanza of CBS-TV's "Ken Murray Show" had the distinction of showcasing Ruby Keeler's comeback (see box herewith). In addition to the former stage-pic tap star, session also guest-spotted Gloria Swanson and Chester Morris, with impressionist Earl Nichols further bolstering a generally entertaining and well-paced 60 minutes.

Intro for Miss Keeler was literally a production, probably one of the longest and biggest buildups any guest star has yet had on TV. Starting with Darla Hood and the Enchanters doing Gershwin's "Liza," which Miss Keeler introduced in Ziegfeld's "Show Girl," and running through a vocal and terp production number that included practically every Keeler tune from her string of Warner films, buildup covered more minutes than Miss Keeler's stint itself.

Miss Swanson, on briefly for the dressingroom interlude midway in the show, had little to do other than gracefully receive compliments from Murray on her "Sunset Boulevard" screen comeback, and put in a pitch for the cancer fund.

Morris' contribution was a typical grim-lipped delineation in a one-acter with A. H. Van Buren; followed by some casual magic tricks with Murray. Actor handled himself equally well in the sketch's dramatics and the following lighter interlude.

Earl Nichols is a loose-jointed mimic with some effective material and punchy way of selling it. Best bit is an impression of a femme bobbysoxer watching Frankie Laine in a theatre, a bit reminding of Gil Lamb's routine of a teenage swing fiend, but containing enough sock touches of its own. For the rest, the Murray-Oswald (Tony Labriola) patter ran its customary corny course, Jack Mulhall's Budwieser commercials got over easily and the production numbers had smoothness and polish.

The NBC Saturday night parlay seems to gain momentum with every successive show. The greatest improvement in Saturday's (15) display was displayed from the Chicago end, while the New York originated program maintained its usual high standard.

The Chi show hit its fastest pace to date mainly because of Dean Martin and Jerry Lewis. Zanies made their comedies pay off for the greatest jackpot ever registered on this show. They indicate that they can be tremendous in this medium and in their own NBC show. They did the old standby bit with excellent assistance from Jack Carter, and registered strongly in some of their nifty chatter.

Vivian Blaine also made an impress, both visually and songwise. Her initial appearance in a low-cut gown constituted a gasper. There was considerable apprehension when she hopped around energetically and took low bows. Vocally she registered neatly also. The Vanderbilt Boys and Estelle Sloan contributed nicely toward this well-balanced parlay. Regular,

Don Richards, hit it with a rendition of "Glory Road."

The New York originated section of the show took on an appearance of greater prosperity with Magnavox bankrolling the first 30 minutes. The commercials didn't impede the quality of the program. Pace was good despite a trio of sales-spiels. Sid Caesar didn't measure up to his usual stanzas in his opening bit, but later developments brought the show back to its usual high level. Rudy Vallee made a verbose emcee, but managed to dispense entertainment in the process. He contributed to the comedy with a sax session with Caesar and Imogene Coca. He also did the expected Maine Stein Song and told a few gags. He showed up better on this show than he did on his more recent teevee dates.

One of the more charming bits of this diversion was the ballet duet by Don Liberto and Nancy Crompton, a tasty song and terp bit. Marguerite Piazza reached a high point with the "One Fine Day" aria from "Madam Butterfly." The Szonys registered in another ballet session and the Billy Williams quartet recital came off well. Miss Coca made the most of her comedy moments on the stanza.

Ed Sullivan took his "Toast of the Town" show to Philadelphia for Sunday's exhibit televised from Walnut Street theatre to pay tribute to Connie Mack, manager of the Philadelphia Athletics, for more than a half-century. In this tribute to this major leaguer, Sullivan took down a minor league show which didn't live up to the promise of the occasion.

There were a couple of good acts such as Juanita Hall who performed her "Bali Hai" with her usual fine feeling, and newcomers, The Merry Mutes, who have a fine set of pantomime antics to recorded music. This team looms as promising fodder for the vaude-nitery circuit.

Phil Baker auditioned the potential of the w.k. "Beetle and Bottle" act, for many years a mainstay of radio (see box herewith).

Moppet Gene Jimal opened the show with an excellent bit of harmonica playing. He gave a hep version of a Mozart number. He didn't lose a note even though Sullivan carried him bodily to another part of the stage. Sheila Bond didn't come off as well as she did on her previous appearance on this show. Both the camera work and her choice of terp didn't show her to advantage. Jan August, aided by his wife, gave a twin piano recital for good effect and Jose Duval did a bit of production singing which didn't reach the maximum effect.

Between variety items, Sullivan sandwiched in various presentations which slowed up the show considerably.

Ferry Como has developed a nice easy style with his Sunday night stint opposite the potent Ed Sullivan show, bridging his songs with a semblance of stability such (Continued on page 42)



# Tele Hopes to Avoid AM Mistakes As Educ'l Medium Via Crosley Tests

Cincinnati, April 18. First of four telecasts by the Crosley Broadcasting Corp., to determine how television can best be used as a teaching aid, was presented last week and viewed by classes in 14 Greater Cincinnati high-schools. Reports of enthusiastic response from teachers and students encouraged James D. Shouse and other Crosley execs on prospects of a positive answer to the question of where television and education fit together.

Initial test program was of a tour of WLW-T studio facilities by a boy and girl student. Their what-makes-it-tick questions were answered by staffers in various departments. It was for 30 minutes and preceded the station's regular 10:30 a.m. starting time.

Shouse said teachers reported that they were impressed with the close attention paid the telecast by students, also that many of them foresaw the greatest implications of the medium as a supplementary aid. The instructors pointed out that it was a realistic substitution for field trips, achieving the same sense of immediacy without difficulties of transportation of large groups from schools to distant locales.

Some teachers told of being impressed by a life-like quality found in TV which was missing in other visual aids. One principal summarized the feeling: "Human touches, the little mistakes that might be cut out of a film, give the sense of being there yourself."

After the "look learning" test programs are completed and evaluation reports are returned, final conclusions as to which method is most adaptable for TV and of most value to the teacher and student will be formulated. "From them," Shouse said, "we hope to avoid many of the mistakes attributed to radio in its early years as an educational medium."

## Free Speech Limitation Stressed at Lorain Trial In Journal-WEOL Fight

Cleveland, April 18. A newspaper's right of free speech does not include the "right to unduly hinder or obstruct the free and natural flow of commerce in the channels of interstate trade," said the Government in its 63-page brief filed in conclusion of its anti-trust charge against the Lorain (O.) Journal and four of its executives, including publisher Samuel A. Horvitz.

Justice Dept. attorney Victor H. Kramer, in his filing to Judge Emerich B. Freed, also said that "the First Amendment does not immunize anyone from prosecution for violations of the general laws of the United States."

The Journal, and its top four officers, are accused in a civil action suit of monopolizing news and advertising channels in Lorain, and with specifically injuring WEOL by refusing Journal advertising space to merchants who use the station.

The defense has until April 28 to file its answer to the Government's brief.

The Government also charged that discriminatory tactics aimed at putting the station out of business, "since the continued existence of a radio station depends on its advertising revenue." The brief added, "the offense under the Sherman Act is the conspiracy, not its success."

## Arleth Haerberle Gobbles Up the Air Time in Mpls.

Minneapolis, April 18. Arleth Haerberle, who ventured into television with some trepidation, has become the town's most-aided feminine telecaster.

A veteran of radio, she moved the half-hour show to WTCN-TV some time back and soon sponsors took another half hour and 15-minute sectors, giving her an hour and a quarter on the air five days a week.

Series starts at 3 p.m. with interview show, continues with cooking show at 3:15 p.m., and winds up with around-the-town session at 3:45 to 4:15 p.m. Other sponsors are reported interested.

## Mrs. FDR's 'Loyalty' View, Music Debate Due on CBS

Mrs. Eleanor Roosevelt, who has had her own discussion program on NBC television Sunday afternoons, is scheduled to participate on CBS-TV's "People's Platform" May 12 in a discussion on "What Does Loyalty to the U. S. Mean?" Web is seeking a top spokesman to represent the opposite viewpoint to that of Mrs. Roosevelt, with the possibility that it might be Sen. Robert A. Taft.

Up for discussion on the May 5 stanza of "Platform," incidentally, is the subject of classical vs. popular music. Deems Taylor will represent the longhair side, with producer-songwriter Arthur Schwartz arguing for the pop tunes. Program is moderated by Charles Collingwood.

## ABC Summer Sked Stresses Names

ABC's summer hiatus plans will be keyed to capitalizing on the web's personalities. Ted Malone will get an interview-human interest spot Monday nights at 10 p.m. and Walter Kiernan will go into a panel quizer Wednesdays at 8:30, thereby giving the latter an evening showcase to pay off on his daytime success.

With no decision yet made on whether Amoco's "Carnegie Hall" will take a hiatus, the web's plans are not set. However, if the long-hair show goes off for the summer, the airer now fed to ABC's Pacific and Central links, "Rex Maupin Entertains," would be picked up. On Thursday the chain is strengthening its lineup by skedding "Gregory Hood" at 8 p.m. and "Blondie" at 8:30 p.m., ahead of Old Gold's "Original Amateur Hour." Paul Harvey, Chi commentator, will be the summer replacement for Lee Hats' Robert Montgomery gab series, starting June 15.

In the Friday lineup, Heinz has not yet selected a sub for "Ozzie and Harriet." If Gillette follows its usual plan for dropping its fightcasts during the summer, the 10-11 p.m. hour will be filled by a musical variety stanza and a Treasury Dept. show from Atlantic City's Steel Pier.

With "Greatest Story Ever Told" probably taking an 18-week lay-off, starting May 21, "Think Fast" will move up into the Sunday, 5:30 p.m. slot. "Think's" present 5 p.m. period being taken-over by a musical airer.

In the Monday-Friday lineup, the web will probably sustain "Quick As a Flash," if Quaker Oats takes a hiatus from the morning show. Warm weather replacement for "Pick a Date" will be "Happy Landing," with Bud Collyer, which is being expanded from 15 to 30 minutes and moves from 4:30 to 3:30 p.m. The 4:30 slot will be taken over by "Conversation With Casey," with Tom Casey and the Rex Maupin orch.

## WDSU PREEMS ITS NEW AM-TV STUDIOS NEXT WK.

New Orleans, April 18. The new radio and television studios of WDSU will be dedicated next Monday (24) with a public ceremony. Completion of station's new broadcast center climaxes a six months' expansion program which began in November, 1949. The new studio structure contains four AM studios occupying 7,000 square feet of space and a video studio of 6,500 square feet of working area.

Harry Wismer, ABC sportscaster, will emcee a special 30-minute program which will highlight the dedication exercises. Show will be carried from here to ABC network. Show will feature Sharkey and his Dixieland Kings, Papa Celestin and his original Tuxedo jazz band, the Tulane-Newcomb a capella choir of 50 voices, the WDSU concert orch and other artists.

## Sleeper in Ala. Station Deal Guarantees 10G In Event of Competition

Washington, April 18. A contract guaranteeing the purchaser of a radio station \$10,000 in the event AM competition came to the service area within three years, was revealed today as the background to a U. S. Court of Appeals case here to prevent a daytime outlet (WFMH) in Cullman, Ala., from getting an FCC license. Action was brought by the 250 watt fulltime WKUL in Cullman, which came into its present ownership under a contract forfeiting \$10,000 of the \$65,000 sale price if a second station established itself within the three-year period.

Approval of transfer by the FCC a year ago of the no-competition contract was apparently inadvertent, inasmuch as such deals, it is understood, may be cause for revocation proceedings.

The "sleeper" provision in the transfer contract was disclosed in a reply filed by WFMH through its counsel, John Claggett, of Claggett & Schilz, to a petition by WKUL calling on FCC to stay the operation of WFMH until the court has decided the case. WKUL claims Cullman (population 7,000) cannot support two stations and that the public would be the loser if WFMH is given a license. The Commission refused to set aside the WFMH authorization several weeks ago in an opinion stating that the public interest "strongly favors competition" in radio even if one station drives another out of business. The daytimer is now on the air with program tests but has not yet been issued its license.

Contract by which WKUL was sold about a year ago by the late Judge H. H. Kinney and D. T. Kinney to Hudson and Alexander Millar stipulated that "if another AM radio station should be operated in Cullman County, Ala., such operation would adversely and seriously affect the earning power and capacity and the actual and intrinsic value of the service station WKUL would be capable of rendering to the public."

Therefore, the sellers stipulated that if another AM outlet should come in within three years they would cancel notes amounting to \$10,000 under the long-term arrangement by which the station was sold.

## CHI GIVEAWAY GIMMICK BRINGS P.O. CRACKDOWN

Chicago, April 18. A fraud order against the National Radio Program Agency was issued last week by Postmaster General Jesse M. Donaldson after investigation of the organization's operations by postal inspectors. H. Jerome Moos, attorney for Robert A. Starnes, owner of the agency, said Friday (14) they had not decided whether or not to contest the fraud order.

The agency solicited fees for radio appearances. Prior to the fraud order, Chi Postmaster John Haderlein had impounded an estimated 7,000 letters addressed to the agency, each presumed to contain the \$2. Last week Starnes filed suit in Chi federal court demanding the Post Office release the mail. Suit was withdrawn pending the Postmaster General's decision, which came later in the week.

Impounded and subsequent letters addressed to the agency will be stamped fraudulent and returned to senders.

## Legal Question Snarls

Lynchburg, Va., April 18. WWOV here, sponsoring a lucky number program, discontinued the 12-day-old broadcast Saturday night (15) at the request of city officials, who questioned the legality of the show. The announcer broadcasts 10 times daily a social security number and if the listener's own social security tag tallied, he was given \$100. Since the program was inaugurated April 3, only one person had claimed a prize.

Station manager Jack Weldon stated that the program would be pulled although the station's attorneys said that it was not illegal.

Ted Hudes and Bert Lind returned this week from a three-month trip through France, Switzerland, Italy and Portugal, collecting material for a package series of travel shows.

# NBC Eyes 1950-51 TV Sellout Via Expanded Web, Top-Talent Shows

## Rogers to Start TV Talent Series; AM Off for Summer

Buddy Rogers will start a video talent series for ABC-TV next month. Stanza, which will get an evening half hour, still undecided, will run six weeks.

Rogers' "Pick a Date," heard on ABC radio cross-the-board afternoons, will bow for a summer hiatus after the June 16 broadcast. Show's return is not yet set, the web having until Aug. 5 to pick up its option.

## Sarnoff-Folsom Chicago TV Fete

Chicago, April 18. When RCA prexy Frank M. Folsom squires David Sarnoff here next week, there will be a top echelon turnout at the Chicago Club for the company board chairman. The occasion is the dedication of a permanent television exhibit which General Sarnoff will present to the Museum of Science & Industry (Rosenwald Museum) here on Monday (24). The event will be capped by a gala cocktail party at the CC the following day (Tuesday), at which 500 of the top-drawer industrialists, scientists, civic workers, officials, show business reps, et al., will be represented.

Folsom is "a Chicago man" in that he was formerly merchandising executive for Goldblatt Bros. department store and later executive vicepee of Montgomery Ward before Gen. Sarnoff called him into the RCA fold.

## SEATTLE STATIONS MAY SHIFT HOOPER STANCE

Seattle, April 18. It looks now as though Seattle radio stations may continue the Hooper city report after it had been virtually decided to drop the service at the end of the December-April survey.

Talks by station executives as to action are still continuing, but inside KING and KOL, and KVI, Mutual outlet, have decided to take the service for the summer months, even though the three would have to pay the same fee formerly paid by eight stations. Reason the trio wants a summer report is that they all have baseball broadcasts (KING the Seattle Pacific Coast league games; KVI, big leagues via Mutual; KOL, big leagues via Liberty net).

Representatives of the Pulse rating service have met with the Seattle stations, but so far there is no decision, and insiders say now that it looks as though the Hooper service may be continued.

## Southern FM'er Quits

Greensboro, N. C., April 18. WMIT, pioneer FM station in the southeast will discontinue operations, general manager Harold Essex announced.

Officials decided to close the 75,000-watt station "only after considerable thought and full exploration of all factors of the entire situation," Essex said.

The FM station was established eight years ago with its transmitter on Mt. Mitchell, highest peak east of the Mississippi and the highest FM transmitter site in the country.

Its studios were in Winston-Salem, until slightly more than a year ago when they were moved to Charlotte. The studios will close May 1.

## Ohio FM'er Out

Springfield, O., April 18. WJEM-FM went off the air permanently Thursday (13), marking the first FM'er in the Central Ohio area to call its quits. It was operated in conjunction with WJEL, AM 500-watter, and had been functioning three years.

Dr. D. J. Parsons, owner, offered no explanation for folding the station.

NBC television, eying its prospects for next fall and winter, is predicting a major move from red to black ink for 1950-51. While the web execs don't think they'll be able to turn the profit corner that soon, they are confident that their expanded live network, a number of promising house packages built around top-name talent and the sponsors who have recently inked for time will enable them to sell out completely, thereby pushing NBC to that elusive profit-making operation.

Already lining up shows for Fred Allen, Dean Martin and Jerry Lewis, Fibber McGee and Molly (Jim and Marion Jordan) and other standout performers, the web is loading its TV guns to forestall any talent raids such as those with which CBS took the play away in radio during the last two years. For that reason, the web's creative programming department is working overtime to build programs to which NBC can retain complete control.

Present plans call for NBC to continue its policy of spotting at least one top-rated show each night, around which the Hooper and Nielsen figures can be built. Thus, Sunday will have its "Philo Playhouse," Monday its Robert Montgomery series, Tuesday Milton Berle's "Texaco Star Theatre," etc. Because of the anticipated surge of bankrollers, the web hopes to be able to dictate to the advertisers the quality of programs they present and so find room for the new shows now building.

Ted Mills, producer of "Garro-way at Large," flew in from Chicago last week to huddle with Allen on that comedian's entry into TV on a full-scale basis next fall. Allen reportedly was impressed with the production imagination shown by Mills on the Garroway stanza and requested his services. Martin and Lewis started a string of guest appearances on various NBC video shows last Saturday night (15) via the Jack Carter opus from Chicago, preparatory to launching their own series in the fall. In addition, Norman Blackburn, Coast program chief, is lining up Fibber and Molly and other NBC radio. (Continued on page 41)

## 'Services & Affections' Of Wife 'Lost' Due to Tower; Cleve. WXEL Sued for 58G

Cleveland, April 18. WXEL's television tower is the subject of a lawsuit.

Louis G. Gress and his wife, Mary, want \$58,000 from the station because they declare they suffer "worry and consternation" since the station built a 438-foot structural steel tower within 265 feet of their home. In summer, they claim, paint from painters' brushes blows over on their house, and in winter chunks of ice and snow falling from the tower damage their home and endanger their lives.

Also, Gress claims, the tower makes his wife so nervous and disturbed that she no longer wants to live in the house, and so he asks \$3,000 damages for the loss "of her services and affections." Remaining \$55,000 is sought for damages to health and to property.

Franklin C. Snyder, station manager, said there was but one freak thaw this winter when the ice fell, and his convertible car was hit by the ice but not damaged.

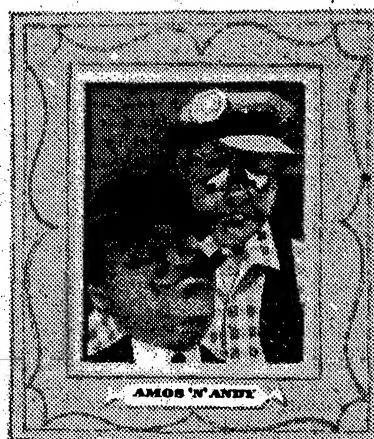
## CBS' Levine to Europe; Will Tape 'World' Series

Leon Levine, CBS public affairs chief, left for Europe over the weekend on a combined business-vacation trip. He's slated to supervise taping of shows in both Paris and Rome, in association with CBS correspondents in those cities, for the web's current "You and the World" series, hoping to get into the shows the spirit of the two cities during Holy Year.

Upon his return, Levine will finalize plans for the 600th time for "People's Platform" on radio. He has scheduled for the event a discussion on "How Strong Are U. S. Defenses," and hopes to get some of the top military and political analysts in the country to participate.

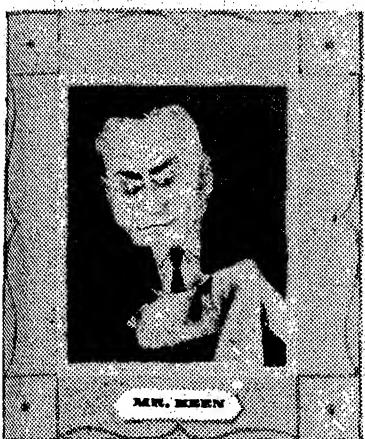
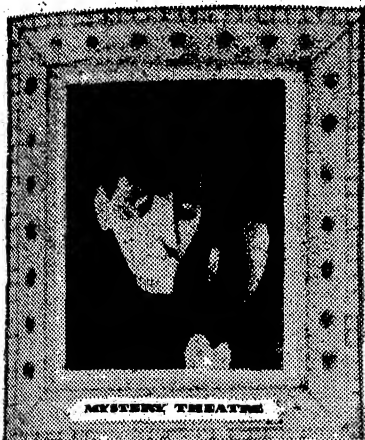


Joe Kaufman



One of the ten most





## Popular programs is not on CBS

We tried, all right, but that's the best we could do—this time.

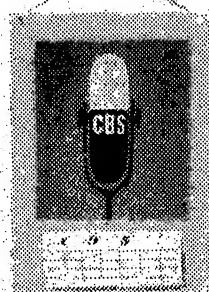
Sometimes we get 10 out of 10—sometimes maybe it's only 8...that's the way it goes. (And the way it's *been* going right through 1950—which, being *this* year, is the only year most people are interested in.)

**BUT THE AUDIENCE DOESN'T COMPLAIN**...in fact, CBS programs have the largest average audiences in all radio—32% higher nighttime, 29% higher daytime—than the second-place network.

**AND THE STATIONS LIKE IT ALL RIGHT**...because CBS stations are listened to more than those of any other network—27% more than the second-place network—and CBS is the *only* network to show a listening *increase* over 1949.

**AND THE ADVERTISERS DON'T MIND**...because they're investing more on CBS in 1950 than they did in 1949—and they're investing more on CBS in 1950 than they are on any other network.

**This is The Columbia Broadcasting System in 1950**



...where more of the people listen most of the time

## Hollywood Influence

Continued from page 1

marked first the test of MCA's contract.

Other arenas have been considering testing pact but have backed down at the last minute. Pasadena Arena and KLAC-TV were offering wrestling at \$2,700 weekly but backed down when MCA shook its finger. Charles Glet, veepee of Don Lee television, said last night he will have cameras in the Stadium every Monday night for 15 weeks (until contract winds) if Legion will consent.

Operators, spokesmen by Morrie Cohan, Pasadena arena boss, claim they and the wrestlers are licensed by the State Athletic Commission. Groaners, according to Cohan, cannot refuse to wrestle in any licensed arena. Furthermore, wrestlers are now anxious to perform before the video lens because they are going to be paid from \$50 to \$100 for the appearance whereas, previous to the wrestling "ban," they were not reimbursed for their TV stints. Promoters are also pointing out that MCA's refusal to allow groaners to go before the cameras more than twice weekly now means the agency is keeping them from earning a living.

### Big 10 Bars 'Live' Telecasts

Chicago, April 18. The Big 10 athletic conference Sunday (18) in an unprecedented decision outlawed the telecasting of its members' football games for 1950. Although members of the conference, six of which televised contests last year, reported that the video sessions did not affect attendance, the majority felt that this year would show a marked decline. Decision is not an outright ban, except for instant viewing, and stations will be allowed to carry film versions after 6 p.m. Sunday. Action also doesn't affect Notre Dame, which had already sold its rights for the 1950 season.

One of the major factors affecting the decision was the report from the Pacific Coast conference that telecasts had cut into gate receipts last year from 19% to 20%. Another factor was the pressure from small colleges and high schools in the same video area, which reported that Big 10 contest showings has cut into the smaller schools' take greatly. Otterbein, small school in Ohio, reported that the televising of Ohio State games had dropped attendance from 2,000 to 3,000 per game to a low of 172. Similar cases were reported by other colleges and universities.

Conference, in abandoning tele, is dropping proposals for sponsorship amounting to about \$500,000. One for a game of the week amounted to \$100,000 for nine game rights, and another \$125,000 was offered for another series; this in addition to the various rights for the individual schools sale.

### Nix Attempt to Scuttle Big League Games at Hartford

Hartford, April 18. Attempts of the Hartford Chiefs, local Eastern League affiliate, to scuttle the TV'ing of major league games over WNHC-TV at New Haven has been balked. Only games local team can control are those major league contests which conflict with games played by the local club at home. Conflicts are skedded on only five days.

Protest had been made by Charley Blossfield, president of the Chiefs, about the televising of home games of the Brooklyn Dodgers and the New York Yankees by WNHC-TV. Blossfield said that "the baseball laws give us territorial rights in both these fields for 50 miles from Hartford in all directions."

However, an interpretation of these baseball laws was given to Blossfield on Friday by Louis Carroll, general counsel for the National League. Following the interpretation by Carroll, Blossfield said that he would seek to prevent the New Haven station from televising baseball on the five days of conflict.

Baseball sked as set for TV over WNHC-TV calls for the day games of the Brooklyn Dodgers and 44 of the Stadium games of the New York Yankees. The Dodgers get precedence over the Yankees in the telecasts. Thus if the Dodgers and Yankees both are at home, the Dodgers' games will be telecast.

The 44 Yankee games will be televised when the Dodgers are away.

### Philly TV Dodging Nite B.B.

Philadelphia, April 18. Television stations here will duck the night baseball games this season and have apportioned the day games among themselves. All three stations are cooperating to handle the Shibe Park games and, as in past years, the camera crews of WPTZ will make the game pickups for all three stations.

George Walsh has been named TV commentator for the Athletics games (American League) and Bill Campbell will make the calls for the Phillies (National League). With the season starting this week, no station as yet is scheduled to take a night ball game, because of network and other commitments. All three video outlets here, however, said it was possible that certain night games might be telecast should programming schedules permit.

For the second consecutive year, the Atlantic Refining Co. and P. Ballantine and Sons have contracted for the sponsorship of big league telecasts here. The sponsorship will be on an alternating basis. N. W. Ayer handled the account.

### KDKA Reconsiders; To Carry Locally an Orch Heard on Full Network

Pittsburgh, April 18. KDKA thought better at the final minute last week about not carrying the NBC pickup of Abbey Albert's band from the Terrace Room of the William Penn hotel here, and scheduled it along with the rest of the web. Unusual situation would have had an orch playing right on the scene and going out over the entire network, but being passed up by the key station at the point of origin. Furthermore, the broadcast was announced by a KDKA staffer, Phil Cross, and worked by station engineers.

Apparently NBC did some fast liaison work with its Pittsburgh outlet, upon discovering that KDKA didn't intend to carry Albert's first quarter-hour nor the subsequent twice-weekly shots network had set for him for the duration of his engagement at Terrace Room. Result was that the local station quickly came through with an okay on all of the Albert shows the web will pick up from the downtown room. NBC's Pittsburgh outlet had previously turned them down because it carries an enormously popular disk jockey show, Bill Brant's Midnights Club from midnight to 1 a.m. every morning, and Albert's network time is 12:30 to 12:45 a.m.

However, KDKA decided on second thought, that the dance music of Albert would fit into a platter-spinning session easily enough, and so as a result is cutting the two 15-minute sessions each week into Brant's program.

### PREP SECOND SERIES OF SAGEBRUSH TELEPIX

Hollywood, April 18. Ron Ormond will launch a second series of television films in June, under tag of "Ghost Towns of the West." Producer will make 13 shorts of 15 minutes, with star still to be set. Plan is to wind up entire series during month of June.

Ormond already is embarked upon his first series, titled "Tales of Famous Outlaws." This stars Lash LaRue, who also stars in a series of theatrical westerns Ormond puts out. He has already completed six of the first series, with seven more to be finished during the next 30 days. Ormond projects 52 in this series, all of 15-minute length.

### Cleveland Climbing

Cleveland, April 18. This area's total television set number has climbed over the 200,000 mark.

March sales of 23,795 sent the overall figure climbing to 200,269, with the expectation that April's baseball season opening will see the current month reach a new all-time high in sales.

## PACIFIC N' WEST FOAMER PACTS STRONG AIR BREW

Seattle, April 18.

Columbia Breweries of Tacoma have bought time on seven more stations in the Pacific Northwest for their piano and patter team, Raye & O'Dare (Claude Ray and Ben Harkins), in one of the biggest single pieces of radio booking here for some time.

Raye & O'Dare are now on KJR here three times a week, and started on KREM, Spokane; KWVB, Walla Walla; KIMA, Yakima, and KGA, Portland, Monday (17). Schedule calls for five times a week on KREM, three times on the others.

Beginning April 24 a three-times-a-week run begins on KPQ, Wenatchee, and KPKW, Pasco, and on KING, Seattle, Saturday (22).

How J. Ryan and Son is the agency handling.

## Hearst Dailies On AM-TV Spree

Jack O'Brian, who formerly covered the entertainment field for the Associated Press and for the past year has been a feature writer for the N. Y. Journal-American, is being moved into radio-TV. It marks the first time in approximately a decade—since the late "Dinty" Doyle left the J-A to join CBS—that the Hearst dailies is taking official editorial recognition of AM-TV with columnar fare.

Switchover of O'Brian, who will put the major accent on video, reportedly came on orders from William Randolph Hearst, Sr. Latter jumped aboard the TV editorial bandwagon about a year ago when he started opening up the columns of his Baltimore, Chicago and Boston dailies (and Sunday editions) to TV's advances, and also lended Nick Kenny, of the N. Y. Daily Mirror, to help inaugurate a radio-TV column in the Los Angeles Herald-Express.

## NBC Pacts 'Pix Musicals' Shorts as Disk Jockey Shows Hypo for Video

In line with the current emphasis on daytime and late evening television programming, NBC this week took its first step towards the development of disk jockey shows for video. Web packed for a series of 100 individual films, titled "Pic Musicals," and running two to three-and-a-half minutes each, which it is leasing to affiliate stations in package form for their possible shaping into visual jockey shows.

Films were lensed in Britain and are being distributed in the U. S. by Rudin-TV, Inc. They are similar in format to the series of "Soundies" recently purchased for TV by Official Films and slated for a ride on WCAU-TV, Philadelphia, and WCBS-TV, N. Y., this summer. While the "Soundies" turned out originally by Mills Novelty Co. and used by James Roosevelt and Sam Coslow in their coin machines during the early war years, concentrated mostly on pop tunes, the "Musicals" include both classical and popular numbers, which have been given full production backgrounds.

Since they were filmed in England, the NBC pictures are not subject to the American Federation of Musicians' ban on the use of music on TV film. Web is working out a special pricing arrangement for the group for the benefit of its affiliates, through which the stations will get a discount on repeat uses.

### Twin City's WDCY to Air Big League Ball 1st Time

Minneapolis, April 18. For the first time a Twin City radio station, WDCY, will broadcast big league baseball games, the American League "game of the day," play by play, in competition with the broadcasts and television of the Minneapolis and St. Paul American Assn. contests.

Each day the American League "game of the day," Mondays through Saturdays, will go on the air by remote control, with Twin City Federal Savings & Loan sponsoring.

## From the Production Centres

### IN NEW YORK CITY . . .

Jean Cook, assistant to producers on CBS' "Young Love," took Saturday (15) off to marry Charles Winfield, Prudential Ins. rep on the Coast. . . . Owen Jordan to play lead on "Big Story" tonight (Wed.). . . . ABC program veep Charles (Bud) Barry back from month's vacation in Arizona. . . . Jack Sterling spoke at N. Y. Food Merchants Assn. Monday (16). . . . Hank Sylvest set as musical director for "Adventures in History" series being wrapped up by the State Dept. . . . Bill Tabbert's "Main Street Music Hall" off CBS until May 7, when it switches to a new Sunday time, 2:30 p.m. . . . E. C. Bradley has won his veepees stripes at Blow and will continue on the Procter & Gamble account. . . . Red Barber to buckle down to his book, "The Catbird Seat," for Doubleday when he finishes his N. Y. Journal-American columnizing next month. . . . Fran Carlon, "Big Town" (NBC) star, performed three days last weekend in Equity Library Theatre's production of "Lucky Sam McCarver." . . . Tom Collins new to "The Romance of Helen Trent." . . . Earl George added to "Lorenzo Jones." . . . Al Hodge into "Just Plain Bill." . . . Phil Clarke new "Front Page Farrell" player.

Alan Stevenson to play lead on Mutual's "John Steele, Adventurer" Sunday. . . . Elmore Jones, WNEW purchasing agent, father of a five-pound boy. . . . Kate Smith to guest on Joe Franklin's "Record Shop" (WJZ) tomorrow (Thurs.). Singer and Bing Crosby won popularity poll Franklin conducted. . . . Sidney Reznick has a dramatic package, "They Came Back," making the agency rounds. . . . Milton Berle's daughter Vicki and Dorothy and Dick Kollmar's son Dicky to guest on WOR's "Junior Celebrities" Sunday (23). . . . Ralph Paul has had his 1,000th honeymoon on WOR's "Second Honeymoon." . . . Lyon Weir wrote and produced "The World Stood Still," memorial broadcast on WNYC last week. . . . Wells Church, CBS news editor, back Monday (17) from three-week piscatorial holiday in Florida.

### IN HOLLYWOOD . . .

Irving Brecher is in New York to spread his new "samples" before the NBC programmers. He left here with a dossier bulging with radio and TV scripts. . . . Radio's gain is the angler's loss. Jack Johnstone, who "between shows" developed a fish hook that hooked 'em for keeps, won't have much time to market his invention. Out of the blue, in one week, came two directing assignments—the Dick Powell crime show for NBC and Rexall, and "Hollywood Star Playhouse" for Bromo-Seltzer. He's also a panelist on a television charade. . . . After four months airing locally, ABC thinks well enough of Bill Tusher in Hollywood to give him the full chain. . . . Jim Andrews of Maxon around his old haunts but keeping an ear to radio and an eye to tele for the company's clients. . . . Nat Wolf panicked Lloyd Nolan at NBC in a mello called "Major North." . . . Dorothy Dietz, who worked many of the big shows, around again after a long siege with a busted gam. . . . Ted Steele and Charlie Herbert are the leading candidates for Diana Bourbon's job at Ward Wheelock. She's retiring as the agency's radio director to hobnob with the Pasadena coupon-clippers.

Jill Oppenheim was written into the "One Man's Family" script for the fourth time so Carlton Morse must have her in mind as a permanent. . . . Ken Dolan is packaging a flat-footer with detectives all over the country supplying their most exciting cases. . . . Medico ordered Frank Graham to slow down, so he turned in his notice on "Jeff Regan, Investigator" and the job went to Paul Dubov. . . . NBC flew Jim Fleming to Hollywood for interviews on "Voices and Events." . . . Sunday is not "Favorite Husband's" favorite airing time—not yet. On the move from Friday the show lost half its audience. . . . Lowell Thomas vacationing at Coronado down the coast. . . . Norman Brokenshire's commercials for Bromo-Seltzer will be cut in from New York on the "Hollywood Star Playhouse" series from Hollywood. James Stewart and Brod Crawford have been set for the first two broadcasts. . . . Kraft has extended "Gildersleeve" two weeks until June 14, after which Hal Peary will play several hotel and club dates.

### IN CHICAGO . . .

George Biggers, WLS' "National Barn Dance" director, is making plans for first International Square Dance festival in Chi Stadium Oct. 28, sponsored jointly by Prairie Farmer-WLS and Chi Park district. . . . George Rudnick, Ruthrauff & Ryan, moves from Chi to Cincinnati office as account exec. . . . Hal Tate, back in circulation after a long illness, sold his "Who's Talking" show to KYW, Philadelphia. . . . Two Chi ham radio operators, Joseph Caldwell and David Chapman, gave Clinton, Ia., its only contact with outside world last week during the ice storm which closed downtown's only radio station, KROS, for several hours. . . . Frank McGivern, WCFL promotion chief, is on three weeks' vacation.

Bob Hyland, assistant sales manager at KXOK, St. Louis, for past five years, joins WBBM sales staff. . . . Art Selby, NBC staff photographer, here this week snapping Chi shows and personalities. . . . Celebration of WLS' 26th anniversary was aired on "National Barn Dance" Saturday (15). Show featured top-hit BMI folk songs published since 1940. . . . WGN also saluted BMI's 10th anniversary with half-hour record show of BMI tunes last week. . . . New additions to Chi NBC staff are Robert Norton and Robert Turnwall, building maintenance, and John Stapleton, mail and messenger service. . . . Roy McLaughlin, WENR manager, battling flu bug last week. . . . WBBM-CBS will again furnish stations remaining on Standard Time with one-hour delayed service via special lines when daylight saving time goes into effect April 30. . . . Ed Fitz is new radio and TV director at W. E. Long agency.

Art Lenich is new station manager of WMOR, following resignation of Bernard Miller. Joe Rossiter and Jay Trompeter are FM'er's new program directors. Fran Goldstein, chief engineer, and Walter Childress, assistant engineer, are retaining posts. . . . Billy Leach, baritone, begins his fifth year at WBBM. . . . ABC's Central Division promotion department under direction of Dean Linger has nine program entries in annual Chi Federated Advertising Clubs radio advertising and programming contest.

### 'Bowery Music Hall' Series Set as WOR-TV Sustainer

With vaude outlets becoming fewer and fewer, Jack Linder agency, which had been booking indie vaude stands, is veering to tele package productions.

First of series will be "Bowery Music Hall," which Linder is setting for a sustainer ride on WOR-TV on a 13-week deal, with possible sponsor being lined up. Format will be a yesteryear harkback. Cast will include Martha King, Jack Waller, Merry Larks, Burton and Janet, Gwen Omeon, Harra and Andrews, Rosalie Alter, Tommy Mack, Grace Delier, Frank Small and a six-gal line. Leo Sands will script the series, with Linder directing and producing.

### VIDEO SMELLS SWEET TO ROSE GROWING OUTFIT

Jackson & Perkins, one of the largest rose growers in the country, is expanding its television activities, through the Huber Hoge agency. Outfit, which found that its higher-priced offerings were not sold effectively via AM, reports that TV is pulling as well as printed media, dollar for dollar, and will probably use network video during the next rose season, which will start in August and run through November.

Nursery company has used WNBT, N. Y., on Sunday mornings and evenings, with its own garden show, and is skedding it for the rest of the month in evening spots on WCBS-TV and WNBT.



## Inside Stuff—Radio

Appointment of Dick Pack as program director of WNEW, N. Y., vice Ted Cott, who takes over as manager of WNBC and WNBT, N. Y., tomorrow (20), points up a movement of publicity men into programming posts. At CBS Irving Mansfield, Jerry Danzig and Lester Gottlieb are ex-flocks, latter two also hailing from WOR where Pack was publicity director from 1941-47. Pack, who has been in local radio for 18 years, will continue the basic music-and-news formula which WNEW general manager Bernice Judis has used for the past 16 years. Within that pattern, which has made WNEW the country's top-grossing indie, he will explore new programming perspectives.

In addition to handling publicity chores, Pack had been special events director of WNEW. He is an instructor at New York U.'s radio workshop and has written books on radio and television.

Recent move of "The Falcon" from MBS to NBC involved plenty of legal wrangling and finally required the whodunit's packager, Bernard Schubert, to give a check (for a reported \$20,000) to Mutual. During its 13-week run for Anahist (a seasonal bankroller) on Mutual, the low-cost stanza got a hefty 9.2 Hooper. When NBC put in a bid for "Falcon," Schubert advised MBS he was moving the package since, according to his interpretation of the contract, the web's 28-day option to resell the show had expired. MBS, however, regarded the option as good for 60 days and the legal debate was on.

Matter was finally settled when Schubert proposed a cash settlement, which Mutual accepted.

WMGM, N. Y., has published the third of its manuals on "Care and Protection of Dodger Fans"—this one for the femme rooter. Tome advises gals to wear loose clothing, dispense with constricting corsets and dangerous hatpins. Purpose of the manual is to make attending a game or enjoying it via AM or TV a safer proposition.

Associated Program Service has launched a series of program merchandising aids for its subscribers. Plan provides (1) "Show Sellers," 12-page presentations to help salesmen; (2) "Show Promoter," a portfolio of mats, photos, releases and ad layouts for each stanza; and (3) "Program Manual," a monthly publication in three sections to give outlets useful material on programs, merchandising and promotion-publicity.

### Midwest Juve Choir To Get Full Web Airing

Lansing, Mich., April 18. A midwest tradition, Lansing's Juvenile Choir, composed of 300 children of Oldsmobile and Fisher Body employees, will be heard Sunday (23) over WXYZ, Detroit, and the ABC network, in the first broadcast of a new series. Subsequent broadcasts in the series, sponsored by General Motors, will be heard only on WJIM, Lansing.

A varied program of music, from classic to modern, will be performed on the first and succeeding broadcasts. Members of the choir range in age from eight to 15 years.

### Catholic Conference

Key personnel from radio and television will be among the principal speakers during the one-day conference of the Catholic Broadcasters Assn. Saturday, April 29, at Catholic U., Washington.

The morning session will feature a workshop on television under the direction of Robert Cochrane, program director of WMAR-TV, Baltimore. Dr. George Carruthers, director of public affairs and education for CBS, will be the main speaker of a panel on problems of religious broadcasting, scheduled for the midafternoon.

## METRO DISKER SETS NEW 500G AIRER SERIES

M-G-M Radio Attractions will spend \$500,000 on its second 26-week cycle of eight programs, Bertram Lebar, Jr., head of the transcription outfit and director of WMGM, N. Y., announced this week. First cycle, now being aired on more than 200 stations in the U. S. and Canada, also cost \$500,000.

The eight airers—"MGM Theatre of the Air," "Hollywood, U.S.A.," "Good News from Hollywood," "At Home with Lionel Barrymore," "Crime Does Not Pay," "Story of Dr. Kildare," "Adventures of Maisie" and "Hardy Family"—originally were designed for WMGM, subsidiary of Loew's, Inc., but then were offered for local sponsorship by other outlets. Music Corp. of America is handling the sales. Lebar said that Radio Attractions is planned to add more of Metro's stars and properties, as well as other shows to the series.

## Coast White Collarites Seeking Mediation In Impasse With CBS Web

Hollywood, April 18.

Appointment of a state or federal mediator is being sought by Local 174, Office Employees International Union, as a result of reaching an impasse in negotiations with CBS.

Union announced that after negotiations continued at various times since the first of the year, an impasse was reached when the network refused to discuss wage proposals until after working conditions had been agreed upon. Pact talks cover 100-plus employees at CBS here, and union is driving for wage increases varying between \$5 and \$8 a week to bring scales up to figures comparable to other pay rates for white collarites.

Wichita Falls, Tex.—Eddie Edwards, for more than 20 years associated with KMBC, Kansas City, resigned April 1, and is now with KWFT, Wichita Falls, Tex.

## 75 Station Web in 10 Miss. Valley States to Carry Cardinal Games

St. Louis, April 18.

The largest baseball web in the U. S. (75 stations in 10 Mississippi Valley states) has been lined up by Ruthrauff & Ryan for the broadcasting of the play-by-play of all Cardinal games during the current season. Number of stations carrying baseball represents an increase of 15 over last year.

Fred Saigh, prexy of the Cardinals, who announced the huge hookup originating at WIL here, also stated that all games will be "live" broadcast, with Harry Caray and Charles "Gabby" Street doing the mike work. Caray calls the play-by-play stuff and Street the analysis. The gabbers will travel with the team throughout the season.

Last year, except for the tail end of the season, when the Cardinals were making a desperate fight to capture the 1949 flag, the out-of-town contests were aired via Western Union ticker service. Saigh also said that because KSD, owned and operated by the St. Louis Post-Dispatch, is the only TV station here, games of the Cardinals will be televised only at such times as the station's commercial commitments permit.

Because the chances of the Browns being among the contenders for the American League pennant this season are none too bright, the management of the club has not yet announced its radio and television plans.

## CBS' AM-TV Audiences To Get Derby, Preakness

CBS radio and television audiences will get both the Kentucky Derby and Preakness next month. Web will air the Derby from Churchill Downs on its AM chain May 6, but because of the lack of TV cable facilities to Louisville, will be forced to show the race on film to video fans the following night, where a 15-minute show will be aired at 10:30 p.m. Derby is to be televised locally in Louisville by WAVE-TV.

Preakness, to be run at the Laurel track near Baltimore, is scheduled for May 20 and will be given a simulcast ride by CBS. Clem McCarthy will call both races, with Gillette Safety Razor sponsoring through the Maxon agency. Belmont Stakes, third event in racing's annual Triple Crown, is to be aired on both radio and TV this year by NBC.

## Toledo School FM'er Set To Air Plays Evenings

Toledo, April 18.

First regularly scheduled evening program to be broadcast by the Toledo Board of Education's station, WTDS-FM, will be heard each Friday at 7 p. m., beginning April 21, when the school station will air a series of full-length recorded versions of great plays through a special arrangement with the British Broadcasting Corp.

Primarily, the station broadcasts educational programs for use in Toledo schools, and provides a medium for training of students in radio writing and production. Hitherto, the station was on the air on schooldays and only during school hours.

## Iowa Station Guttured By Fire; 50-75G Loss

Des Moines, April 18.

Station KICD, Spencer, Ia., was gutted by fire early Easter morning with estimated damage of between \$50,000 and \$75,000, covered by about \$55,000 insurance. Origin of the fire isn't known.

Station went back on the air at 6 a.m. (10), after a 250-watt transmitter made by the Collins Radio Co., at Cedar Rapids, was rushed to Spencer Sunday (9).



WDSU (AM-TV-FM) celebrates the opening of its new administrative and studio facilities on Monday, April 24th. Dial your favorite ABC Network station and hear "DIXIE JAMBAKE", a half hour of star-studded, Southern surprises—9:30 to 10 P.M. (EST)—April 24th. [For New York—WJZ—10:30 to 11 P.M. (EST)]

## FCC Okays Schiff Sale

Continued from page 25

form policy covering violators of federal laws other than the Communications Act. Previously, briefs on the question had been submitted by Paramount, Fox, Warners, Loew's, Schine Theatres Chain, Westinghouse radio stations, Yankee Network, and NAB.

Situation facing the Commission in granting radio licenses, the department said, "is entirely different from that which characterizes most industries, even regulated ones, in which there are usually no technological or similar barriers to as many entering the field as may choose. In such circumstances, the traditional philosophy of our free enterprise system is that any person should be free to enter the field of his choosing."

"In the radio field, in which only a limited number of licenses can be granted, it is essential that the Commission exercise great care to assure that they be awarded to those who will make the best use of them in the public interest."

### Pix Violators in Mind?

Department's memo does not specifically mention motion picture violators, but may have had in mind the question of picture companies owning video stations, as indicated in the following:

"The possession of a license to operate a broadcasting station carries with it great economic power, a power that may be capable of being used to the detriment of given members of our economic society if the operator is so inclined. The operator of a radio station may not only be in a position to compete unfairly against other vehicles for advertising, but to prefer certain businesses to the disadvantages of their competitors by discriminatory advertising practices, to use their radio facilities to advance their own competitive position in fields unrelated to communications, and in various other ways so to act as to frustrate and obstruct the objectives of the Communications Act."

Department said the Commission "should draw no distinction be-

tween criminal and civil actions as such. While the bringing of a criminal case may sometimes indicate a more flagrant and willful disregard of the anti-trust laws than does the filing of a civil complaint, so many factors enter into determination of the type of action to be brought, that whether the suit was civil or criminal has little relationship to the question whether the defendant's actions were in deliberate disregard of the anti-trust laws or whether his violation was flagrant or persistent."

## Cubans Threaten

Continued from page 24

breaking." Cubans retort, however, that the pact had already ended and was no longer binding, and that they had not increased the number of stations between '37 and '49, while U. S. stations mushroomed from 700 to 2,000.

At Montreal last fall, after months of negotiation, an agreement (Document 189) was reached between the two countries, but the U. S. industry refused to accept the deal worked out by the government reps, the Cubans claim. Consequently, another meeting between the two countries was held in Havana in February. This time representatives of the U. S. industry were tougher. But moderate elements of the Cuban group, repeating the older networks and stations, got the Cuban delegation to buy the deal.

The U. S. then drew up the technical specifications, but what angers the Cubans is that these "are practically like our death warrant." Even the moderates are up in arms at what they term a "double standard in which we have to do everything to protect the U. S. and they give us no protection at all."

What the Cubans want is the right to beam on five or six of the U. S.'s clear channels, using directional antenna to protect the Yankee outlets. They claim that such op-

eration would not interfere with American radio and add that the U. S. has a "dog in the manger" attitude. "While the U. S. hasn't boosted any of its clear channel stations beyond 50 kw and isn't using them fully," the Cubans gripe, "they won't let anyone else in on them." The Americans, of course, counter that the Cuban demands would hurt their 50 kw broadcasters and that in authorizing 23 new outlets the Latinos are already disrupting the U. S. broadcasting picture, particularly in the southern states.

## Coy Lets

Continued from page 23

culated to make the radio boys happy. They took comfort in his statistics, all of which pointed to his conclusion that video has yet to make a significant dent in AM revenues. They rejoiced in his comment that TV in reality appears to be attracting new sources of revenue, either from increased ad expenditures, or from money previously spent in other media.

Coy said his figures "show that TV is still largely supported by its parent, AM, but they also show that TV is beginning to grow up—and is starting to look hopefully toward the day when it will be independent of the old man. In fact, it is already starting to show off, starting to smoke, to stay out late and even use naughty words."

## NAB: Nothing About

Continued from page 23

agenda, for one thing, wasn't considered particularly significant since it showed little of the "bread and butter" hard-facts-of-life discussion on tap.

Edgar Kobak, the former Mutual prexy and now a member of the incoming NAB board of directors representing small stations (he's part owner of WTWA, Thompson, Ga.), provided one of the "zingy" elements when, at Sunday's (16) Independents Day observance, he rebuked the convention master-minders, albeit mildly, for skirting anything suggesting controversy. (See separate story.) It remained for Kobak to exhort the broadcasters to sell radio "big" rather than "short" (an issue many felt should have gotten top billing on the convention agenda, whereas it virtually got the go-by). Kobak pleaded with the broadcasters not to be stampeded by rate pressure blocks, arguing that it's still the cheapest advertising buy of all media. "Rates, if anything," said Kobak, "have been too low. Don't be priced downward so that you can go out of business."

## MBS Love-Fest

Continued from page 23

and Thomas F. O'Neil, of Yankee Network, Boston, as vice chairman.

Other officers of Mutual re-elected were A. N. Hult, vicepres in charge of sales; William H. Finshreiber, Jr., vicepres in charge of programs; A. A. Schechter, v.p. in charge of news, special events and publicity; Robert Schmid, vicepres in charge of advertising, research and promotion; E. M. Johnson, v.p. in charge of station relations and engineering; James E. Wallen, treasurer, controller and asst. secretary; and Elbert M. Antrin, as secretary.

Other Mutual directors re-elected were J. R. Popple, WOR, New York; Linus Travers, Yankee Network; Benedict Gimbel, Jr., WIP, Philadelphia; Frank Schreiber, Chicago; Lewis Allen Weiss and Willet H. Brown, of Don Lee, Hollywood; J. E. Campeau, CKLW, Detroit; and H. K. Carpenter, WHK, Cleveland.

## Fort Worth Gets 'Parade' Of Varied Native Dances

Fort Worth, April 18.

"Dance Parade," featuring Mary Parker, former Broadway and Hollywood actress, has made its debut here on WBAP-TV and will be heard for a half hour each Friday. Format of program is built around the native dancers of all countries and the complete cast is costumed according to the country being featured. Staff orchestra provides the musical background.

Telecast is sponsored by Stromberg-Carlson and Gibson Electric, through Rogers-Leche-Wickman.

## Inside Television

Bob Hope's television debut via NBC Easter Sunday (9) drew a 49.4 Hooperating in the web's four owned-and-operated market areas. If the show, which was one of a series of five holiday one-shots to star the comedian this year, were to be ranked with the regularly-scheduled video shows, it would be in second place, behind only Milton Berle's "Texaco Star Theatre." Most recent network Hoopers showed Berle tops with 65.4 and Arthur Godfrey (CBS-TV) second with 48.2. Total competition to the Hope program, which was aired from 5:30 to 7 p.m., pulled a combined rating of 6.6.

On the basis of a special rating, based on 1,800 Hooper calls to TV homes in N. Y., Chicago, Cleveland and Washington, Hope's show had a 44.5 for the first half-hour; 50.5 from 6 to 6:30, and 53.3 from 6:30 to 7, for the average 49.4. Program also showed a standout set-in-use figure of 88.2 average for the hour-and-a-half and a 56% set-in-use total. Also of interest is the fact that the show recorded an average of five viewers per set, as compared to the standard of about four per set.

National Assn. of Radio Station Representatives has written Howard J. Morgens, ad veepee of Procter & Gamble, protesting the soap outfits attempt to get a three-year freeze on TV time rates for its "Beulah" vidpix. NARSR letter was apropos Morgens' recent speech at the Radio Executives Club, in which he foresaw lowered AM rates as TV rates and circulation climbed. Station rep organization said it was difficult to understand "why AM rates must be adjusted in certain instances to audience changes, while at the same time you ask that TV rates be held to a low bracket that prevents their being adequately adjusted for changes in audience." Citing the telecasters' accumulation of red ink, NARSR topper Tom Flanagan said, "I hope ABC will show you the telegrams and letters they are receiving from stations in protest against this attempt of a preferential and discriminatory three-year freeze as against an industry 26-weeks custom of rate protection."

There are ground tremors indicating a possibility of a flareup between the International Brotherhood of Electrical Workers (IBEW) and the International Alliance of Theatrical Stage Employees (IATSE) over KTTV, Hollywood. Though the IB has certification of jurisdiction over the production staff at KTTV following a recent election held by the National Labor Relations Board, the station's move into Nassour studios is liable to be grounds for the questioning of that certification. Production men working in the studio are members of the IA. Because of this, union feels that KTTV's move to a motion picture studio should bring its production personnel into the IA jurisdiction.

N. Y. Daily News' WPIX is continuing with its surge of new sponsors this month, having signed 24 advertisers during the first two weeks of April. If the present rate continues, WPIX will exceed its peak record established in March, when it inked 47 advertisers, double the total for March the preceding year.

New bankrollers include Winston TV Stores, for "Batter Up," half-hour telephone quiz game preceding all home games of the N. Y. Giants; Red Cross Shoes, for "Sunday Night All-Star Theatre," series of feature film oldies; Shop-By-Television, for "Night Owl Theatre," also film oldies three times weekly; Hudson Dealers for Saturday night boxing, and Sunset Appliance Stores for Tuesday night wrestling. Other sponsors are for spot commercials.

## CBS Ready

Continued from page 31

board member, Stanton admitted that CBS favored 525 line definition for black and white video in 1941. He added, however, that geometric resolution of 525 lines over 405 line color is not appreciated by the eye.

Stanton said the \$4,200,000 which CBS had spent up to 1947 to develop color will be "a drop in the bucket" compared with the increased earnings color would make possible in television.

Under further questioning, he said that advertisers have shown interest in sponsoring color programs but that CBS was prepared to put color programs on the network. There's plenty of evidence, he said, that color would mean more set sales, increased advertising impact and more profitable station operations. He said it will cost the broadcaster little more to use color under the CBS system.

San Antonio—Bud Whaley, former announcer and disk jockey for KMAC, has forsaken radio for TV and has joined the staff of KEYL as announcer and m.c.

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Management: HARRY FOSTER AGENCY, London



this Man

Had a show  
To put on the air  
He had it recorded  
We know not where

But

this Man

Had a show  
To put on the air  
He had it recorded  
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# Tele Chatter

## New York

Nat B. Eisenberg has joined staff of Weiss & Geller to direct "Clubhouse Quiz" following Dodge games on WOR-TV. . . . Anthony Azato upped to director of film programs for WPIX and Bernard Covit, ex-MBS, has been added to the indie's sales staff. . . . Charles J. Cresswell appointed controller for NBC-TV, leaving Bigelow-Sanford Carpet Co. . . . WJZ-TV has started a new series, "The Home Gardener," with Phil Alampi. Goldfarb Seed Stores, Jackson & Perkins Co. and Garfield, Williams, Inc. will sponsor. Arnold Horwitz to aid Mel Diamond in scripting CBS-TV's "Joey Faye Frolics." . . . Morey Amsterdam starts his second year on DuMont's "Silver Swan Cafe" tomorrow (Thurs.). . . . Some of the major video webs are bidding for Cornelius Vanderbilt, Jr.'s travelog films. He's also being sought for a weekly travel stanza on the Coast. . . . Ed Fitzgerald, of the WJZ breakfast team, getting offers to play dramatic parts following his second appearance on CBS-TV's "Mama" in the role of Mr. Kelso. . . . Jose Ferrer planes in from the Coast Sunday (23) for a repeat guestar performance on NBC's "Your Show

of Shows" Saturday (29). He guested several weeks ago.

## Chicago

Howard Reilly and Walter Gross, TV directors of J. Walter Thompson's New York and Detroit offices respectively, in town last week mulling Ford fall tele plans with Chi execs. . . . New supervising director at WTMJ-TV, Milwaukee, is Colby Lewis, up from directing staff. . . . Effective Monday (17) WENR-TV started its Monday-thru-Friday programming 15 minutes earlier at 6 p.m. . . . Norman Ross, who made an unheralded debut before WNBQ cameras last month, now has a regular twice-weekly quarter-hour stint. Lyn King is directing the series. . . . Elliott Paint & Varnish Co. has appointed Olan Advertising Co. to handle its billings, with plans to use video in new campaign. . . . Pat Flanagan, WENR-TV sports-caster, to address Chi Kiwanis Club tomorrow (20). . . . Bill Balaban, WBKB's remote director back from Coast vacation, is directing "Follow the Fun" . . . Motorola, Inc., has put a new 14-inch rectangular tube tele set on market. Dr. Ralph Bunche interviewed last week by Clifton Utley on his "NBC Newsroom" . . . Robert H. Moody, general manager of WHIO-TV, Dayton, announces the appointment of Geo. P. Hollingsberry Co. as station rep. . . . June Dunne is Sterling (Red) Quinlan's new secretary at WBKB. . . . Kukla, of NBC's, "Kukla, Fran and Ollie," becomes a full-fledged member of Chi Actor's Club Friday (21). . . . Grover J. Allen, formerly stage manager of ABC-TV's Chi tele department, moves up to a director slot. . . . WBKB starts Friday night harness racing telecasts from Maywood Park, May 15. . . . Don Ruhman is new program assistant at WENR-TV. . . . Harold A. Smith, WNBQ promotion manager, gets credit for a new promotion stunt plugging station's sports telecast, "Today's Ball Game." During first Sunday home games of Sox and Cubs, a plane towing a 250-foot banner plugging the show will fly above the parks. . . . Linn Burton will emcee WBKB's "What's the Score?" 15-minute remote from Wrigley Field preceding Cubs telecast. . . . Trustees of Majestic Radio and TV Corp., filed \$6,054,939 damage suit against Fairchild Engine and Airplane Co., claiming delivery of defective cabinets had sped Majestic toward bankruptcy.

## Hollywood

J. N. Ceazan company will pick up the tab on "Mysteries of Chinatown," starting April 25. Show airs over KECA-TV. . . . David Fred and Thomas Milana will hit the road for TeeVee Films to set up distribution for firm's programs. . . . KTTV has been given franchise for handling "Miss LA" for Miss America pageant. . . . John McGuire has been added to the cast of "The Adventures of Otis Beagle" being kinned at KSNB April 19. . . . Sees Candy has inked a 13-week contract for KTLA's "Yer Ole Buddy." Show, emceed by Bud Stefan, goes for \$375 for 15 minutes. . . . KTTV has leased 21 film serials and 48 cartoons for beaming over the station. Bob Moon and Ray Erlenborn have been set to assist Peter Potter on his KTSL television program, starting May 15. . . . KTLA's "Cowboy Thrills" tab will be picked up by Winckler and Smith Citrus products, starting April 29. . . . Steve Dunne has been inked to a five-year pact by Don Lee television. Dunne will continue with his "Love and Kisses" program and also be slotted in KTSL's forthcoming "Ace Mace, Private Eye." . . . Al Buffington's "Quiz of Two Cities" bows off KLAC-TV and KFMB, San Diego, after 10 weeks. . . . "You Be the Jury" is back on the air—this time over KFI-TV and sponsored by Wong's Frozen Food. . . . Elbert Walker is set to produce KTSL's NTG program.

## London

First edition of the TV children's newsreel next Sunday (23) will also mark the inauguration of the service from the newly-acquired Lime Grove studios, Shepherds Bush. Donald Smith is producer and Mary Malcolm and Stephen Grenfell the commentators. . . . New TV series written by Ted Kavanagh and Carey Edwards, with Michael Mills as producer, will be launched next Monday (24) under the title "Such Is Life," with Bobby Howes starring. Series is described as a light-hearted documentary with singing,

dancing and cabaret acts. . . . Jill Balcon, daughter of Ealing studios' chief, Sir Michael Balcon, and Marius Goring topped the cast of "Promise of Tomorrow" specially written for TV by producer Michael Barry which was aired last Sunday (16) and will be repeated tomorrow (20). Cast included two TV newcomers, Jane Cotton and Richard Bebb, as well as Alan Wheatley, John Laurie, Jack Allen and Mollie Weir. . . . Jack Carrington will be commentator for the finals of the "Daily Mirror" national table tennis tournament from the Albert Hall next Tuesday. . . . Sir Paul Dukas will give another display of Yoga Saturday and will also be on the air May 20 and June 3.

## BRECHER'S HUDDLE WITH NBC BRASS ON 'RILEY'

Irving Brecher is in Gotham for talks with NBC brass on radio and television plans for "The Life of Riley" next season. Coincidentally, William Bendix (who stars in the AM version) is in New York for a couple of guest shots. He was skedded for an appearance on NBC-TV's "Texaco Star Theatre" last night (Tues.) and will be on the Perry Como show on the web Sunday (23).

## Engineers

Continued from page 30

show and not merely in equipment performance, saying tele is show business and the engineer "is up to his neck in it."

### AM's Competition

TV's impact was further underscored by Richard P. Doherty, director of NAB's department of employee-employer relations. He told engineers they must constantly study their labor costs because of the keen competition radio stations are facing today.

The final Saturday session, bringing together FCC and industry representatives, failed to produce the expected fireworks as panel chairman Stuart Bailey, of Jansky and Bailey, Washington, ruled out discussions of the "freeze" and color TV. With these phases of the video problem ruled out, discussions from the floor centered on FM. John H. DeWitt, WSM, Nashville, asked point blank for industry and FCC opinion on the probable life of FM. Panel members ducked the question. Transit radio and store-casting were suggested as possible money-makers for FM'ers, but it was brought out that FCC rulings on the legality of this type of transmission may come too late to save many hard-pressed FM stations.

Justin Miller, NAB prexy, delivered a brief address of welcome to the 300 engineers attending Jack Poppele, WOR chief engineer and member of the NAB engineering executive committee, presided at the Thursday a.m. session. Neal McNaughten, director of the NAB engineering department, chaired the Thursday luncheon meeting. Afternoon panel was headed by Oscar C. Hirsch, KFVS, Cape Girardeau, Mo. John H. DeWitt, WSM, Nashville, presided over Friday a.m. panel, with A. James Ebel, WMDB, Peoria, chairing the luncheon session. Afternoon panel was headed by K. W. Pyle, KFBI, Wichita.

## NBC Eyes

Continued from page 35

performers for TV programs to be lensed on film for next season. Web also is planning at least one big musical stanza, to be produced by Danny Dare, former film producer who joined the NBC staff several weeks ago.

NBC's live network, at present comprising 25 stations, will be boosted to 41 by the time the new season starts through extension of the coaxial cable to new cities. Many of the stations in these cities are affiliated with NBC's primary radio affiliates, which will give the web first call on them. That in itself, the web believes, will give it an advantage over CBS and other competing networks.

Web execs point to the way they have recaptured the lead in the Hooper race recently as an indication of how they will fare next year. Where CBS consistently outnumbered NBC in the top 10 shows during the fall and early winter, the latter web has reversed the trend during the last several months by placing a majority of programs in the charmed circle.



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## Tele Follow-Ups

Continued from page 34

that "executive desk" routine this past weekend. With Morey Amsterdam as nonsense foil and Milton Block's convincing commercial, using the Little Organization—a Cambridge, Mass., research outfit—the show came off handsily. This is the type programming which encourages dial-twirlers to look in on what's on the opposite channel, no matter how potent the basic appeal in that particular slot.

Television probably never moved as fast as it did on the opening scene of "End Is Known," which presented on NBC-TV's "Philo Playhouse" Sunday night (16). A man was pushed out of a window and the thud of his body hitting the pavement was heard a fraction of a second before he landed. With the exception of the single technical miscue, however, the show was standout in all departments—acting, writing, production and especially use of the flashback technique. Through care pre-planning of the cameras, producer Fred Coe and director Delbert Mann were able to have their lead characters appear in successive scenes spaced five years or so apart.

Joseph Liss' adaptation of the Geoffrey Halliday Hall story was excellent. Intricate yarn planted the clues neatly and all the strings were carefully tied together before the final curtain. Kent Smith, featured in the current Broadway production of "Wisteria Trees," topped the fine cast as the rich manufacturer trying to discover why the apparent suicide chose his apartment for the leap to death. Warren Stevens, shown only in flashback, gave a good reading to the dead man's part and Adelaide Klein, a video veteran, scored as his philosophical aunt. Cara Williams, as the heavy of the piece, and Anna Minot, in a lesser role, were also good.

J. Carroll Naish, soon to appear in a TV version of his "Life with a..."

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Luigi" radio character, sneak-pre-viewed the role in a poignantly entertaining skit on DuMont's "Cavalcade of Stars" Saturday night (15). As an Italo-American menial trying to impersonate his boss in order to convince an orphanage chief that he should be allowed to adopt a baby, Naish turned in some socko thesping, ably abetted by Jerry Lester, emcee of "Cavalcade," as his buddy. Roles carboned the Italian stereotype but, so does "Luigi," and the skit was well-enough enacted to remove that curse.

Show otherwise was up to par, with Lester doing an okay job in his more familiar character as the comic-emcee. Producer Milton Douglas has achieved the know-how of building production numbers around each act, which helps in the overall selling as, for example, having Lester impersonate a beachwalker to lead into a nifty terp routine by Kurt Jons and his Dancers. Kyle MacDonnell impressed with her rendition of "It Isn't Fair" and also in a comedy skit with Lester and ventro Clifford Guest added some new lines to his standard repertoire for a good payoff. Sonny Howard gave out with some telling impressions of current crooners that were much better than the single tune he tried to sing straight. Leo Diamond scored with his harmonica virtuosity and also with his "one-man band" impression of the Spike Jones crew.

Something might be done to space better those participating commercials on the show. It seemed they ganged up at one or two spots during the hour.

Lately the big stories on NBC-TV's "Big Story" seem to be mainly murder yarns. On Friday (14), the stanza was devoted to the "want ad murder case" which reporter Walthall Littlepage of the San Antonio Light cracked. The newsman found out the identity of a brutally battered woman by working on the theory that she had been lured to the scene by someone who had answered her situation-wanted ad. Next he trapped the killer by planting an idea which drew the murderer into the open. It was a rather tenuous plot, but scripter Arnold Perl got in a few dramatic scenes, notably one between the victim's child and the reporter, when the kid learned of her mother's gruesome death.

Vinton Hayworth made a convincing reporter on the crime beat. Background shots, lensed in San Antonio and integrated into with the studio sequences, lent realism. ABC-TV's "Paul Whiteman Revue" built a pleasing broadcast Sunday (16) around the Arabian Nights theme, borrowing heavily from Rimsky-Korsakov's "Scheherazade." Stanza had Whiteman in the role of sultan (a natural for the part) with Nancy Marquand as the narrating Scheherazade. Production treated the musical classic tongue-in-cheek, with Patrice Munsel and Earl Wrightson switching from Rimsky-Korsakov's lyrical numbers to the equally lyrical "You and the Night and the Music." Also integrated were dances by Hindu terpers Sujata and Asoka and a whirling dervish routine by Lou Wills, Jr., toggled out in pantaloons. James Mc-

Naughton's sets had an Oriental lushness and intricateness, and achieved the illusion of spaciousness and magnificence in the large ABC-TV centre.

"What's My Line?" resumed for CBS-TV last week, this time under sponsorship (Stoptette, deodorant). The panel-moderator quizzer was an entertaining half-hour (9-9:30, Wed.). The resuming panel comprised columnist Dorothy Kilgallen, comedy writer Hal Block, poet Louis Untermeyer and femcee-acress Arlene Francis. John Daly was the moderator in this twice-monthly comedy show, with Elsa Maxwell the "mystery" guest star. Show, which has the panel try to guess occupations of unknown letterwriters requesting participation in the show, has a familiar format in that the panel is given 10 questions in which to guess the participant's occupation. The latter, who confronts the guessers, can thus win \$50 if the panel fluffs. The group, paced by Block's witticisms, was unusually hot, failing to lose to any of the contestants. For the gueststar, of course, the panel is blindfolded, and Miss Maxwell resorted to various gimmicks with which to deceive the guessers.

## Fresh Personality

Continued from page 34

turnover is healthy for the industry, inviting "new thinking" as radio moves into the transitional era of new patterns.

For the most part, it's generally agreed that the new board replacements, which include, among others, Ed Kobak, the ex-Mutual prexy who becomes a director-at-large representing small stations (WTWA, Thomson, Ga.), are uniformly good; that they are broadcasters with an appreciation of shifting trends and patterns within the industry.

The incoming and outgoing directors include:

District Two, William B. Fay, WHAM, Rochester, N. Y., succeeding Michael R. Hanna, of WHCU, Ithaca.

District Four, Harold Essex, WSJS, Winston-Salem, succeeding Campbell Arnoux, of WTAR, Norfolk.

District Six, Harold Wheelahan, of WSMS, New Orleans, succeeding H. W. Slavick, of WMC, Memphis.

District Eight, George J. Higgins, of WISH, Indianapolis, succeeding Harry Bitner, of WFBM, Indianapolis.

District 12, Jack Todd, of KAKE, Wichita, succeeding Robert D. Enoch, Oklahoma City.

District 14, William C. Grove, of KFBS, Cheyenne, succeeding Hugh Terry, of KLZ, Denver.

Directors-at-large:

A. D. (Jess) Willard, of KGAC, Augusta, Ga., and John Esau, of KTUL, Tulsa, representing medium stations, succeeding Kenyon Brown, of KWFT, Wichita Falls, and G. Richard Shafto, of WIS, Columbia, S. C.

Patt McDonald, of WHHM, Memphis, and Ed Kobak, of WTWA, Thomson, Ga., representing small stations, succeeding Merrill Lindsay, of WSOY, Decatur, and Claire R. McCullough, of WGAL, Lancaster, Pa.

Ben Strouse, of WWDC-FM, Washington, representing FM stations, succeeding Everett L. Dillard, of KOZY, Kansas City, Mo.

## Hooper

Continued from page 23

off-the-record with some revelatory remarks before a group of radio-television researchers at a meeting in New York last week.

Nielsen, not one for giving vent to his feelings, sounded off at the session, pointing out that his deal for the takeover of the Hooper organization's national AM-TV rating services also included buying the Hooper goodwill. In the face of that, Nielsen inferred that Hooper hasn't been living up to his end of the bargain, in view of the current Hooper "shift of accent" campaign designed to impress on potential customers that Nielsen's been left holding the bag.

Nielsen leveled with the research group on the intricacies of the deal, revealing for the first time that there was no \$600,000 cash settlement involved, but rather the payment of \$39,000 to Hooper annually over a 10-year period, with Hooper also functioning on a consulting basis.

## Kobak Sparks

Continued from page 25

schedule failed to provide enough fighting meetings to bring about an exchange of ideas on programming and selling. As he pointed out, the Sunday indie session was designed to that end. Unfortunately, due to the usual convention delays, panels ran overtime and were weakly chaired so there was hardly any give-and-take between panel and members on the floor.

Kobak urged the main offices of NAB be moved to New York, pointing out that Manhattan is a major radio and TV centre. With a branch office for legislative matters in Washington, he said the organization could provide better service if headquartered at the focal point of industry's activities.

Rather than a wholesale rate reduction, Kobak suggested a restudy of discount structures. He also warned that unless the industry faces up to the problem of self-regulation in the matter of good taste in programming, "some ambitious group in D.C." will take over the job.

## Mitchell's Pitch

Strongest presentation during panel sessions was given by Maurice Mitchell, BAB director, obviously put out by public service pitches made earlier on the same panel by Ed Gruskin, ECA chief radio officer and Alfred Puhan, Voice of America. Mitchell reminded indie men that one of the points of contention last year had been NAB's failure to do something about gratis airing of government programs. After cracking at the presence of government men on the panel and their request for co-operation, he disclosed that NAB had been successful in its fight to allow Army and Navy recruiting air pitches to be put on a paid time basis. By agreement with officials "We Hail," 30-minute recruiting transcription can now be sold by stations for spot commercials, he said.

Arnold Hartley, WOV, N. Y., veepee and program manager, chaired the afternoon session, which discussed how to develop and sell new program resources. Pierre Crenesse, director of the North American Service of the French Broadcasting System, described the International Goodwill Network and told of increasing acceptance of IGN by American broadcasters during the past year. Carl Haverlin, BMI prexy, outlined services offered by BMI to indie stations which may be used for new programming ideas and invited program managers to the BMI Library Clinic skedded for June 19-20 in New York.

## WBNS Splits Promotion

Columbus, O., April 18.

In a shift emphasizing both AM and TV, Jerome R. (Tad) Reeves, director of program promotion for WBNS and WBNS-TV, was named Saturday (15) to the same post for WBNS-TV only, and his assistant, Barbara Haddox, was appointed to the program promotion post of the AM station.

Reeves had headed up promotion for WBNS since 1934. Miss Haddox, former society editor of the Ohio State Journal, has been a member of the station staff for four years.

## UNITED NATIONS PITCH FOR COMM'L SPONSORS

Chicago, April 18.

United Nations this week made a pitch before the NAB for commercial sponsorship of its programs via the open end tag. However, UN spokeswoman Dorothy Lewis limited the local tie-ins to institutional type of copy with no direct selling and no middle commercials, and the right to check copy from time to time.

Programs, which have been carried over 1,500 stations, will be available for advertisers as of May 1.

In the case of network sponsorship, UN will arrange for approval for each program or series.

## Ryan Choice

Continued from page 25

works' increasing opposition to the NAB operation, with CBS and ABC both threatening to pull out.

With Ryan now in a position to take over many of these administrative duties, best guess here as the NAB-convention was drawing to a close was that all the webs would continue to go along.

Top web echelon, notably CBS, was conspicuous by its absence—a brushoff that was not unanticipated. However, the repeated threats to bow out of NAB altogether was seen here as strategy aimed at bringing certain issues to the fore.

With Ryan moving in as general manager, he automatically bowed out as a director-at-large, a post to which he had just been designated. His KFI exit is seen paving the way for Leonard Reinsch to move into the Coast spot. Latter now heads up the radio-TV operations for the Cox newspaper interests, but it's known that Reinsch has been anxious to make a switch.



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## CIRCLING THE KILOCYCLES

**San Antonio** — Guy Savage, sports director for KXYZ, owned and operated here by the Shamrock Broadcasting Co., has completed 24 years in Southwest radio and seven years on TV.

**Oklahoma City** — Joe Meyers, formerly traffic manager for WKY, has been appointed to the national sales staff for station. Clara Louise Pruess has been named the new manager of traffic for the Oklahoma City station.

**Dallas** — R. W. Baxter, prez of the Rio Grande National Bank here, has assumed duties as a member of the Dallas Radio Commission which has supervision of the city-owned WRR. Baxter was appointed by the City Council to fill the unexpired term of C. R. McHenry who died recently.

**Syracuse, N. Y.** — Ed Murphy, formerly of WGN and WGN-TV, Chicago Trib station, has returned to WSYR as early morning "time-keeper" and also to take a key position on the staff of WSYR-TV.

**Louisville** — New staff additions to WKYV, Radio Kentucky, are Harry Lockhart from KTHS, Hot Springs, Ark.; Bernie Herman, WSUA, Bloomington, Ind.; and George Stratton, from KXLJ, Helena, Mont.

**Cleveland** — WGAR begins to replenish its staff after several members left for other posts. Julius Glass, who left the station eight years ago for post with WHBC, returns as promotion manager. He succeeds Ted Boynton who has moved to station's sales staff. Jack Dooley, formerly at U. of Iowa, joined station's news department.

**Oyster Bay, N. Y.** — WKBS has upped Marvin Smith to chief announcer and educational director and Allan Martin to traffic and continuity director. Robert Troner, ex-WHTN, Huntington, W. Va., has been added as staff announcer and Natalie Murphy, former music director at WVNJ, Newark, has joined the indie as special programming director.

**Texarkana, Tex.** — Robert Beiloh, former account executive for KCMC here, has been named commercial manager for KTFS, also here.

**Marshall, Tex.** — The FCC has granted assignment of control of the Marshall Broadcasting Co. license of KMHT here, to the Fort Worth Broadcasting Co. New owners include John M. Skinner, prez, with 98% interest; John R. Croose, veepee and chief engineer.

of KXOL, Fort Worth, 33%, and Russ N. Lamb, general manager of KXOL, 1.67%.

KMHT operates full time with 250 watts on 1450 kilocycles.

**Fort Worth** — The "ABC Round-up," with Zack Hurt, which originates here in the studios of KFJZ and is fed to the Texas State Network, has added an additional two outlets, KBST, Big Springs, and KTRN, Wichita Falls, making a total of 14 outlets carrying.

**St. Louis** — Brice Barrington, KXOK news director, led all candidates in an election for a post on the Board of Education of Illinois School District 54, comprising East Carondelet and North Dupon, Ill. He will serve three years.

**St. Louis** — John H. White has been upped to head the Transit Radio sales department of KXOK-FM. He has been with the station since 1948.

**St. Louis** — Non Hille, gabber at KXOK, has been picked for lead role in "January Thaw," to be presented in the Community Playhouse. Hille, a yet of 14 years of radio, also emcees the station's "Luncheon at the Forest Park," a five-days-a-week program.

**Omaha** — W. J. Newens, manager of KOIL, Omaha, announced appointment of Arden Swisher as sales manager. Swisher has been with WNAX, Sioux City, and previously was sales manager of WOL, Washington, D. C.

**Omaha** — Doris M. Murphy, continuity director of KMA, Shenandoah, Ia., and women's program director of KMA and KMTV, Omaha, has been elected chairman of District 10 of the Assn. of Women Broadcasters (Iowa-Nebraska-Missouri). She succeeds Anne Hayes of KCMO, Kansas City, Mo.

**Albany** — The 10th anniversary of broadcasting Mass from St. Joseph's Church, Troy, over WABY, Albany, was celebrated Sunday (18). A presentation of the Catholic Radio Guild of the Albany Diocese, program has Frank Myers as narrator. First narrator was John Givney, then a Troy official and now news editor of WTRY.

**San Antonio** — Bob Holleran, formerly on the staff of KTSA as sports director, has replaced Tommy Reynolds as play-by-play baseball announcer on KCOR. Larry Goodwin, also a former KTSA staffer, has joined the KCOR staff in sales and continuity.

**Buffalo** — Upper echelon changes were announced at WBN Friday (14). C. Robert Thompson, formerly station manager, becomes general manager of WBN, Inc. This includes AM, FM and TV operations. Frank W. Kelly is now manager of WBN-AM. He was assistant station manager in charge of sales.

**Schenectady** — Merl Galusha has been appointed supervisor of farm broadcasting for WGY and WRGB in Schenectady, succeeding Bill Givens, now director of promotion at the General Electric Co. radio and television stations. Galusha was a teacher of vocational agriculture at the Cambridge, N. Y., Central school before joining WGY-WRGB.

**No. Adams, Mass.** — William E. Gordon, 27, has been promoted from sports director to manager of WNAW, North Adams, Mass. Gordon, a graduate of Princeton and a Navy veteran, joined the station last November.

**Richmond** — James D. Clark, Jr., has been appointed sales manager of WRVA, Richmond. Clark joined the staff of WRVA in 1939 as part-time announcer while attending the U. of Richmond.

**Seattle** — Scandinavian Airlines System is launching a 38-week campaign on the Midnight Sun Broadcasting Co. stations, KFAR in Fairbanks and KENI in Anchorage, Alaska. One-minute live spot announcements will be used to advertise airline's service from New York to the Scandinavian countries. Agency is Wendell P. Colton Co., New York.

## N.Y. Viewers Lean to Chi End of 'Sat. Nite Revue'

Chicago, April 18.

More New York viewers are watching the Chi portion of NBC's "Saturday Night Revue" than the Gotham end of the spread, according to the March Videodex report. Jack Carter's first hour from here drew a 34.2 rating with the New York audience, while the Manhattan segment scaled off to 25.1. New York ratings averaged 28.7 for the full 10 quarter-hour periods, with Chi audiences rated 32.4.

The March report also showed that the stint drew stronger over the four o.k.s., which carried the full 90 minutes, than on the six affiliates which picked up only an hour portion. Network average for the 10 outlets was 28.4, with o.k.s. averaging 32.6. Average for the affiliates was 19.4, or 9.0 less than full net.

## Hub Ballcasts Like Last Year

Boston, April 18.

Situation regarding televising and broadcasting of home games of Hub's big-league baseball teams will follow the same pattern as last year; that is, with WBZ-TV and WNAC-TV splitting the video chores and WHDH handling the broadcasting. Tabs will be picked up by Chevrolet Dealers Assn. of Greater Boston on video, with broadcasting sponsorship split between the Narragansett Brewing Co., Atlantic Refining Co. and the Boston Herald Traveler.

Announcing chores will be handled by the same sportscasters as last year, Jim Britt, Tom Hussey and Bump Hadley splitting the video time, with Leo Eagan giving Britt and Hussey an assist on the AM band assignment.

While there was some criticism on WNAC-TV's coverage last season, the station has recently installed the Zoomar lens, which WBZ-TV used last year, and should result in Hub fans getting slick coverage.

## Two Chi Set Producers To Expand Operations Due to Heavy Demand

Chicago, April 18.

Two major television set producers here announced plans last week for expanded operations to keep pace with mounting demands for receivers. Ross D. Siragusa, Admiral Corp. prexy, said the company hopes to turn out 1,000,000 sets next year, although not all the various expansion projects will be completed before the year's end. Muntz TV, Inc., will seek its first public financing with the offering of 400,000 shares of common stock next month to enlarge its production rate.

Admiral, whose net income for the quarter ending March 31 was 171% higher than the same period last year, is currently manufacturing 80,000 sets a month. With completion of addition to its main plant here next fall, production will be stepped up to 110,000 monthly. Building recently purchased in Bloomington, Ill., will add 100,000 sets a year. Also planned is a new plant to double output of the company's Canadian subsidiary in Toronto.

Muntz announced the purchase of the building now housing its Chi operation, which formerly was owned by Howard Radio Co. Price for the four-story building was \$250,000.

## Grauer Stays on WNBT Show; Two Weeks' Kines

Ben Grauer, who had been slated to bow out of his WNBT, N. Y., show because of other commitments, will continue the series. Sponsor, Doubleday, will use kinescope recordings of shows Jon Gnagy is doing on the Coast for two weeks, starting Tuesday (25), after which Grauer will pick up again.

Until the Gnagy kines were skedded, it was set for Arlene Francis to replace Grauer.

## No Increase in Production Costs Seen Resulting From Use of Color

Added production costs of television shows resulting from color TV will be practically negligible. That's the opinion of the top set designers and production execs of the major networks, following promises of both CBS and NBC that they'll be ready to program color shows as soon as the FCC adopts the tint systems they individually are proposing.

CBS veepee Adrian Murphy, who has spearheaded his web's color fight at the FCC hearings, predicted any cost increase with color would be "insignificant." He said the elaborateness of the particular program would be the main cost determining factor, pointing out that if producers wanted to put on a more elaborate show because they could use color, then the costs would necessarily be greater. But, he noted, TV would not necessarily have to follow the lead of the major film studios, who usually lens big spectacle pictures in color because they know that color means more boxoffice and so they'll be able to recoup their costs.

Taking that lead, however, Murphy pointed out, TV broadcasters might get similar results to those obtained by color films. If a more elaborate show is staged via color, it will pay off with bigger Hooperatings, which would be comparable to the film industry's boxoffice. It might also be argued, Murphy

said, that the initial use of color could reduce production costs. Basic impact of color, he explained, could be enough to attract viewers to even a low-budgeted show. He added, however, that this would be the case only until the competitive factor set in, when the networks would be programming the majority of their shows in tints.

Set designers pointed out that they're doing considerable color work now, particularly in vaudeo and other shows which play to a studio audience. Some changes would have to be made, however, in the choice of colors for non-audience shows, such as the dramatic programs. Designers now choose colors for such programs on the basis of the gray scales, meaning they might use something like orange drapes covered with a green figured pattern for the best results on black-and-white TV. With color, they would have to choose tints that harmonize.

Only cost increase, consequently, would result from the greater time and effort expended in finding the right materials. Web production spokesman pointed out, moreover, that even with color, it will be impossible to spend more time in set-building than is now spent for black-and-white sets. He also noted that most designers have a basic color training, so will know in advance the correct color combinations.

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# Coast TV Band Remotes on Upbeat As Radio and Nitery Work Slackens

Hollywood, April 18.

In case you've been wondering whatever happened to radio's band remotes, television has the answer. Local television is currently beaming 12 band programs weekly, featuring 14 orchestras. In addition to this, there are five layouts being offered around town, two of which appear to be just about set to roll.

Paramount's KTLA took the initiative in presenting musical layouts, and still heads the pack, featuring five orchestra shows weekly. Four of the station's programs are remote telecasts. Spade Cooley is telecast from the Santa Monica ballroom for a solid hour each Saturday night. Cooley utilizes his entire crew in a variety layout.

Harry Owens and his Royal Hawaiians air from the Aragon every week over the same station. Owens goes on Fridays, also for 60 minutes. Both Cooley and Owens are commercial programs. In addition, Paramount station rolls with two orchs also playing the Aragon each Sunday. Currently engaged at the terpalace are Jack Fina and Turk Murphy. crews.

KECA-TV is beaming two orch shows each week, one a studio program and the other a remote. Studio show features Russ Morgan's orchestra with variety talent. Second band program from KECA-TV is a weekly remote from the Trianon ballroom featuring Ike Carpenter's orch. As in other ballroom telecasts, the medium is proving a bonanza to the musicians. Carpenter sidemen formerly got scale, \$19, for the ballroom date, but since KECA-TV started making one-hour video pickups, men get \$40 each. Difference now is that they get TV work scale, plus rehearsal, in addition to straight ballroom scale.

Hollywood's largest dancery, the Palladium ballroom, also has teevee cameras in once weekly to pick up whichever band is currently dishing out dancipation for customers. Ballroom is handling line charges and talent fees, while station, in this case KTTV, puts up coin for production and donates its time. Station gets the show, terpalace gets the publicity. Currently beamed from the Palladium is Freddy Martin, who opened last Tuesday (14).

KFI-TV will be the first local station to take its cameras to Catalina this summer to pick up band playing at the Casino there. Station will do a Sunday remote featuring Dave Cavanaugh orch plus the Mit Herth Trio. Both groups have been inked for the season on the island. Also doing a studio show locally is Tex Williams, who is beamed over KBNH each week. Williams' layout features his orch plus a gathering of guest talent.

In addition to these, Music Corp. of America has under its wing presentations for three of its bands: Alvino Rey, Carman Cavallaro and Tommy Dorsey.

Musicians Local 47 last year racked up a scant \$123,000 for its members from television, though that figure represents a gain of close to 200% over the previous year. Estimates are that this year it will hit \$600,000, which means television will do a great deal to bring musicians out of the coin slump brought about by lack of nitery bookings locally.

## Shep Fields to Open Tour of One-Niters

Shep Fields hits the one-night trail again the beginning of May, following a month's layoff. Orch also has two weeks scheduled at the Peabody hotel, Memphis, starting June 12, to be followed by a month at the Shalimar, Fort Walton, Fla., and a stand at a thus far unnamed club in Baton Rouge, La.

Fields crew will also make the music for the first Intercollegiate Heart Fund Ball May 6 at New York U. All major colleges are participating in the affair, which may become an annual event, depending upon the success of the upcoming one.

## Band Review

**VING MERLIN ORCH (10)**  
With Doris Pines, Daphne Hellman, Libby Fisher, Maxine Johnson  
Hotel New Yorker, N. Y.

Another casualty of the Federal entertainment tax, the regular floor shows in the Terrace Room have been dropped in favor of an all-female string ensemble as a dining background. Since business had slipped badly in this spot over the past year, with various types of layout unable to overcome the b.o. anemia, the absence of the 20% extra bite on customer tabs might turn the trick.

In addition, the Ving Merlin ensemble makes an attractive bandstand asset. Femme crew, which is set up on a neatly redecorated stand behind an artificial formal garden in place of the former dancing area, comprises a group of standout instrumentalists, also obviously selected for their looks. The music is in a light and semi-classical vein with oodles of pop and rumba tunes used as a change of pace. Aggregation of five violins, harp, viola, cello, bass and piano has a longhair disposition, but the arrangements are smartly designed in snappy tempos for an overall middlebrow impact. Tasteful repertory is dominated by such com-

## Best British Sheet Sellers

(Week ending April 8)  
London, April 11.

Music, Music . . . . . Leeds  
Jealous Heart . . . . . New World  
Dear Hearts . . . . . Morris  
You Were Coming . . . . . Chappell  
Chattanooga Boy . . . . . Pic Music  
Down in the Glen . . . . . Wright  
Bunch of Coconuts Box & Cox  
Can-Can Polka . . . . . Connelly  
Harry Lime Theme . . . . . Chappell  
Garden of Weeds . . . . . Box & Cox  
Best of All . . . . . Connelly  
Song In Our Heart . . . . . 20th-Cent.

## Second 12

My Foolish Heart . . . . . Sun  
I My Thanks To You . . . . . Noel Gay  
Is It True About Dixie . . . . . Wood  
Hop Scotch Polka . . . . . Leeds  
Clear Blue Sky . . . . . Dreyer  
I'll String Along . . . . . Feldman  
C'est Si Bon . . . . . Maurice  
I Said My Pajamas . . . . . Leeds  
When World Forgotten Carolin  
Clopin Clopant . . . . . Imperia  
Why Is It . . . . . Cinephonie  
Pin Striped Pants . . . . . Pic Music

## H'WOOD BUSSE DANCE DATE INCLUDES TV PAY

Hollywood, April 18.

New wrinkle has been added to band bookings when Gordon "Pop" Saderup, operator of Aragon ballroom, inked Henry Busse for six weeks, starting July 21, at flat \$3,250 weekly, figure including weekly telecast from ballroom over KTLA.

Heretofore bands were always booked at straight ballroom fee and paid extra for telecast. Scale for one-hour TV show, plus one hour rehearsal, runs to about \$750 for full size band.

posers as Friml, Liszt, Herbert, Strauss, etc.

Merlin attempts some variety by bringing the quartet of fiddlers up front on occasion and spotlighting solos by the various members of the ensemble, notably Doris Pines, pianist, and Daphne Hellman, harpist, who is doubling at Le Ruban Bleu, N. Y. Merlin, in tails and white tie, conducts in flashy style, also handling solo violin chores along with Esther Glazer and Mona Reisman. Libby Fisher, on bass, and Maxine Johnson, viola, also step out for occasional solo bits.

Costuming of the gals, while fluffily pretty, could be considerably improved by accenting their considerable collective sex appeal.

Herm.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Perry Como:** "Let's Go To Church Next Sunday Morning"—"If You Were Only Mine" (Victor). Launched by Margaret Whiting and Jimmy Wakely for Capitol, "Church" looks like a smash item and the other labels are starting to get out their sides fast. Victor makes a big production of this number via a churchly choir accompaniment to Como's smooth vocal. While more pretentious than Capitol's cut, Como's performance has a big commercial potential. In Columbia's pew, Jerry Wayne and the Wayneds give a similarly dressed-up version with organ background. Victor flipover is a good ballad that Como works with his usual b.o. style. Mitchell Ayres' orch assists.

**Arthur Godfrey:** "C'n I Canoe You Up the River"—"Scattered Toys" (Columbia). "Canoe" is cute novelty that Godfrey could push far. A clever lyric done on a light bounce with a simple uke strum, it's a solid jock and juke side. Godfrey handles it with his casual, unstrained attack that neatly fits the number's mood. Reverse is a sentimental ditty by Nick and Charles Kenny for which Godfrey does a lot. Archie Bleyer's orch accomps.

**Danny Scholl:** "Open Parachute"—"Our Love Story" (National). Scholl's first side for National, "Parachute" is an impressively dramatic number with a gripping lyric and driving tempo. Scholl rides it with a wallowing vocal against a production-type background replete with zooming airplane sound effects. Those effects could have been more subtly suggested but this item has a terrific punch nonetheless. It figures to stir up some excitement. "Our Love Story" is a fair ballad handled conventionally by Scholl. D. Terry's orch backs up both sides with a special job on "Parachute."

**Tony Martin:** "I Don't Care If the Sun Don't Shine"—"Valencia"—"Spring Made a Fool of Me"—"The Thrill Is Gone" (Victor). Two solid disks by Martin each combining a standard with a current pop. Both are slated to hit the good pace maintained by the flock of Martin's recent disks for Victor. "Valencia" and "The Thrill Is Gone" two oldies, get fine treatments which might start them spinning again. "Sun Don't Shine" is heading upwards and this cut will undoubtedly help. In a similar vein, "Spring" also has good

possibilities. Henri Rene's orch gives solid support on the four-some.

**Kay Starr:** "Napoleon's Retreat"—"Someday Sweetheart" (Capitol). Miss Starr is one of the top femme vocal stylists in the business and she gives a consistently saleable twist to her platters. She's in standout form on these sides with Lou Busche's orch dishing out fine rhythmic support. "Napoleon's Retreat" is a queer title but it's a cute number that Miss Starr bounces into something worthwhile for jocks and jukes. Reverse is a change-of-pace torch item that has an equally solid potential.

**Ames Bros:** "Marianna"—"Dormi Dormi" (Coral). Ames Bros. have a good chance with this material. "Marianna" is an Italian folk-type number that is treated with a crisp beat by the quartet. It's a colorful side that could be accented commercially in the national segment from which it stems. Bottom deck is a slower-paced lullaby given a warm harmonic rendition with Roy Ross' orch furnishing a street-organ framework.

**Red Foley:** "Birmingham Bounce"—"Chocolate Ice Cream Cone" (Decca). "Birmingham Bounce" has a boogie-woogie rhythm that's been around for a long time in a small corner of the trade. But like dixie, the boogie beat might come back fast and big. This number could launch the eight-to-the-bar renaissance on Red Foley's shirtils. It's a standard boogie-bounce side with a cute lyric that'll help. Chuck Merrill's cut for M-G-M is equally solid in a hotter jazz vein, backed by a good rhythm blues number. "They'll Do It Every Time." Decca's flipover has Foley on that juve-type novelty, "Chocolate Ice Cream Cone," which he interprets in straight hillbilly style.

**Sammy Kaye:** "Roses"—"Tiddley Winkie Woo" (Victor). "Roses" has a big chance of cracking the hit lists. It's a tasteful number with a sweet lyric and simple beat in a commercially modified western style. It could go far under the auspices of either Kaye or Snooky Lanson who has cut it for London. Kaye's treatment is neatly orchestrated with the Kaydets smoothly harmonizing the vocal chores. Reverse is a fair tune vocally by Laura Leslie.

**Johnny Long:** "Calico Ball"—"In the Evening By the Moonlight" (King). Long has a good folk number in "Calico Ball," and the cute lyric has a chance to break through the specialized market for this type of item. Janet Brace and a glee club give it a bright vocal. In a straight pop vein, "Moonlight" is solidly sold by the Long outfit.

## Platter Pointers

Beatrice Kay dishes up socko versions of "Old Piano Roll Blues" and "Why Do They Always Say No?" for Columbia. Victor has packaged an album of standards tastefully performed by keyboard artist Andre Previn. Two fine sides by Joyce Indig in "Wish Me Luck" and "I'll Never Be Free" (London) for jocks and jukes. Sarah Vaughan and Billy Eckstine neatly duet "You're All I Need" (M-G-M). Good cut of "A Good Time Was Had By All" by Louis Prima (Mercury). Tex Beneke slices a smooth swing item in "Java Junction" (Victor). Pair of Mother's Day numbers, "Goodnight Mother" and "My Mom" for the holiday trade by Eddy Howard (Mercury). Al Hibbler and Duke Ellington's orch have a solid commercial disk in "The World Is Waiting for the Sunrise" and "Joog, Joog" (Columbia). Maybe Connie Haines' "Teasin'" for Coral will catch on. On the same label, Lennie Herman does a fine vocal on a novelty, "Chooga-Choo," backed by his quintet. Guy Lombardo has a cute side in "The Answer She Is 'Yes' No?" (Decca). Golden Gate Quartet's new set for Columbia includes several top sides for jocks. Jack Rivers does a tune on Coral, "That Lucky Old Red-Nosed Mule," which is far from a triple parlay of "Lucky Old Sun"—"Rudolph, The Red-Nosed Reindeer" and "Mule Train" from which its title stems. Lots of good dixieland coming through, including Phil Napoleon's sides for Columbia, Eileen Barton's "Dixieland Ball" for National, and Pete Daily's "Old McGlock" for Capitol. Ralph Flanagan's orch has sliced a good version of Sousa's "Stars and Stripes Forever" (Victor). Carolina Cotton's vocal of "Betcha I Getcha" is good for plenty of spins (M-G-M).

## VARIETY

## 10 Best Sellers on Coin-Machines

Week of April 15

1. IF I KNEW YOU WERE COMING (5) (Robert)
2. THIRD MAN THEME (3) (Chappell)
3. MUSIC, MUSIC, MUSIC (12) (Cromwell)
4. IT ISN'T FAIR (4) (Words-Music)
5. CHATTANOOGIE SHOESHINE BOY (10) (Acuff-Rose)
6. SENTIMENTAL ME (2) (Knickerbocker)
7. DEARIE (6) (Laurel)
8. ENJOY YOURSELF (6) (Morris)
9. MY FOOLISH HEART (1) (Santley-Joy)
10. QUICKSILVER (1) (Morris)

## Second Group

- DADDY'S LITTLE GIRL (Beacon)  
C'EST SI BON (Leeds)  
I SAID MY PAJAMAS (12) (Leeds)  
RAG MOP (11) (Hill & Range)  
CANDY AND CAKE (Oxford)  
THERE'S NO TOMORROW (18) (Paxton)  
MAN AROUND THE HOUSE (Morris)  
SITTING BY THE WINDOW (Shapiro-B)  
PETER COTTONTAIL (Hill-Range)  
BIBBIDI BOBBIDI BOO (Disney)  
CRY OF THE WILD GOOSE (5) (American)  
BEWITCHED (Chappell)  
OLD PIANO ROLL BLUES (Leeds)  
GODS WERE ANGRY WITH ME (Century)  
CHOO'N GUM (BVC)

- Eileen Barton . . . . . Mercury  
Georgia Gibbs . . . . . Coral  
Anton Karas . . . . . London  
Guy Lombardo . . . . . Decca  
Teresa Brewer . . . . . London  
Eddie Miller . . . . . Rainbow  
Sammy Kaye . . . . . Victor  
Red Foley . . . . . Decca  
Bing Crosby . . . . . Decca  
Ames Bros. . . . . Coral  
Russ Morgan . . . . . Decca  
Merman-Bolger . . . . . Decca  
Stafford-MacRae . . . . . Capitol  
Guy Lombardo . . . . . Decca  
Doris Day . . . . . Columbia  
Gordon Jenkins . . . . . Decca  
Billy Eckstine . . . . . M-G-M  
Crosby-Andrews . . . . . Decca  
Doris Day . . . . . Columbia

- Mills Bros. . . . . Decca  
Phil Regan . . . . . Victor  
Johnny Desmond . . . . . M-G-M  
Martin-Warren . . . . . Victor  
Ames Bros. . . . . Coral  
Ralph Flanagan . . . . . Victor  
Mindy Carson . . . . . Victor  
Arthur Godfrey . . . . . Columbia  
Tony Martin . . . . . Victor  
Dinah Shore . . . . . Columbia  
Vic Damone . . . . . Mercury  
Billy Eckstine . . . . . M-G-M  
Gene Autry . . . . . Columbia  
Perry Como . . . . . Victor  
Dinah Shore . . . . . Columbia  
Frankie Laine . . . . . Mercury  
Tennessee Ernie . . . . . Capitol  
Jan August . . . . . Mercury  
Bill Snyder . . . . . Tower  
Jubilaires . . . . . Capitol  
Whiting-Wakely . . . . . Capitol  
Teresa Brewer . . . . . London

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

## SAMMY KAYE IN 25G

## K.C. AUTO CRASH SUIT

Kansas City, April 18.

Suit seeking \$25,000 in damages from orch leader Sammy Kaye was filed in U. S. district court here April 13. George Keith McCoy, 26, seeks the damages for injuries allegedly suffered when his motor car and a chartered bus, in which members of the Kaye orch were travelling from Omaha, collided on the Intercity viaduct.

Interstate Transit Lines, Omaha, operator of the chartered bus, was named as co-defendant with Kaye. While members of the Kaye crew were tossed about a bit in the collision, they went on to play their one-nighter at the Pla-Mor ballroom here that night without incident.

McCoy contends he suffered a double fractured pelvis, severe concussion and lacerations.



## 26-Week Guarantee for Local 802-ers As AFM, B'way Theatres Reach Accord

Winding up a three-year row which resulted in a virtual black-out of traveling bands on Broadway, Local 802 of the American Federation of Musicians reached a complete settlement with Main Stem theatre operators over last weekend. Under terms of the two-year agreement, retroactive to last September, Local 802 is lifting all bans against out-of-town orchs in return for a guarantee of 26 weeks playing time for New York musicians. Local 802 also agreed on a \$60,000 settlement of its \$240,000 back-pay claim against the Broadway presentation houses.

Band managers and agencies are acclaiming the new pact as an added shot-in-the-arm for the slowly reviving band biz. Restoration of Broadway, the country's highest paying spot, as a showcase for leading orchs is regarded as a major economic advance for the trade. Without those occasional Broadway bookings, several large traveling bands have been finding it tough to meet their regular payrolls. In addition, it's felt that appearances of many such large outfits will help their disk sales in the New York area.

Tough conditions for the band biz on a country-wide scale over the past few years is seen as the main reason for the intervention of top national AFM leaders in the New York negotiations. It's understood that AFM prexy James C. Petrillo was anxious to end the dispute in order to help the revival of live music in theatres. A Local 802 spokesman said that "under existing conditions, the agreement with the Broadway theatres was a good one for us."

## WAKELY RETURNING TO MUSIC PUBLISHING

Hollywood, April 18. Jimmy Wakely, Capitol recording artist, is reentering the music publishing business here through the formation of the Winchester Music Corp. New outfit supplants Wakely's former companies, including Fairway Music, which was sold to Fred Striker, and Mono-Music, whose catalog was acquired by Lou Levy.

Capitol will act as selling agent for Winchester through the diskery's publishing setups. Initial songs to be published include "Let's Go To Church Next Sunday Morning" and "Mr. Easter Bunny," both of which Wakely has cut for Capitol.

## Nacio Brown 'Licensed' To Write Hopalong Tune

Hollywood, April 18. Bill Boyd ("Hopalong Cassidy") brought the practice of "name licensing" into the music business last week with both guns blazing.

On one hand he filed a suit preventing marketing of a ditty and on the other he announced that vet tunesmith Nacio Herb Brown is the only songwriter who can turn out a number involving the Hoppy character. Boyd's suit was leveled against Al Piantadosi, who clefted, "I'll Tell Hoppy on You." Action alleges tune infringes on the Hoppy character, complete merchandising rights to which are owned by Boyd. Suit was filed in L. A. superior court.

Boyd learned several months ago that many established tunesmiths were concocting tunes based on the character and promptly notified publishers around the country that he held the sole licensing rights. Subsequently, he passed out word that he was running an unofficial contest and would franchise only one tunesmith. Brown obviously won.

Meantime, Piantadosi published his number, cueing the beef between himself and Boyd. When Piantadosi persisted in his right to publication, Boyd went to court.

### SIG'S SUDS TIEUP

Signature Records has made a promotional tieup with Narragansett Beer by which the latter's salesmen will distribute 5,000 copies of Ray Bloch's new disk, "Hi, Neighbor," to New England taverns.

The tune is Narragansett's local anthem.

## Those Tough-to-Spell Boys Wow in Pittsburgh

Pittsburgh, April 18. Battle of music last Wednesday night (12) at West View Park between two of the top polka band leaders, Frankie Yankovic and Frank Wojnarowski, broke all-time attendance record at big amusement center, drawing more than 2,200 paid admissions into the ballroom. The attraction outdrew even Vaughn Monroe, who had previously set a new attendance mark at West View.

Both Yankovic and Wojnarowski have previously been big draws here on their own but together they went far above all expectations. Park officials were particularly impressed because West View season hasn't been launched yet and weather was cold and snowy. Plans have already been made to bring them back again when outdoor sessions get under way.

## M-G-M Mapping Limited Release Of 45 RPM Disks

M-G-M Records, the latest diskery to swing into 45 rpm production, is mapping an initial limited release of the slow-speed platters for the end of this month. Company's first offerings on 45 will include the Betty Hutton-Howard Keel soundtrack album from the Metro pic, "Annie Get Your Gun," and a single cut by Sarah Vaughan and Billy Eckstine. "Annie" has already been released on 78 and 33 rpm disks, while the Eckstine-Vaughan 45 platter will be pressed simultaneously with the 78's.

Company has indicated it will not follow RCA Victor's pattern of accenting the new speed for its full pop catalog. Instead, M-G-M is eyeing the 45 rpm disks for special current disks and selected reissues. Among future 45 rpm releases will be additional scores taken from future musical pix turned out by the parent film company, Metro.

M-G-M is pricing its 45 rpm disks at the competitive 79c. level established by Victor and Capitol for their similar slow-speed platters. Company followed a similar procedure in pricing its 33 platters in step with Columbia Records' price structure.

## PUSH 'RODGERS WEEK' AS 25TH ANNI BOW

Williamson Music, publisher of the Rodgers-Hammerstein catalog, is pushing to have the week of May 14 observed as "Richard Rodgers Week," to mark the 25th showbiz anniversary of the composer. "Garrick Gaieties," Theatre Guild revue with the first Rodgers Broadway score, premiered May 17, 1925, to critical acclaim that established Rodgers and his lyricist, the late Lorenz Hart.

Following Hart's death in 1943, after a string of smash Broadway musical and pic scores, Rodgers teamed with Oscar Hammerstein II in a writing-producing collaboration that has resulted in such shows as "Oklahoma!" and "South Pacific."

## MCA's Chi Replacement?

Chicago, April 18. Music Corp. of America is reportedly eyeing a replacement for Joe Kayser, Sr., its midwest cocktail unit booker, who will retire soon. It was learned here last week MCA denies that Kayser is leaving or that it is seeking someone to take over, but two band reps of other agencies are said to have been approached.

Milton R. Rackmil, Decca prexy, leaves for the Coast today (Wed.) to p.o. the company's western division.

## Lerner, Warren Team For Pinza Film Score

Hollywood, April 18. Metro's teaming Harry Warren and Alan Jay Lerner for the first time to whip up an original musical score for "Mr. Imperium," which will be Ezio Pinza's film-debut vehicle. It's Lerner's first assignment at Metro.

Don Hartman and Edwin H. Knopf are screenplaying from Knopf's original story. Hartman will direct.

## 130G Net for Cap In '50's 1st Qtr.

Hollywood, April 18. Reflecting the general upbeat in the disk industry, Capitol Records garnered a net profit of approximately \$130,000 during the first quarter of this year, according to Capitol prexy Glenn E. Wallichs. First-quarter earnings for 1950 compared to the \$40,000 racked up in the similar period last year.

Streamlining of Capitol's operations over the past year enabled the company to make over a 300% profit gain on sales estimated by Wallichs at \$3,325,000. Latter figure represents, however, only a \$200,000 increase over sales during the initial 1949 quarter.

Wallichs, who is slated to leave shortly for a tour of European companies affiliated with Capitol, announced the election of the following directors of the company: George G. "Buddy" DeSylva, Charles E. Driver, Homer Grotty, Jonathan B. Lovelace, Johnny Mercer, Donald Royce and Wallichs.

Commenting on the company's first-quarter earnings, Wallichs said that "... the uncertainty in the minds of consumers over the relative merits of the old and new types of records is being cleared away. Our improved sales reflect to a considerable degree our efforts to make it clear that each type of record—the conventional 78 rpm, the new 45 rpm and the long-playing 33 rpm—has its place in the field of recorded entertainment." Capitol was the first diskery to go into three-speed production.

## RCA Ties in Big Bally With Tosci Tour Of 20 1-Nite Concerts

In the most extensive RCA-Victor promotion for a longhair artist in 15 years, Arturo Toscanini launched his first cross-country tour of the U. S. with the NBC Symphony orchestra this week in a series of 20 one-nite concerts that'll wind up May 27 in Philadelphia. Current junket across the nation is the second made by the 83-year old maestro since he brought the La Scala orch of Milan to the U. S. in 1920.

Paralleling the tour made by Leopold Stokowski and the Philadelphia Orchestra in 1935 for the Red Seal division, RCA is reportedly shelling out approximately \$200,000 to underwrite the Toscanini swing. That expenditure, involving heavy ad-promotional activity for the maestro's new platter releases, will be over and beyond the receipts garnered by the 20 concerts at a \$12 top.

Victor is using the Toscanini concerts as a major springboard for putting over its catalog of new longhair pressings, including a series of six new albums and five re-releases being distributed in direct conjunction with the tour. A major portion of the new Toscanini works are being made available in all three speeds.

Toscanini's sendoff Monday (17) at the Pennsylvania Station was attended by the top RCA brass, including Frank M. Folsom, prexy; General David Sarnoff, chairman of the board, and John F. Royal, NBC vice-prexy. Toscanini played his initial concert Monday night in Baltimore.

## Weeks in Mass. Race

Boston, April 18. Ranny Weeks, Hub bandleader, has formally announced his candidacy for Secretary of State in the fall state elections.

His father was formerly mayor of neighboring Everett.

## ASCAP 'Loyalty' No Longer Factor; Payoff Plan Based on 5-Year Spread

## Can't Go Wrong With This Tin Pan Parlay

New twist in pop music is parlaying the titles of three recent hits into one tag for a new number. Song is humorously dubbed "That Lucky Old Red-Nosed Mule," and stemmed more from a gag than any straight desire to write something of the sort. Idea was dreamed up by Al Brackman, Pickwick Music general manager, who wrote the ditty with Sid Tepper and Roy Brodsky. Brackman is using the name of Martin Talbot on the credits.

Mills Music, with which Brackman was associated when he, Tepper and Brodsky did their collabbing, is publishing the number. First disk out on it is a Jack Rivers platter for Coral Records.

## Ahlert Reelection Still Center Of ASCAP Conflict

Special board meeting of the American Society of Composers, Authors and Publishers directorate Monday (17) produced nothing concrete in the current controversy surrounding the possible reelection of Fred E. Ahlert as ASCAP president when his second term expires April 30.

Discussions of the combined writer-publisher directors Monday centered mainly around a review of the final draft of the bylaw amendments required under the recent consent decree. These revisions are to be unveiled for the general Society membership at the annual business confab and dinner at the Hotel Plaza, N. Y., next Tuesday (25), following which they will be voted on by mailed ballot. Two-thirds approval of the entire membership is necessary for acceptance of the changes, and this majority is expected to be achieved easily.

Ahlert dissension revolves around an ASCAP rule which says that no president can succeed himself in office more than once. This ruling can be rescinded by the board at its monthly meeting on April 27, at which time the proxy election is to be held. Publisher members of the board are in favor of continuing Ahlert in office for a third term, several of them going so far as to state flatly that the rule will be rescinded and Ahlert reelected.

Writers, however, are opposed to that happening on the basis that it would be a "misuse of power" that would invite Department of Justice ire under the consent decree. In order to offer their own choices of candidate for the post, writer members of the board got together last week at the home of Oscar Hammerstein II and came up with six volunteers for the job among their 12-man directorate. Six are Edgar Leslie, George W. Meyer, John Tasker Howard, Paul Cunningham, Stanley Adams and A. Walter Kramer.

## GOODMAN TAKES OFF FOR EUROPE; T.D. PREPS

Benny Goodman and his sextet took off from Idlewild airport, N. Y., Monday (17) for their six-week concert tour of Europe, a trek which marks Goodman's first extended appearance on the Continent. Group is set to play key cities in Denmark, Sweden, Belgium, Switzerland, Italy and France. Goodman's previous European appearances, in 1949, were limited to England and France.

Latest band to announce an invasion of European concert halls is Tommy Dorsey. Plans haven't been set as yet, beyond the fact that it will be a 10-week jaunt, beginning in September.

In addition to Benny Goodman's just-starting continental junket, Duke Ellington is set for a string of European dates next month.

Open defections to BMI ranks are conceded in ASCAP circles, and even now it's no great secret that "quite a few Society songsmiths have been writing tunes for BMI under noms-de-plume. Since International Business Machines, instead of "classification" committees, will now be the determining and the only factors in computing ASCAP payoffs, the average writers no longer feel beholden to so-called "loyalty." If the writer grosses performances—and since 60% of the payoffs will be computed on the number of performances—it's an open-and-shut mathematical calculation. Herefore there was the question of "loyalty," and that figured always in appraising the extent of the classification uppage.

By the time the annual ASCAP meeting comes around, next Tuesday (25), it is figured that a plan for writer payoff will be worked out. As it shapes up now it will follow the pattern of averaging up the degree of performance, along with availability and seniority, for the five years between 1945 and 1949. Next year's calculations will start at 1946 through 1950, the year after, from 1947-1951, etc.

Thus, writers can never be bumped more than one classification at a time, nor elevated more than one degree at a time. If the ASCAP old guard—the so-called "country club set"—finds itself demoted, it will always be one degree less per annum, never anything radical. Ditto the moves upwards. And if a slipping songsmith suddenly comes back, say in 1952 or 1953 with a widely performed song or two, that in turn will bolster the averages upwards, in the same degree.

## ASCAP'S \$2,500,000 FOR '50 1ST QUARTER

Gross income for the American Society of Composers, Authors and Publishers for the first quarter of 1950 was considerably in excess of \$2,500,000, representing a take that betters any quarter for the past year and a half.

Income from television was close to \$250,000, indicating a healthy million-dollar minimum take from the new field for the entire present year. ASCAP executives feel that this constantly increasing revenue source, coupled with the Society's new-found right, under the consent decree, to license film producers directly, will more than compensate for the income lost to them when the Leibell court decision ruled out collection of the theatre seat tax.

## Publishers Hear Kaye Urge Uke as Sheet Hypo

First meeting of the board of Music Publishers' Protective Assn. in a couple of months was highlighted last week by the appearance of bandleader Sammy Kaye with a proposal to help the staggering sheet music business via a ukelele hypo. Believing that the current re-emergence of the uke as an amateur musical instrument can carry along with it increased sheet sales, Kaye informally proposed a non-profit cooperative setup whereby several uke tunes be written and published, with the pop music industry getting behind them with a strong exploitation push.

MPPA members reacted favorably to Kaye's overall desire to further sheet sales via concentration on an easy-to-play home instrument, but felt that individual publisher action rather than any industry-wide campaign would be more feasible. It was also pointed out to the batoneer that pubs are bringing out Hawaiian and general uke folios in increasing numbers, in order to cash in on the upsurge of ukelele buying.

Highlighting the uke to bolster sheet sales is not a new idea with Kaye, but it was only at last week's MPPA board meet that he brought it to general publisher attention. Last fall the leader first spoke to Walter G. Douglas, MPPA board chairman, about his idea, which had evolved from his noticing the growing sales of ukes throughout the country.

## AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

# VARIETY

**Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners.** This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on mp. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

**WEEK  
ENDING  
APRIL 15**

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Pos.  
wk.

Pos.  
last  
wk.

Artist

Label

Song

Pub.

N.Y.

Chl.

L.A.

D.C.

Det.

S.F.

Bos-  
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Cleve.

Phoe-  
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Rich-  
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Mem-  
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Den-  
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Phi

St. L.

Oma-  
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Per-  
th

Ind.

San  
Ant.

Syrac-  
use

K.C.

Dallas

Am.  
City

Milw-  
aukee

Min-  
neapolis

Bob Lynn—WIOD

Paul Brenner—WAAT

Ernie Simon—WJD

Ira Cook—KECA

Jerry Strong—WINX

Larry Gentile—WJBK

Les Malloy—KYA

Bob Clayton—WHDH

Bud Wendell—WJMO

Dick Gilbert—KTYL

Harvey Hudson—WLEE

Maurice Jackson—WHHM

Ray Perkins—KEEL

Joe McCauley—WIP

Jack Bennett—WILL

Don Ferraro—KBON

Dick Smith—WMTW

Bill Faulkner—WISH

John Harper—KABC

Jim Gordon—WDR

Bob Kennedy—WHR

Jimmy Hughes—KSKY

Alvin Owen—WPG

Paul Bartlett—WFOK

Bob Lynn—WIOD

Paul Bartlett—WFOK

Alvin Owen—WPG

Jimmy Hughes—KSKY

Bob Kennedy—WHR

Jim Gordon—WDR

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Dick Gilbert—KTYL



# This week's New Releases ... on RCA Victor

RELEASE 50-16

## POPULAR

### HERE COME THE DANCE BANDS AGAIN

#### TOMMY DORSEY

Comin' Thru the Rye  
I Hadn't Anyone Till You  
20-3757—(47-3757)

### HERE COME THE DANCE BANDS AGAIN

#### CLAUDE THORNHILL

Raindrop Serenade  
Say Yes My Love  
20-3758—(47-3758)

#### DICK LEIBERT

At the Roller Derby  
The Bowling Song  
20-3759—(47-3759)

#### JUANITA HALL

Love Can Hurt You  
Shangri-La  
20-3760—(47-3760)

#### THE HONEYDREAMERS

Rain  
Sweetheart Semicolon  
20-3761—(47-3761)

### HERE COME THE DANCE BANDS AGAIN

#### RALPH FLANAGAN

Stars and Stripes Forever  
Giannina Mia  
20-3762—(47-3762)

#### PERRY COMO

Let's Go to Church (Next Sunday Morning)  
If You Were Only Mine  
20-3763—(47-3763)

## POP SPECIALTY

#### JOE BIVIANO

Can-Can Girl  
Vino, Vino  
25-1157—(51-0069)

## COUNTRY

#### SLIM WHITMAN AND DOLORES WATSON

Let's Go to Church (Next Sunday Morning)

#### SLIM WHITMAN

There's a Rainbow in Ev'ry Teardrop  
21-0313—(48-0313)

## SACRED

#### JOHNNIE AND JACK

Jesus Hits Like the Atom Bomb  
Too Much Sinning  
21-0314—(48-0314)

## BLUES

#### GENE GILBEAUX

Gold Ain't Everything  
Up the Hill With "Jeep"  
22-0070—(50-0070)

\*45 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.



**\$** ... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

**7** ... designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

- \$ Beyond the Sunset**  
Three Suns—Rosalie Allen and Elton Britt ..... 20-3599—(47-3105)\*
- \$ Candy and Cake**  
Mindy Carson ..... 20-3681—(47-3204)\* **7**
- \$ Dearie**  
Fran Warren and Lisa Kirk ..... 20-3680—(47-3204)\*
- \$ I Said My Pajamas**  
Tony Martin and Fran Warren ..... 20-3613—(47-3119)\* **7**
- \$ It Isn't Fair**  
Sammy Kaye ..... 20-3609—(47-3115)\* **7**
- \$ Little Angel With the Dirty Face**  
Eddy Arnold ..... 21-0300—(48-0300)\* **7**
- \$ Music, Music, Music**  
Freddy Martin ..... 20-3693—(47-3217)\* **7**
- \$ Peter Cottontail**  
Fran Allison ..... 20-3727—(47-3727)\*  
Roy Rogers ..... 21-0173—(48-0207)\*
- \$ Quicksilver**  
Elton Britt & Rosalie Allen ..... 20-0157—(48-0168)\* **7**
- \$ There's No Tomorrow**  
Tony Martin ..... 20-3582—(47-3078)\* **7**
- \$ Walking Blues**  
Johnny Moore's Three Blazers ..... 22-0042—(50-0026)\*
- \$ Wanderin'**  
Sammy Kaye ..... 20-3680—(47-3203)\*



**★** ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

- ★ Count Every Star**  
Hugo Winterhalter ..... 20-3697—(47-3221)\*  
(Number twenty. Most Played by Disk Jockeys, The Billboard, April 15.)
- ★ Stars Are the Windows of Heaven**  
Fran Allison ..... 20-3727—(47-3727)\*  
(Number seven. The Retailers Pick, Billboard, April 15.)
- ★ Roses**  
Sammy Kaye ..... 20-3754—(47-3754)\*  
"The Rose fever gets down to essentials here with just plain 'Roses'—a fetchingly constructed ballad throbber. The smooth, ingratiating Kaye treatment should spell a roomful of nickels for this one."  
—The Billboard Possibilities, April 15.
- ★ Darn It, Baby, That's Love**  
Tony Martin-Fran Warren ..... 20-3710—(47-3243)\*  
(Number six. The Retailers Pick, Billboard, April 15.)
- ★ Spaghetti Rag**  
Frankie Carle ..... 20-3719—(47-3719)\*  
(Number ten. The Retailers Pick; Number four, The Operators Pick, Billboard, April 15.)

### TIPS

"Over and Over," by Vaughn Monroe—Big Disk Jockey plays on this tune coming up; "Let's Go to Church," by Perry Como—Initial Coast to Coast reaction presages big Como hit; "Hoop-Dee-Do" by Perry Como and "Chinese Mule Train," by Spike Jones, getting tremendous coin op play.

The stars who make the hits  
are on

# RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

APRIL MAY JUNE The Swings to "45"

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
April 15

| This Last<br>wk. wk. | Title and Publisher              | New York | Chicago | Los Angeles | Boston | Detroit | San Francisco | Philadelphia | St. Louis | Seattle | Rochester | Cleveland | Minneapolis | Total |
|----------------------|----------------------------------|----------|---------|-------------|--------|---------|---------------|--------------|-----------|---------|-----------|-----------|-------------|-------|
| 1                    | "Knew You Were Coming" (Rob.)    | 1        | 1       | 5           | 4      | 4       | 1             | 3            | 1         | 1       | 1         | 4         | 2           | 104   |
| 2                    | "Music, Music, Music" (Cromwell) | 2        | 7       | 3           | 5      | 3       | 2             | 4            | 2         | 3       | 7         | 2         | 1           | 91    |
| 3                    | "Dearie" (Laurel)                | 3        | 2       | 2           | 1      | 9       | 4             | 1            | 7         | 2       | 2         |           |             | 85    |
| 4                    | "My Foolish Heart" (Santly-Joy)  | 4        | 3       | 1           | 7      | 2       | 3             |              | 10        | 7       | 3         | 5         |             | 65    |
| 5                    | "Chattanooga Boy" (Acuff-Rose)   | 9        | 4       | 10          | 3      | 1       |               |              | 3         |         | 8         | 3         | 6           | 52    |
| 6                    | "Daddy's Little Girl" (Beacon)   | 5        | 9       |             | 8      |         | 5             | 2            |           |         | 4         | 8         | 4           | 43    |
| 7A                   | "It Isn't Fair" (Words-Music)    | 8        | 6       | 8           | 2      | 5       |               | 6            |           |         | 5         | 10        |             | 38    |
| 7B                   | "I Said My Pajamas" (Leeds)      |          | 5       | 9           | 6      | 8       | 6             |              | 4         | 5       |           | 7         |             | 38    |
| 8                    | "Third Man Theme" (Chappell)     | 6        | 8       |             |        |         | 10            |              | 5         |         |           | 6         | 5           | 26    |
| 9A                   | "Dear Hearts & People" (Morris)  |          |         |             |        |         |               | 8            | 4         |         |           |           |             | 17    |
| 9B                   | "Candy and Cake" (Oxford)        |          | 4       |             | 10     | 9       |               |              |           | 9       | 9         |           |             | 17    |
| 10                   | "Peter Cottontail" (Hill-Range)  |          |         |             |        |         | 5             |              |           |         |           | 1         |             | 16    |
| 11                   | "Enjoy Yourself" (Morris)        |          |         | 7           |        |         | 8             | 9            | 6         |         |           |           |             | 14    |
| 12                   | "Bewitched" (Chappell)           | 10       |         |             |        | 6       |               |              |           | 6       |           |           |             | 11    |
| 13                   | "Sentimental Me" (Knickerbocker) | 7        | 10      |             | 9      |         | 10            |              |           |         |           |           |             | 8     |

## MPPA Okays Entry Of Valando, Michaels Cos.

Two new publisher members were admitted into the Music Publishers' Protective Assn. at last week's board meeting, the first the organization has held in some weeks.

Newcomers are Tommy Valando's Valando Music and the recently formed Michaels Music. Valando's parent firm, Laurel Music, has been an MPPA member for some time.

## Robin Hood Dell To Resume Family Tix

Philadelphia, April 18.

Robin Hood Dell will resume the sale of family season-admission books, which was discontinued last year following the disastrous season of 1948, when the Philly outdoor concert series folded before the end of the season.

This year's books, containing 30 tickets of admission to the unreserved section, sell for \$15.60 each, including tax, representing a 20% saving on the single admission price. Books may be used by any number of persons. Two tickets per person are required for entrance to any of the 12 Master Series concerts, which feature name soloists. Admission to any of the six symphony concerts is one ticket per person. The Dell season opens June 19 and runs through July 27.

Announcement that the Robin Hood Dell orch had been signed by Victor Records was made last night at the Dell's 21st anniversary dinner in the Bellevue-Stratford by Joseph B. Elliott, vp. in charge of RCA-Victor consumer products. Victor's snagging of the Dell orchestra makes for a switch, since the Dell's Philly outdoor summer symphony has virtually the same lineup of musicians as the Philadelphia orchestra, which records for Columbia's long-hair department.

The Dell orchestra was previously under the Columbia banner, but the contract lapsed last year. Insiders were crediting the deal to Manie Sacks, who had a hand in the original jump of the Philly orch from Victor to the Columbia label. Sacks and Fredric R. Mann, Dell president, are close friends.

More than 800 attended the dinner, at which Margaret Truman was guest of honor. Miss Truman sings at the Dell June 27.

## Joe Csida Denies RCA

Publisher Brushhoff

Editor, VARIETY:

In re your story, "Many Music Publishers Complain at RCA Brushhoff; Csida Explains," it is an old RCA Victor policy to be courteous to one and all. Hence, I must restate our operational procedure with respect to the selection of tunes to be recorded.

We have four of the ablest men in the music-record business on the artist and repertoire staff at RCA Victor. Charlie Grean, Henri Rene, Hugo Winterhalter and Dewey Bergman have each had an approximately equal number of publishers assigned to them. These men spend a total of several hundred hours a week listening to songs brought in by publishers, large and small.

The publishers are quoted as complaining about the noncommittal attitude of the aforementioned a & r men. They aren't noncommittal when they don't like a song. They simply tell the publishers no dice, and are fully authorized to do so. When they do like a song they tell a publisher they will let him know. The four men and myself get together as often as we can, usually twice a week, occasionally once a week, to go over the songs each of the four men has picked up since our last session. I then make the final decisions on the songs. Occasionally we ask to be permitted to hold on to a song for further consideration even though we find it impossible to record it at the moment, and occasionally in such cases we wind up not doing the song at all, anyway, for any one of a hundred reasons inherent in the nature of the record business itself.

Being roughly human I think we are entitled to our fair share

## 'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of April 7 to April 13, 1950

### First Group

| Songs   | Publishers    |
|---|---------------|
| A Dream Is a Wish Your Heart Makes—"Cinderella"     | Disney        |
| Bewitched   | Chappell      |
| Candy and Cake                                      | Oxford        |
| C'est Si Bon  | Leeds         |
| Chattanooga Shoe Shine Boy                          | Acuff-Rose    |
| Daddy's Little Girl                                 | Beacon        |
| Dearie  | Laurel        |
| Did Anyone Ever Tell You Mrs. Murphy                | Johnstone-M   |
| Enjoy Yourself                                      | Morris        |
| Girl That I Marry—"Annie Get Your Gun"              | Berlin        |
| God's Country                                       | Robbins       |
| If I Knew You Were Coming I'd've Baked a Cake       | Robert        |
| I Gotta Have My Baby Back                           | Peer          |
| I'm Gonna Paper All My Walls With Your Love Letters | Goday         |
| I Said My Pajamas                                   | Leeds         |
| It Isn't Fair                                       | Words & Music |
| It's So Nice To Have a Man Around the House         | Morris        |
| Music, Music, Music                                 | Cromwell      |
| My Foolish Heart—"My Foolish Heart"                 | Santly        |
| On the Outgoing Tide                                | Shapiro       |
| Peter Cottontail                                    | Hill & Range  |
| Rag Mop   | Hill & Range  |
| Rain  | Miller        |
| Sentimental Me                                      | Knickerbocker |
| Sitting By The Window                               | Shapiro-B     |
| Stay With the Happy People                          | Morris        |
| Sunshine Cake—"Riding High"                         | Burke-VH      |
| Third Man Theme—"Third Man"                         | Chappell      |
| Wilhelmina—"Wabash Avenue"                          | Feist         |
| With My Eyes Wide Open I'm Dreaming                 | Crawford      |

### Second Group

|   |           |
|---|-----------|
| Ask Me No Questions                             | Witmark   |
| Bibbidi-Bobbidi-Bo—"Cinderella"                 | Disney    |
| Big Movie Show In the Sky—"Texas, Li'l Darlin'" | Chappell  |
| But Me, I Love You                              | Chappell  |
| Copper Canyon—"Copper Canyon"                   | Famous    |
| Cross Your Heart                                | Harms     |
| Dear Hearts and Gentle People                   | Morris    |
| Don'tcha Go Way Mad                             | Advanced  |
| Don't Do Something To Someone Else              | Fisher    |
| Have I Told You Lately That I Love You?         | Duchess   |
| I Can Dream, Can't I                            | Chappell  |
| I Don't Care If the Sun Don't Shine             | Famous    |
| Johnson Rag                                     | Miller    |
| Old Piano Roll Blues                            | Leeds     |
| Out of a Clear Blue Sky                         | Dreyer    |
| Rain Or Shine                                   | Lombardo  |
| So This Is Love—"Cinderella"                    | Disney    |
| Sure Thing—"Riding High"                        | Burke-VH  |
| There's No Tomorrow                             | Paxton    |
| You're Wonderful—"Paid In Full"                 | Paramount |

† Filmusical. \* Legit Musical.

of "misses" on potential hit songs, but I think an equitable basis for considering whether giving publishers every honest consideration is: How many tunes have we turned down which later became big hits as a result of recordings on other labels?

RCA Victor is fully cognizant of the importance of publishers to the success of its recording activities. We certainly could not get along without them, and we do try to give them all the time possible. This goes for myself as well as for the entire a & r staff. If we cannot take their phone calls on occasion, or are unable to see them personally it is purely because we are momentarily tied up with some other detail of our operation.

Thanks for the opportunity to state RCA's side a little more explicitly.

Joe Csida.

## Inside Orchestras—Music

Part of Leeds Music's promotion of its "The Old Piano Roll Blues" has an actual piano roll going out to all disk jockeys, reviewers, etc. Roll was made by Lawrence Cook, using the same arrangement he waxed for Abbey Records. Cook platter was the one that started current interest in the number.

Accompanying the roll is a tongue-in-cheek Leeds letter which, before listing the eight waxes now available on the song, announces it as "the first long playing piano roll." Following some nonsensical mathematical equations which arrive at the conclusion that the roll's speed is "4 m.p.h.," letter continues:

"Here is new exciting adventure in recorded music. The first L.P. piano roll. We predict it will replace the Edison Cylinder Record (160 rpm). We urge you to play this version of 'Old Piano Roll Blues' on your p-i-a-n-o-l-a. If you do not have this amazing musical instrument, the p-i-a-n-o-l-a, we suggest you spin it on your old-fashioned turntables."

Columbia is moving to cash in on Tony Martin's recent disk success by releasing two prewar sides, "Moon of Manakora" and "I Hadn't Anyone But You," with Ray Noble backstopping. Martin etched for Columbia and Decca before entering the Navy during the war but didn't hit any disk sales peaks until he began to wax for Mercury after the war. Victor grabbed him when his Mercury deal lapsed and he has since become the Little Dog's No. 1 male vocalist.

## WILHELMINA

From 20th Century-Fox's  
"WABASH AVENUE"  
recorded by

JAN GABER ..... Capitol  
EDDY HOWARD ..... Mercury  
DANNY KAYE ..... Decca  
KAY KYSER ..... Columbia  
BENNY LEE ..... London  
ART LUND ..... M-G-M  
FREDDY MARTIN ..... RCA Victor

LEO FEIST, INC.

NEW NOVELTY HIT ♦♦♦♦♦  
SWEEPING ACROSS THE NATION

I FOUND  
MY MAMA

Records Released

YOU'RE IN LOVE  
WITH EVERYONE

(But the One Who's in Love With You)

MILLS MUSIC, INC.

1619 Broadway, New York 19



Have you heard I LOVE A PIANO, Joe's LP Atlantic Record?  
Half an hour of candlelight piano music by The Bushkin Trio.

JOE  
BUSHKIN  
OPENS AT THE  
BLUE NOTE  
CHICAGO  
APRIL 21<sup>st</sup>

Ernie Anderson Joe Glaser  
Jim McCarthy

ON THE  
SUNNY SIDE  
OF THE  
STREET

Music by...  
JIMMY McHUGH  
SHAPIRO-BERNSTEIN

It's Music By

JESSE GREER

Program Today Yesterday's

ON THE BEACH  
WITH YOU

(Words & Music, Inc.)

TWO NEW SONGS ♦♦♦♦♦  
THE GIRL ON THE COVER

OF  
MADEMOISELLE

TOO LONG

For Professional Copies  
Write to

Victoria Music Co.

507 Fifth Avenue New York 17



Ride!  
Ride!  
Ride!

WITH

BUFFALO BILL

LAUREL

Music Corporation

1619 Broadway  
New York

Hollywood Chicago

## On the Upbeat

### Hollywood

Jack Kna band treks to Chicago May 5 to open a summer-long engagement at the Edgewater Beach hotel at \$2,500 per frame . . . George Shearing's combo moves in to the Oasis, southside niter, for two weeks starting July 21 . . . Benny Carter opens a two-weeker at the Swing Club, Frisco, May 11 . . . MCA set Frank DeVol for the Tau Epsilon Phi benefit for Duarte Sanatorium at Casino Gardens May 5.

### Chicago

Mercury Records signed TV singer Roberta Quinlan for four sides with options . . . Cornell College, Mr. Vernon, Ia., will send its entire glee club to the Chi Music Festival in August in honor of one of its graduates, composer Egbert Van Alstyne, guest of honor at the Festival . . . Bette Chapel cutting four sides for Mercury this week . . . Glen Gray opens season at Elitch Gardens, Denver, May 12 to 25 . . . Teddy Phillips to Kenny-

## Tops of the Tops

### Retail Disk Best Seller

"Third Man Theme"

### Retail Sheet Music Seller

"If I Knew You Were Coming"

### "Most Requested" Disk

"If I Knew You Were Coming"

### Seller on Coin Machines

"If I Knew You Were Coming"

### Best British Seller

"Music, Music, Music"

wood Park, Pittsburgh, May 13 for six days . . . Billy McDonald into Schroeder hotel, Milwaukee, May 2 for 12 days . . . Lois Steele left midwest office of Leeds Music for advanced music study . . . Al Trace into Martinique indefinitely starting April 24 . . . Hank Markbreit, Bourne Music midwest manager, on one-week tour of visiting deejays in Ohio, Michigan and Indiana . . . Columbia Records signed Johnson Family, a couple with four children, to do a religious and kiddie albums. Family has daily spot on WBBM, CBS outlet here . . . Sherman Hayes band to Forest Park hotel, St. Louis, May 12 . . . Hayes has just cut four sides for London . . . Chi deejay Marty Ho-

gan into Oriental theatre May 20 for two weeks as emcee . . . Anita O'Day into Cafe Society in New York May 20 . . . Mitch Miller in to cut Ken Griffin for Columbia . . . Julie Stearns, BMI professional manager, in to confer with Jimmy Cairns, midwest contactman . . . Berle Adams in town last week cutting several sides with London.

### Pittsburgh

Lee Henry, who will have one of the leads in new Playhouse musical, "Fifty Grand," was vocalist with Billy Catzone's band at Terrace Room of William Penn hotel last year . . . Guy Lombardo opens week's stand at Vogue Terrace on Friday (21) . . . June and Jack Dahl into cocktail lounge at Bill Green's for an indefinite stay . . . Norma King, former singer with Baron Elliott, Harry Bigley and Johnny Marino bands, debuting as a single at Monte Carlo . . . Al Fremont's Trio finished run at Carnival Lounge . . . Leo Feiper's band followed Dick Jurgens outfit into Bill Green's Monday (17) . . . Walter Gable orch had its option picked up again at the Ankara . . .

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending  
April 15

This Last wk. wk.

Artist, Label, Title

|     |    |                                  | New York—(Davaga Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Detroit—(Grinnell Bros.) | San Francisco—(Sherman-Clay) | Philadelphia—(Wanamaker) | Kansas City—(Jenkin's Music Co.) | Seattle—(Sherman Clay) | Cleveland—(Record Mart) | St. Louis—(Ludwig Music House) | San Antonio—(Central Radio Co.) | TOTAL POINTS |
|-----|----|----------------------------------|--------------------------|-----------------------|---------------------------------|---------------------------|--------------------------|------------------------------|--------------------------|----------------------------------|------------------------|-------------------------|--------------------------------|---------------------------------|--------------|
| 1   | 1  | ANTON KARAS (London)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Third Man Theme"—536            | 3                        | 1                     | 2                               | 1                         | 3                        | 1                            | 9                        | 1                                | 1                      |                         |                                |                                 | 77           |
| 2   | 3  | EILEEN BARTON (Mercury)          |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Knew You Were Coming"—5392      | 1                        | 4                     |                                 | 2                         | 8                        | 3                            | 4                        | 2                                | 2                      | 6                       |                                |                                 | 67           |
| 3   | 2  | SAMMY KAYE (Victor)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "It Isn't Fair"—20-3609          | 7                        | 2                     |                                 | 4                         | 5                        | 6                            |                          | 5                                |                        | 2                       | 10                             | 1                               | 57           |
| 4   | 4  | TERESA BREWER (London)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Music, Music, Music"—604        | 10                       | 10                    | 1                               |                           | 4                        | 2                            | 8                        | 3                                |                        |                         | 9                              |                                 | 41           |
| 5   | 7  | BILLY ECKSTINE (M-G-M)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "My Foolish Heart"—10623A        | 4                        | 3                     |                                 |                           | 2                        | 4                            |                          |                                  | 7                      |                         |                                |                                 | 35           |
| 6   |    | BILL SNYDER (Tower)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Bewitched"—1473                 |                          |                       |                                 |                           | 3                        | 1                            |                          |                                  |                        | 5                       | 6                              |                                 | 29           |
| 7   | 6  | TONY MARTIN (Victor)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "There's No Tomorrow"—20-3582    | 8                        | 8                     | 6                               |                           |                          |                              | 6                        |                                  |                        |                         | 2                              | 8                               | 28           |
| 8   | 8  | GUY LOMBARDO (Decca)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Third Man Theme"—24839          |                          |                       |                                 |                           |                          |                              | 1                        |                                  |                        |                         | 3                              | 4                               | 25           |
| 9   | 12 | AMES BROS. (Coral)               |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Sentimental Me"—60140           |                          | 5                     |                                 |                           |                          |                              |                          | 6                                | 9                      |                         |                                | 2                               | 22           |
| 10A | 11 | GORDON JENKINS (Decca)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "My Foolish Heart"—24830         |                          |                       |                                 | 5                         |                          |                              | 1                        | 9                                |                        | 8                       |                                |                                 | 21           |
| 10B |    | J. STAFFORD-G. MACRAE (Cap.)     |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Dearie"—858                     |                          |                       |                                 |                           |                          |                              | 4                        | 3                                |                        |                         |                                | 5                               | 21           |
| 11  | 15 | E. MERMAN-R. BOLGER (Decca)      |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Dearie"—24873                   |                          |                       |                                 |                           | 6                        | 5                            |                          |                                  |                        |                         | 4                              |                                 | 18           |
| 12  | 11 | DORIS DAY (Columbia)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Enjoy Yourself"—38709           | 9                        | 7                     | 4                               |                           |                          | 9                            |                          |                                  | 9                      |                         |                                |                                 | 17           |
| 13  | 14 | JOHNNY DESMOND (M-G-M)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "C'est Si Bon"—10613             | 6                        | 6                     | 7                               |                           |                          |                              |                          |                                  |                        | 10                      |                                |                                 | 15           |
| 14A | 9  | M. MARTIN-A. GODFREY (Col.)      |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Go to Sleep, Go to Sleep"—38744 | 5                        |                       |                                 | 7                         |                          |                              | 7                        |                                  |                        |                         |                                |                                 | 14           |
| 14B | 16 | GUY LOMBARDO (Decca)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Enjoy Yourself"—24825           |                          |                       |                                 |                           |                          |                              | 3                        |                                  |                        |                         | 5                              |                                 | 14           |
| 15  | 10 | FRANKIE LAINE (Mercury)          |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Cry of the Wild Goose"—5363     |                          |                       |                                 |                           | 7                        | 8                            | 6                        |                                  |                        |                         |                                |                                 | 12           |
| 16  |    | BLUE BARRON (M-G-M)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "You Lonesome Tonight"—10628     |                          |                       |                                 |                           |                          |                              | 2                        |                                  |                        |                         |                                | 9                               | 11           |
| 17A | 15 | VICTOR YOUNG (Decca)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "La Vie En Rose"—24816           |                          |                       |                                 | 8                         |                          |                              |                          |                                  |                        | 4                       |                                |                                 | 10           |
| 17B |    | FRANKIE LAINE (Mercury)          |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Swamp Girl"—5390                |                          |                       |                                 | 9                         |                          |                              |                          |                                  |                        |                         |                                | 3                               | 10           |
| 17C | 5  | GENE AUTRY (Columbia)            |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Peter Cottontail"—38750         |                          |                       |                                 |                           |                          |                              |                          |                                  |                        | 1                       |                                |                                 | 10           |
| 18  |    | ARTIE SHAW (Decca)               |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Love Walked In"—24869           | 2                        |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 | 9            |
| 19A |    | ELLA FITZGERALD (Decca)          |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Sugarfoot Rag"—24958            |                          |                       | 3                               |                           |                          |                              |                          |                                  |                        |                         |                                |                                 | 8            |
| 19B | 17 | MILLS BROS. (Decca)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Daddy's Little Girl"—24872      |                          |                       |                                 |                           |                          | 10                           |                          |                                  | 8                      |                         |                                | 7                               | 8            |
| 19C | 13 | MERVIN SHINER (Decca)            |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                         |                                |                                 |              |
|     |    | "Peter Cottontail"—46221         |                          |                       |                                 |                           |                          |                              |                          |                                  | 3                      |                         |                                |                                 | 8            |

## FIVE TOP ALBUMS

| 1             | 2                     | 3                      | 4               | 5                       |
|---------------|-----------------------|------------------------|-----------------|-------------------------|
| SOUTH PACIFIC | RALPH FLANAGAN        | GENTLEMEN PREFER       | DIXIE BY DORSEY | YOUNG MAN WITH A HORN   |
| Broadway Cast | PLAYS                 | BLONDES                | Jimmy Dorsey    | Doris Day & Harry James |
| Columbia      | Ralph Flanagan Victor | Broadway Cast Columbia | Columbia        | Columbia                |

## Disk Best Sellers by Companies

(Based on Points Earned)

| Label   | No. of Records | Points | Label    | No. of Records | Points |
|---------|----------------|--------|----------|----------------|--------|
| Decca   | 9              | 121    | Columbia | 3              | 41     |
| London  | 2              | 118    | Tower    | 1              | 29     |
| Mercury | 3              | 89     | Coral    | 1              | 22     |
| Victor  | 2              | 85     | Capitol  | 1              | 21     |
| M-G-M   | 3              | 61     |          |                |        |

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DRAKE

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IN THE  
VALLEY

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Kurt WEILL

Libretto by

Arnold SUNDGAARD

with

Jane WILSON

and Supporting Cast

Chorus and

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IN BOTH

LONG PLAY

and 78 RPM

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## D.C. Variety Rodeo's Mild 40G Slim Aid to Its Charity Fund

Washington, April 18. Local Variety tent fell far short of expectations in a week-long Rodeo, starring radio's Lone Ranger, at the National Guard Armory past week. The 16 performances, scaled at \$1.50 for box seats, with majority of seats pegged at \$1 and 50c for juves, grossed \$40,000 at the 5,000-seat arena.

Show, assembled by Gordon Kibbler, York, Pa., producer, was planned to pad the club's Welfare Fund to meet the many demands upon it. Despite yeoman service by tent officers and show chairmen Hirsch de la Vies and Jack Espey, and all-out cooperation from town's press, grosses barely cov-

ered the hefty nut. Revenue from concessions and program are expected to help.

Rodeo p.a. marked the sixth in the career of the Lone Ranger, who was a seven-day wonder-in-the-flesh for town's moppets. The masked radio phenomenon whirled all over town in hospital stints for his juve fans. Large percentage of marked-down junior admissions, about 6 to 1, helped pull down the take.

### Tennis-ite Wood Using Wrong Racquet, Avers P.A. Guild in Gripe

Publicists Guild, newly formed outfit repping most of the N. Y. nitery and restaurant press agents, is burning at the competitive tactics of a non-member, Sidney Wood, former tennis star, who opened a publicity office last summer. Wood planted a hotfoot under the PG by soliciting new clients with a letter stating that "we guarantee to secure you press mentions among the following columnists: Walter Winchell, Dorothy Kilgallen, Earl Wilson, Danton Walker, Ed Sullivan, Louis Sobol, Frank Farrell, Cholly Knickerbocker, Hedda Hopper, Cobina Wright and other columnists of comparable stature."

Contending that Wood's promise to deliver space and newspapermen was "unethical," the Guild is forcing a showdown with Wood by sending a photostatic copy of the soliciting letter to all newspapermen mentioned along with the query of "what gives?" Wood states that the letter was devoid of any unethical intent, adding that many of the columnists listed had seen and approved the formulation.

PG is also squawking against Wood's use of such columnists as Charles Ventura, Bob Considine and Knickerbocker (Igor Cassini) as persons with whom clients could check Wood's qualifications. PG, in its covering letter to the columnists, is maintaining that such practices are undermining the fair practice code set up by the Guild.

### Levenson Wins Out

Suit brought by Citadel Press, publisher of a book written by comedian Sam Levenson, against bandleaders Jack Ramon and Bert Wayne was discontinued this week, according to papers filed in N. Y. Federal court.

Action was withdrawn when the defendants signed a consent decree whereby they agreed to stop publishing a pamphlet which Citadel claimed infringed upon Levenson's "Meet the Folks."

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 18. Easter gave most of the night-spots and eateries a grand-slam play in the downtown colony here. Among those offering extra entertainment were Durgan's with a floorshow and Dickensons' orchestra, Glade-Room of the Alpine hotel, Hennessey's, Tuffy's English Tavern and the Colonial Inn.

Harold Wood, execs of Neighborhood Theatres, Richmond, Va., spent the Easter holidays with his frau, Ruth Wood. Her recent clinic report shows nice progress. Double birthday party tendered Helen Pelechowicz and Jack (RKO) Wasserman, with plenty fun and refreshments.

Eugenie (legit) Reed, given a visiting O. K. plus pix shows twice weekly.

The passing of Evan Evans came as a shock to many members of this colony. He was a successful farmer here for many years and always was interested in the welfare of ailing performers here. He was a brother of the late George "Honey Boy" Evans.

Special mention should be of the way every patient here makes sacrifices to donate to the Red Cross, Cancer Fund and other drives.

Top marked progress clinic reports to Wilton H. Birdsong, Hopewell, Va., technician, and Jenny Foley, Chicago theatre, Chi who are making nice comeback.

Write to those who are ill.

### Lisbon Legit, Niteries Boom

Lisbon, April 11.

Lisbon theatres are putting on new plays and again doing sock business in spite of the economic crisis that the country is going through. Nightclub biz is good, too.

The Teatro Nacional has reopened under the management of Amelia Rey-Colaco and Robles Monteiro. They are presenting "Return," by Matos Sequeira; "La dama del Alba," by Alejandro Gassona, and "Dangerous Corner," by J. B. Priestley, until the end of May, when they will produce a new Portuguese play.

At the Teatro Apolo the Comediantes continue with Emlin Williams' "Light of Heart," which has proved to be a success. At the Teatro Avenida the revue company of Beatriz Costa is closing after five months; and will be succeeded by the revue company of Kaps and Johan, which is at present at the Colisseu Theatre in Oporto.

Teatro Maria Vitoria is presenting "Song of the Street" by Vale, Ribeiro and Campos, with music by Fernando Carvalho and Alberto Ribeiro. The Variedades has the Madalena Soto-Assis Pacheco company from the Teatro Odeon, prior to a provincial tour.

The operetta company of Ricardo Covoes is closing after eight months at the Colisseu, to be succeeded by the Madrid Symphonic orch and then a season of American films.

Business in cabarets and niteries is good. The Maxime has a new floor show starring Lili Bartell, a Belgian dancer; the Kalsky Ballet, German and Austrian girls; the Spanish orchestra of Ramon Evaristo and, of course, the two Portuguese orchs of Sepulveda and Almeida Cruz.

The Teatro Municipal of Funchal (Madeira Island) has reopened with the revue company headed by Octavio Bramaio.

### Renee Sheppard To Reopen G'wich Villager

Renee Sheppard will reopen her Little Club, Greenwich Village, N. Y., latter part of next month, when she reclaims it from current lessee, who has been operating a drama and dance school on the site of the former nitery.

Miss Sheppard, former showgirl, had operated spot as a nitery for several years before hiring it out

### First Gun Fired At Hub Meet to Restore Shelvey to AGVA Post

Boston, April 18.

Arthur Cowan, deputy counsel for American Guild of Variety Artists during Matt Shelvey's regime, appeared before an open forum of actors here last week (14) and urged the warring factions in Hub's AGVA jurisdictional dispute to get together and reinstate Shelvey in order to avoid losing their complete autonomy. In a spirited speech, Cowan declared the whitewashing of Shelvey by the courts has paved the way for his full reinstatement as head of the talent union and insisted on a full accounting of all union funds be made to AGVA membership.

With the Hub situation muddled by operation of two AGVA branches here, one headed by Ralph Morgan, put in by Associated Actors and Artists of America when Shelvey was ousted, and the other by Freddie Dale, who has staunchly upheld Shelvey, out of town actors hitting here find it difficult to understand which one has authority, resulting in lost dues.

Cowan also declared all persons guilty of spreading malicious propaganda against Shelvey will be brought to book and will "let the chips fall where they may."

### Midwest Vaude Dates

Chicago, April 18.

Oshkosh theatre, Wisc., has added two days of vaude, making a total of eight days on loop, which includes Green Bay, Manitowoc, Kenosha, and Madison. . . . Stradford, Warner weekend vaudeur, is going in for semi-names. . . . Eddie Sligh moving to new quarters and Paul Marr taking over former site. . . . Oriental theatre starts amateur nights April 24.

Eddie Kozak set for the Jefferson Hotel, April 21, for two weeks. . . . Danny Grammas, MCA vaude booker, off for Florida vacation. . . . Whitson Bros., Jayne Walton, Georgie Goebel, have been added to the Al Morgan revue at Memorial Hall, Columbus, O., April 30. . . . Kenny Milton opens at the Casino, April 21. . . . Johnny Bacheman into the Holland hotel, Cleveland, May 20. He's also set for Cotton Carnival, Memphis, May 6, along with Billy Grant, Marvin Boone and Jimmy Costello.

### Fox, St. Loo, Scramming Stage Shows for Summer

Fox theatre, St. Louis, will drop vaudeville for the summer. Last bill winds up April 28, but shows are slated to be resumed Aug. 20.

During the summer months, Fanchon & Marco will use package shows at the nearby St. Louis theatre, also operated by them. A series of units is currently being set by Doc Howe, out of the F&M office in New York.

### Square Dance Festival

An eight-hour, city-wide square and folk dance festival will be held by the Square Dance Callers Assn. of New York Sunday (23) at the Park Terrace Ballroom, Bronx. Festival will feature leading square dance callers from the Metropolitan area, New Jersey and Long Island.

Festival will begin at 3 p. m. and run through 11 p. m.

Laurette and Clymas, dance humorists, are set for a repeat date at the Normandie Roof of the Mt. Royal hotel, Montreal, April 26, following current run of Carl Brisson. It'll be their 10th appearance there in five years.

### BILLY BISHOP An' ANN

"... Billy Bishop, who combines whimsy with deliberately mangled magic for some appreciable yocks. Bishop underplays a line of Bob Benchley-type chatter nicely and his pretty assistant dresses up the stage with her Betty Grable chassis."

Billboard.

Opening April 24

### CLUB CHARLES

Baltimore, Md.

Thanks DICK HENRY.

Opening May 11

### 5 O'CLOCK CLUB

Miami City, Fla.

Thanks HARRY KILBY.

Management:

LEON NEWMAN - MARK J. LEDDY

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# JACKIE KANNON

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### JUDY CANOVA COMEDIENNE



### PERSONAL APPEARANCES

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### APRIL 15: BILLBOARD

Business at Roxy (6,000 seats) averaged \$76,000 so good that bill of SONNY HOWARD and "Cheaper by the Dozen" holds four weeks; initial take \$115,000.

Thank you, Clifton Webb and family, for the assist.

### ANNOUNCEMENT

PUNCH LINES gaglines issues 9 and 10 are now out—\$1 each. (Issues 1 to 8 also at \$1 each.) Contains the latest, funniest, ORIGINAL hour's worth of America's top gagman. . . . Send for latest price list of comedy material. We also write special material to order—tailored to your personality and talent.

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### SOMETHING DIFFERENT! Something Different!

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"SOMETHING DIFFERENT IN DANCING!"

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March 15-28—Golden Hotel, Reno

April 5-11—Orpheum Theatre, L.A.

April 13-19—Orpheum Theatre, Oakland

Thanks to:

BERT LEVEY

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MATTY ROSEN

SOMETHING DIFFERENT! Something Different!

### THE MOST COPIED ACT IN SHOWBUSINESS

# AL GORDON

IN "GOING TO THE DOGS"

### The Originator of Training Dogs in Reverse

APPEARING AGAIN AT PALACE, NEW YORK

Thanks to VAL PARNELL for a Most Enjoyable Engagement at the PALLADIUM, LONDON.

Direction: MATTY ROSEN

## ALPHONSE BERGE

CURRENTLY

### RADIO CITY MUSIC HALL

NEW YORK

Thanks to LEON LEONIDOFF

BOOKED SOLID UNTIL OCTOBER

Direction: AL WILSON AGENCY 1501 Broadway, New York City



# 'IMPACT BILLS' AS VAUDE. HYPO

## Omaha Cops Launch New Drive On Stag Shows, Gambling Joints

Omaha, April 18.

The stag show industry in Omaha is tottering as the result of a raid last Friday night (14), when a police vice squad raided the Polish Club after viewing enough of a pornographic film. They seized the print and the projectionists as well as a couple of men, whom they claim had set up the show.

Police say they were a few minutes too late for an exhibition by several strippers brought in from Kansas City. Now the cops are probing into the identity of the agents who have been doing a flourishing business in booking of girls and lewd movies. Police alleged that the show was sponsored by a veterans club. Nearly \$500 in ticket coin was seized at the gate as evidence with three reels of the picture.

Crackdown came after the top gambling spots, the Stork and Chez Paree clubs, were closed by Iowa authorities across the river and local police cleaned up smaller fry gambling in the city.

## EARLY ADVANCE SALE FOR A.C. PAGEANT TIX

Atlantic City, April 18.

Demand for tickets for the 1950 Miss America Pageant, to be staged here in September, have been so great that officials started distributing them last week.

Mrs. Lenora Slaughter Frapart, of Pageant committee, said that the decision to put the tickets on the market at this early date was made when some \$5,000 in cash came in with advance orders.

"The way the money was coming in, we would have had a job deciding where we were if we waited until summer when we usually start distributing tickets," she said.

"So we decided to send them out on a first come first served basis. Those who have sent us money for tickets will receive them in the next week or so, and as other orders come in they will be promptly filled."

Mrs. Frapart said that three contestants have already been named; one of them, Miss Joanne Hinman, Miss Utah, being selected last December. Another contestant, Miss Maxine Cochern, of the 1950 Miss Alaska, was picked last month and is presently in Hollywood, where she is representing the territory in public appearances.

The Pageant last year attracted some 45,000 during the four nights it was staged in the Municipal auditorium. Gate was approximately \$70,000 from ticket sales alone.

## Circus, Icer, Water Show Set for K.C. Centennial

Kansas City, April 18.

Third event in conjunction with the Centennial celebration here this summer will be the Tom Pack Circus. Outdoor show was set last week for June 21-24 to play in the Blues Stadium, American Assn. baseball park.

Arrangements are being handled by John Antonello, chairman of the Centennial amuse. committee, special group formed to coordinate show business attractions with city's own heavy schedule of celebrations, parades and pageants.

Committee previously booked "Holiday on Ice" and "Water Follies" as special attractions. A fireworks display will be the climax of the circus show.

## Sinatra for Chez, Chi

Frank Sinatra has been signed for the Chez Paree, Chicago, starting May 12. It's his first Chi niter.

Sophie Tucker was originally slated for this stand, but her date has been postponed. Joe E. Lewis is to follow Soph at the spot.

## Hub's Latin Quarter Mulls Blade Show for Summer

The Latin Quarter, Boston, is negotiating an ice show for summer run. Deal is on with Dave Baumgarten, of Music Corp. of America, and may be set this week. Room will continue to use names until the tank display comes in June 11. Among those booked for interim dates are Xavier Cugat orch, May 1; to be followed by Sam Levenson, Joe E. Lewis and Billy Daniels.

## New Sports Arena For Albany Area

Albany, April 18.

Frank D'Armand, president of the Algonquin Sporting Club, Schenectady, and musical director of WPTZ Albany, announced last week that negotiations are under way for the purchase of a 24-acre site on the Albany-Schenectady Road, midway between the two cities, for a sports arena. It would be used not only for various sports, but also for conventions, symphony orchestras and other attractions.

A New York architect has drawn plans for an arena, with 7,600 seats and a dome-shaped roof which might be opened or closed in less than two minutes. Parking space for 6,000 cars are planned.

Unofficial estimates of the cost are \$750,000 to \$1,000,000. The arena would have stores. The largest present amusement project on the Albany-Schenectady Road is the Fabian-Hellman Mohawk Drive-in, which accommodates 1,000 cars. That's about halfway between Albany and Schenectady.

D'Armand, who was associated with WGY before joining WPTZ, promotes boxing and wrestling bouts in Schenectady with his brother.

## CHI'S CHEZ PAREE NIXES TELE FOR ITS TOP ACTS

Chicago, April 18.

Chez Paree last week joined the ranks of Chicago niter owners who have nixed telecasts of performers. Following the directive of Merriell Abbott, director of entertainment of Hilton Hotels, Dave Halper, managing director, issued an edict prohibiting top acts from making video appearances, other than interview stints. Complaining that such acts as Tony Martin and Joey Bishop were hurting their potential draw with telecasts, he ordered that all contracts must have club approval on all outside commitments.

New ukase will also apply to club dates, which, Halper believes, also cuts in on the room's take. Chicago theatre, Balaban and Katz showcase, also has a ban on television dated during theatre appearances, and the Oriental, other Loop vaude house, also has to okay such appearances.

## Trio Nabbed in Buff Burley on Lewd Pix Rap

Buffalo, April 18.

Police vice squad staged a surprise raid last week on the Palace theatre, local burlesk, and arrested three men whom they charged with "possessing, distributing and displaying indecent pictures." The defendants, Morris Spiegel, Joseph Tomizki and John Lewkowicz, were held in \$500 bail in city court with trial set for April 18. Police claimed that the arrests were the result of complaints.

Detectives said Spiegel was the concessionaire and that Tomizki and Lewkowicz sold a 25c magazine during intermission, giving free copies of "indecent pictures" as an inducement to purchases. Approximately 1,500 of the sexy photos were confiscated.

## NAMES FIGURED TO UP GROSSES

An important experiment in booking of names is expected to be tried on the RKO circuit shortly. Plan is to book top personalities on a Friday to Sunday basis in order to get in on the cream b.o. takes. New plan is being labeled "impact bookings" because the names will hit theatres during a period that generally accounts for 70% of the week's business.

First booking under new setup is expected to be made shortly. Negotiations are on with Danny Kaye for dates in Boston and elsewhere, and there's a likelihood that he'll also play the Steel Pier in Atlantic City.

The new plan is expected to lure more film personalities into theatre bookings. One of the drawbacks may be the fact that a full week at a theatre entailing four or more shows daily, is a strain for those unaccustomed to such a grind. Another is that a slow opening day can discourage a headliner to a point where he's not up to par for the rest of the week. With impact bookings, it can reasonably be assumed that the headliner will be playing to capacity at nearly every show and thus to a greater measure of appreciation.

Another factor is the possibility of hitting 70% or more of the weekly salary. On a percentage basis, the act will get a good slice (Continued on page 52)

## Cerf Trailerizes Byfield Biog

There's a deal cooking for a biography on the late Ernest (Pump Room) Byfield, which Lucius Beebe may write in collaboration with Byfield, Jr. Latter is currently radio-television director of the Weiss & Geller ad agency in N. Y.

While Prentice-Hall is the likely publisher, Bennett (Random House) Cerf has done an excellent trailer on the late, famed hotelier-showman, in his regular Saturday Review of Literature column, as excerpted herewith:

There's small chance that his friends ever will forget Ernie Byfield. As a colorful, resourceful, and copy-providing boniface only the also-departed Frank Case could hold a candle to him.

When Ernie Byfield took over the management of the Ambassador East and the Ambassador West they were humdrum hostilities catering almost exclusively to local family patronage and considered too far north to appeal to transient glamour trade—stars appearing in the Loop or big shots grumbling about the wait between incoming Chiefs and outgoing Centuries—or vice versa. The Drake marked the boundary for such as these in about the same way anything (Continued on page 52)

## Acro Team's Double Take

Pittsburgh, April 18.

Mellino and Hollis, acrobatic team, are currently enjoying a couple of distinctions locally. They've just opened one spot and are about to close another.

Boys were on the getaway bill which marked the resumption of vaude at Senator after more than a dozen years and they've been booked into the Nixon Cafe next week for that room's swansong. Spot, which has been operating for more than a quarter of a century, will shut down Saturday, April 29, and two days later wreckers go to work on the building which houses it and the Nixon theatre, legit site, as well. Aluminum Company of America is putting up a huge skyscraper on the premises.

Andy and Della Russell will open a two week's engagement at the Shamrock hotel, Houston, Tex., April 28.

## AGVA Divorces Theatre Authority, Wants Scale Pay for Acts at Benefits

### Waiter Nabbed in Theft Of Skating Gals' Purses

Omaha, April 18.

While the cast of "Ice Capades of 1950" were having a party at a downtown hotel Thursday night (13) someone picked up pocket-books belonging to three of the "Ice Capets." Dorothy Hill, Geraldine McCarthy and Lynette McCarthy.

Police nabbed one of the extra waiters who was taken to headquarters. The man was found guilty of petty larceny and fined after the girls' purses had been returned.

The party was given by the Omaha Coliseum Corp. in recognition of the "Capades" 10th anni-

## Record Easter Paris Niter Biz

Paris, April 18.

Niter business in Paris for Easter beat all records, due to the heavy influx of tourists. Pierre Louis-Guerin's Le Lido grossed \$20,000 in four days, with a Good Friday unheard-of take of \$4,000. Strange thing is that while the average number of covers is around 200, it reached 185 on Good Friday.

Lido is changing the show May 25, with rehearsals beginning May 3, using mostly American acts.

Guerin's Ambassadeurs, due to open with Kay Thompson, is still held up by administrative hassles. The restaurant is separated from playwright Henri Bernstein's Ambassadeurs theatre in the same building by a wall, and Bernstein claims that unless the wall is tickened, the show in the restaurant will interfere with his legit.

Baccara niter had been dickered for Hildegard with Music Corp. of America's Dave Stein. Latter, after management and agent LeRoy had finally agreed on a price, found that the contract carried another figure and commissions which had not been mentioned. He simply let the deal go cold. Baccara is currently reported heavily in the red, with liabilities outstanding for about \$100,000.

## H'WOOD CIRO'S JOINS PITT OPS' MCA BAN

Hollywood, April 18.

H. D. Hover, operator of Ciro's, yesterday (17) wired Pittsburgh niter ops that he is joining their unofficial boycott of MCA. Hover reported he had not booked an MCA act into the Sunset Strip spot since last October. Janet Blair, an MCA act, played Ciro's a few months back but Hover reported he had made his deal with her direct.

Five Pittsburgh operators reported the ban last week following Jackie Heller's beef with MCA over spotting Denise Darcel into a rival spot after agency had okayed a one-week postponement so Heller's Carousel could play the Bobby Pinkus unit "Fun For Your Money" for a fortnight.

### NEW ATLANTA NITER

Atlanta, April 18.

Flamingo Room, newly decorated, reopens tomorrow night (19) with Juddy Johnson as manager.

New room will offer continuous entertainment starting at 5 p.m., an innovation here, with a floor show featured.

New spot is on ground floor of Peachtree Manor hotel. Johnson formerly managed Henry Grady hotel's Paradise Room and Imperial hotel's Copa Caprice.

The American Guild of Variety Artists in disclosing that it severed connections with Theatre Authority, this week took steps to insure clubdate rates for members playing benefits. At a meeting of AGVA and agency reps, a committee was appointed to study means by which casual date pay scale will be maintained despite pitch by organizations running benefits to have talent work for free or at cutrates.

Drive for full pay scale is an extension of AGVA's previous stance, asking beneficiary organizations to pay one-seventh of the acts' regular weekly salary when working these charity affairs.

At the meeting Monday (17), reps of Artists Representatives Assn., Associated Agents of America, Entertainment Managers Assn. and an agent, unaffiliated with agent groups, were appointed to formulate a code to maintain regular pay scales.

AGVA's divorce from Theatre Authority came several days ago when Henry Dunn, AGVA's administrative secretary, notified TA that it would no longer permit its members to appear in free shows. He then called the agent conference to set clubdate scales.

Action comes at a time when a multitude of benefits are set. During May six major benefits are slated for the Madison Square Garden, N. Y. According to Dunn, majority are already making arrangements for paid shows.

AGVA clamp on free shows calls for fining of acts that appear gratis. Coincidentally, N. Y. AGVA board is slated to hold hearings on several acts who appeared at a benefit show last week for the Godmothers' League. Included are Julie Wilson, Bettina St. John and Tex and Jinx McCrary. Action against the latter duo will be processed through the American Federation of Radio Artists.

## LEDERER EXITS FISCHER TO OPEN OWN AGENCY

Hans Lederer has resigned from Clifford C. Fischer's International Agency to open own agency. Latter will specialize in circus, fair and park bookings.

George Werfel, who had been handling cafe and theatre bookings for the Fischer office, has been moved up to Lederer's spot, and will be in charge of the office during Fischer's absence. Latter left last week for a month's stay in Europe.

Lederer, a brother-in-law of Fischer, had been with that agency for 10 years. He came to the U. S. shortly after the outbreak of the war. He was an agent in Germany, Austria and France before the war.

## Manager Sung Jack Carter For Overdue Commish

Nick Agneta, who has been acting as personal manager for Jack Carter, comedian, has filed suit against Carter in the City Court of Queens, N. Y., asking for an accounting of earnings and 5% commissions due him. Agneta states that despite the fact that the William Morris Agency handles him on a booking contract, he was instrumental in securing many of his video shows and supervised his vaude and niter bookings as well.

Agneta declares that sometime ago Carter asked him to cut his 5% take to 2½%, which he refused to do. Comic subsequently stopped all payments. Suit was filed after attempts at conciliation failed.

Law firm of Goldfarb, Mirenburg & Vallon, attorneys for Carter, stated that Agneta should have taken the case to arbitration before the American Guild of Variety Artists and Artists Representatives Assn., under Rule B. Agneta counters with the fact that as a personal manager, Rule B does not apply to him. Solomon Goodman is attorney for Agneta.

## Barnum Was Right

Continued from page 1

on that basis, in fact, that v.p. Henry Ringling North accounts for the increase in circus grosses each year since the end of the war. He feels that the outfit's drive for new acts each year, plus the s.a. factor which has been added, has accounted for much of the upturn in biz.

"We're trying to outmode that bugaboo of all circuses — that 'What's the use of going again, I saw it last year' attitude," North explained. "We think we've succeeded to a considerable degree by our constant efforts to get new acts and the large amounts of money we spend to re-dress the show each season. That obviously has helped."

Lavish use of femmes with plenty of exposed epidermis has also served to broaden the basic appeal of the circus from primarily a kid show to an attraction for poppa, too. Further broadening has been obtained by emphasis on beauty and color in the specs staged by John Murray Anderson. \$23,000 Daily Nut

With these changes and the rise in all costs during the past 10

years, the show's nut has gone swiftly up, North disclosed. He put the present figure at between \$23,000 and \$24,000 daily when the show is on the road following the Garden run. Railroad charges alone, he pointed out, are 50% higher than 1942.

Nut at MSG is even higher. There's a saving of \$4,000 or \$5,000 a week on railroading, but the deal with the Eighth Avenue arena is on a percentage basis that gives it \$10,000 to \$11,000 a day rental for the show's 33-day stay. That's just for the four walls, which means additional \$7,000 daily for other expenses.

Garden deal is a sore point with the Norths. They think they're being socked because the Garden is in the unique position of being virtually the only acceptable spot in town to house the circus. Acreage on which some of the city's car-barns are now being torn down and perhaps one of the larger armories are the only alternatives, neither of them entirely satisfactory.

It was admitted by Henry North that the brothers are preparing themselves for a real slugging session when they sit down in a few weeks with MSG prexy General John Reed Kilpatrick to work out next year's deal. "The terms will have to be better," North declared.

He scouted reports that RB-B&B might be pushed out of the Garden altogether next year or have to compete for it with the Cole Bros. show, in which Chicago showman Arthur Wirtz and Bill (Hopalong Cassidy) Boyd recently acquired an interest.

"We've been the Garden's best tenants for many years," North said. "I don't think General Kilpatrick would turn us out to take

in an unknown quantity. He knows how much business we do. He doesn't know what another show might do."

(Kilpatrick reportedly will ask a \$10,000 daily minimum guarantee for use of the Garden next season by either the RB-B&B or the Cole show.)

**\$1,500,000 Gross N. Y. Gross**  
The \$1,500,000 gross racked up at the Garden for the 66 performances last year, a new record, was slightly ahead of the 1948 figure. Road biz, however, was off 3% from the preceding season, North said.

As a result, this year's tour is virtually being booked by the

### Circus and TV

Ringling Bros.-Barnum & Bailey circus "will wait out television a while longer," v.p. Henry Ringling North said this week. He declared that the show, which tried TV in 1948 and then nixed it last year, has had some fabulous tele offers, "but none of them big enough to merit the box-office chance we feel we might be taking."

"We certainly know that TV has helped baseball. On the other hand, it seems to have hurt the grosses on boxing," North said. "Since there's so much doubt about its effects we've decided to just sit by and await developments."

North's bankers. They are currently engaged in getting data on the economic situation in towns across the country and the show will be carefully spotted into those territories where financial conditions are best.

Info-being obtained by the bank will determine whether RB-B&B swings up to the Pacific northwest this season. If conditions there are not found suitable, it will head south, perhaps cutting the tour somewhat short of last year's Nov. 29 closing date, North said.

Garden is set up to seat 14,800 for the circus. That is accomplished by adding 600 promenade seats in front of the regular rows. Arrangement was tried for the first time last year. It has the added advantage of making the arena slightly smaller and a bit more intimate.

North revealed, incidentally, that the show has paid off \$4,000,000 of the claims against it as a result of the big top fire in Hartford, Conn., several years ago. Effort will be made, he said, to pay off the remaining \$500,000 this season.

## Impact Bills as Hypo

Continued from page 51

of coin and still have four days to lay off, or play radio and tele guest shots.

Plan was devised between Kaye, Eddie Dukoff, his manager; William Morris Agency, general manager Abe Lastfogel, and Sol Schwartz, RKO veepee in charge of theatres. While impact bookings will be on an experimental basis at first, it's expected that it will become a permanent fixture on the RKO circuit and elsewhere.

From the viewpoint of the theatres, any scheme can bring in business, for no matter how limited a time, is desirable. With possibility

of doing a healthy week's business in three days, the theatre can save on four days overhead in the matter of band salaries, advertising and on lesser acts and stagehands. It's also figured that with a sock three days, house will show a healthy profit at the end of the week.

There are, however, some factors that may militate against impact shows. There have been arguments that a hypo is needed for the Monday through Thursday period when business is naturally off. Weekends, it's felt, will take care of themselves.

For that reason, some later headlines may play mid-week stands in order to give theatre operators a more complete picture. There is the possibility that a name will later take two consecutive stands in different cities to study differences in grosses.

Trade, generally, may not be pleased by impact-shows since it's regarded as an admission that the-atre-going has gotten down to a weekend business and why do anything about it. It's felt that it's a defeatist attitude. But feeling also prevails that with grosses what they now are, some hypo is needed and if weekends can carry the ball for the full week, it's the answer.

### Cerf Trailerizes

Continued from page 51

beyond the Pierre in New York is considered No Man's Land. Byfield knew, however, that if he could lure this kind of trade to the Ambassadors publicity was assured, and in its wake free-spending yokels would follow as a matter of course. For a come-on he built the sumptuous Pump room and, by a carefully calculated blend of the arts of Brillat-Savarin, the Admirable Crichton, and Barnum & Bailey, soon had the crowds begging for admission.

Byfield's most effective move was to borrow for the Pump Room the old Muscovite custom of serving victuals on flaming sword. "It didn't spoil the food much," he delighted in explaining, "and the customers seemed to like it." One inebriated guest, indeed, threw the staff into an uproar by collaring a beplumed major-domo and demanding, "Bring me one order of scrambled eggs—and, dawgone it, I want 'em served on a sword!" Other widely-circulated Byfieldisms (by repeating his stories to anyone who would listen, Ernie cleverly enabled as many as six columnists at a time to claim they had "originated" the same gag) were his remark when a Girl of the Year inadvertently wore the same chinchilla three nights running ("She marched out of here like a woman unpossessed"); his admonition when Admiral Byrd escorted Mrs. Byfield to dinner ("Remember now, Admiral: no exploring!"), and the explanation of how he had entered hotel business in the first place ("My father owned the Hotel Sherman. He bumped into me in the lobby there one morning—and took a liking to me").

Frank Bering and Jimmy Hart will carry on at the Ambassador hotels, and run them, I'm sure, as impeccably and successfully as ever. To old patrons, however, the Pump Room won't be quite the same without Ernie and his unfailing bon mots. They'll think of him in particular when room service delivers their breakfast—with an electric toaster to enable them to make their own crisp, fresh toast (instead of the soggy, unappetizing glob furnished by every other hotel I've patronized). For that innovation alone Ernie should be long remembered. Why don't others latch on to that toaster idea?

### Cab Calloway's Panama Cafe Date at 5G, Plus Fare

Cab Calloway has been signed for the Rialto club, Panama, starting May 1 for two weeks. He'll get \$5,000 plus round trip transportation.

This spot is planning a consistent use of U. S. acts. Dance team of Manor and Mignon is currently there. Other acts are being negotiated.

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"Along towards the end of Al's act, he brings in his missus, a glamorous strawberry blonde named Charlene. Together, the kids put on a bright satire on grand opera."  
—MARY WOOD . . . Cin. Post.

"Al Bernie, the 'Eh-eh-oh!' comic who has made quite a name for himself on TV, last night brought his special brand of laugh material to the Lookout House, where he will star for the next two weeks. Bernie has good stories, a talent in the art of mimicry, and a very lovely wife, Charlene Russell, who sings a solo in addition to helping Al in his nonsensical routines."

"Al is at his funniest when working with Charlene in an operatic duo burlesque that features such long-haired stuff as 'Baby, It's Cold Outside'."  
—GILBERT SANDS . . . Cin. Enquirer.

"Feature attraction Al Bernie put on a suave and utterly natural performance without cooking the usual chestnuts or coyly asking the audience by manner or gesture 'please applaud me'."

"He and his wife, Charlene Russell, did an excellent imitation of the Ink-spots."  
—CHARLTON WALLACE . . . Cin. Times-Star.

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### Deer Maw and Paw

Howar yu? Im jest fin.

The cite folk herabout ar treet in me jest fin. Mr. Kalchim and Smith is a swel feler. I wuz on that new televishun invenshun a coupla weeks ago with Edy Sullivan. He kums from the hills in Bostun an wuz the big cheez. Last week I went on the stag at the Palac in New Yawrk. Mr. Vuriety said "I has personalite and sliik delivary" . . . had lots of fun. Now Im in a place kaled Villag Barn every nite. Its lik being to hom. We squar danc an hav lots of fun.

Luv

*Freda Wing*

P. S. Wood hav sent yer weakly aLOWANC but alreDY seeled the anvelop.



# Wife of Former Owner Offers Plan To Salvage Bankrupt Det. Nitery

Detroit, April 18. In a final bid to retain control of The Bowery nightclub, Mrs. Dorothy Barbaro filed a plan to pay off \$70,000 in debts in Federal bankruptcy court. She is the chief stockholder of The Bowery Club, Inc., operator of the nitery. She said her liabilities include \$48,000 in unpaid taxes, \$17,000 to unsecured creditors and \$5,000 in back wages. She asked permission to repay creditors at the rate of \$3,000 a month from club earnings. Gross business in March was \$20,000, she said, and from now on she would add 20% federal tax and 3% state sales tax to each customer's check. In the past, club had assumed these taxes.

Mrs. Barbaro said she wished to continue operation of the club. However, she agreed to appointment of a receiver to handle income. The court will submit her plan to the creditors. If not acceptable she can petition for a reorganization of the bankruptcy. Mrs. Barbaro owns all but \$2,000 of the \$10,000 stock capitalization. She listed assets at \$18,645, con-

sisting chiefly of the class C liquor license. Club was founded by her former husband, Frank Barbaro, in 1937. She was awarded the stock in a divorce decree in 1947.

## AGVA RENEWS PITCH TO PACT COLE CIRCUS

Vic Connors, head of the American Guild of Variety Artists' outdoor division, leaves for Chicago Friday (21) to start unionization of the Cole Bros. Circus. A preliminary agreement is expected to be reached within a week.

Simultaneously, in New York, confabs will continue with execs of Ringling Bros., Barnum & Bailey Circus, current at the Madison Square Garden. Some progress has been made since the circus has recognized AGVA as bargaining agent for the performers. As a result, union collected \$7,000 in initiation fees and dues from the 260 performers in the big show.

## Press Stunt Backfires But Cashes in On Tele

Pittsburgh, April 18. Nitery pressagent's dream turned into a nightmare last week when Bobby Pinkus, Joe Haller and Danny Hayden, appearing in "Laffs for Your Money" at Carousel, were hauled into court for creating a disturbance downtown at height of Easter shopping. Idea was Joe Lieber's, who does the Carousel publicity, to get the show into the papers by having the troupe do a movie-producing scene in costume on the street in front of the nitery.

But things got out of hand when traffic got snarled and Pinkus began shooting off blank cartridges from a .32 caliber pistol. That was too much for Police Lieut. John P. Joyce, who up to that point had been unwilling to accommodate the comics by arresting them, which is apparently what they wanted. In addition, Patrolman Sam Karam's uniform coat was torn in the jostling and off to the brig the boys went. Lieut. Joyce charged Pinkus with violations of the firearms act and Hayden and Haller with inciting a riot. They later got off with one \$50 fine, which the Carousel paid.

Later in the week, however, Joyce burned anew when the whole affair, which had been filmed by a local television package outfit, was flashed all over town by video, and he hauled Lieber into court on a charge of putting on a street show without official permission. That case is still to be disposed of. As far as the publicity, one paper used a detail account with mentioning the Carousel; another ignored it completely and only the morning Post-Gazette got around to calling the stunt for what it was.

Pat Terry, WINS vocalist goes into Bill Miller's Riviera, Ft. Lee, N. J., April 25.

## New Bill Eases Liquor Bd. Regulations for Cafes

Albany, April 18. Night clubs, hotels, restaurants and taverns may get a break through Governor Dewey's signing of the Hollowell bill, which liberalizes the law on revocation of licenses and permits by the State Liquor Authority. On four offenses specified, the Authority may use discretion regarding revocation. Heretofore, revocation has been mandatory.

The amendment, effective July 1, gives the SLA discretion in revoking licenses: (1) for making "any false material statement" in an license application; (2) when a hotel, restaurant or club ceases in the judgment of the Authority to be a "bonafide hotel, restaurant or club"; (3) for a licensee to accept a loan from a wholesaler or distiller and for the latter two to make such a loan; (4) for violation of various State Tax Commission requirements.

## \$78,000 GROSS FOR COAST FRIARS FROLIC

Hollywood, April 18. Total gross revenue of \$78,000 is expected from one-night Friars Frolic Saturday (22). Ticket sale will hit between \$27,000-\$30,000 at \$12 top. Additional \$48,000 is due from souvenir journal.

Friars have earmarked 25% to Motion Picture Relief Fund, with Theatre Authority getting its usual 15% of ticket gross. Friars are also earmarking a flat \$5,000 for the N. Y. Friars.

Show will be staged by Joseph Santley, with Harry Joe Brown as associate. Lew Cooper will function as general coordinator and same Ledner as stage manager. Seymour Felix and Larry Ceballos will handle the dance routines. Sketches will be provided by George S. Kaufman, George Jessel, Arthur Caesar and Edward Moran, and special songs by L. Wolfe Gilbert, Joe Cooper and Ben Oakland, with Morris Stoloff as musical director.

Herman Hover, Ciro's owner, about-faced over weekend, okaying appearance of Martin and Lewis in Friars Frolic. Had nixed arrangement on grounds they open Wednesday (19) at Ciro's for limited 11-day stand. Friars appearance would hurt business. After huddling with Jessel, Hover agreed, he said, as favor to Jessel.

Volunteer performers, in alphabetical order to prevent heartburn, are: Bud Abbott, James Barton Jack Benny, Ben Blue, Lee Bowman, George Burns, Hoagy Carmichael, Ronald Colman, Lou Costello, Broderick Crawford, Dan Dailey, Dennis Day, Kirk Douglas, Paul Douglas, Howard Duff, Jimmy Durante, Jay C. Flippen, Errol Flynn, Glenn Ford, Reginald Gardiner, Kent Goodman, Edmund Gwenn, Lou Holtz, Bob Hope, George Jessel, Van Johnson, Al Jolson, Charles Kemper, Burt Lancaster, Mario Lanza, Peter Lawford, William Lundigan, Harpo Marx, Victor Mature, Johnny Mercer, Robert Mitchell, Ricardo Montalban, Alan Mowbray, George Murphy, Jack Norworth, Donald O'Connor, Dennis O'Keefe, the Plainsmen, Ronald Reagan, Phil Silvers, Red Skelton, Mark Stevens, Jimmy Wakely, Ed Wynn and Keenan Wynn.

## CIRCUS LION NIPS TRAINER

Buffalo, April 18. Frank Habves, 43, lion tamer with the Hamid-Morton Shrine Circus at Memorial Auditorium here required hospital treatment here as a result of a bite by one of his cats in Philadelphia last week.

Hospital attendants were called upon to dress the wound and directed Habves to return for additional treatment.

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# Atlantic City Tuning for Boff Season, Sparked by Holiday Take

Atlantic City, April 18.

It looks like a top forthcoming season here. Figures show that bank deposits were \$614,000 higher after the Easter weekend than they were a year ago. Total cash deposited was \$3,121,000, in comparison to last year \$2,507,000.

With the reason rapidly approaching, various amusement places are getting set to open early in June. At the Million Dollar pier workmen have leveled the fire razed ballroom which will be transformed into a recreation center by the pier's new management.

Uptown demolition work is being completed on the Garden pier, which will become a civic center operated by the city under present plans.

Other mid-city piers, the Steel, which opened for two days the Easter weekend, and the Central pier, a block away, are getting their usual pre-summer paint jobs. Steel pier will open Memorial day.

## Lucille Ball, Desi Arnaz Set for Chi, Roxy, N.Y.

Lucille Ball and husband, Desi Arnaz, have been set for a series of theatre dates. Duo goes into the Chicago theatre, Chicago, June 2, following with the Roxy, N. Y., beginning June 9.

General Artists Corp. set bookings.

## SEATTLE FANS LOVE THOSE CHIRP TWINS

Seattle, April 18.

Bookings for the Palomar, town's lone vaude-filmer, are hewing closely to vocal turns for next month, with the Delta Rhythm Boys topping the show this week. Kay Starr is set for the 24th; Madelyn Russell, May 1; The Ink Spots, May 8; Peggy Lee, May 15, and Ella Fitzgerald, May 22.

Recent experience has revealed that singing personalities, particularly those with heavy disk sales, have potent b.o. draw.

## Herman Heads Up Act Dept. of Alexander Agcy.

Chicago, April 18.

Willard Alexander agency, heretofore confined to band bookings, set up an act department this week, with Al Herman, formerly with May Johnson agency, in charge. Herman, who left Chicago Friday (14) to take post, will have to start from scratch. He moves into Alexander's enlarged quarters in Rockefeller Plaza, N. Y.

Herman doesn't have an act to bring into the Alexander stable. He is personal manager for Eric Thorsen, who is appearing here at the Edgewater Beach hotel, but Thorsen's contract with May Johnson still has 11 months to run.

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## AGAIN SONNY HOWARD

BILLBOARD  
"Tops, amazing hit of the show"

JULY, 1949  
STRAND, N. Y.

VARIETY  
"Showstopper"

"Wise to headline Sonny Howard"

SEPT., 1949  
ROXY, N. Y.

"Youngster has poise and charm"

"The 14d opened with a staccato Frankie Laine, went into the magnificent throatings of Mel Torme, lifting it with a chattering impression of Rose Murphy, followed with a Tony Martin, did a few more and ended with a Jan Pearce. The amazing thing was that every one of his take-offs was so realistic that it seemed unbelievable. The audience loved him, forcing him into extra bows."

Bill Smith, Billboard.

## NOW AGAIN ROXY, N. Y.

and once again resigned for the Fall

"Sonny Howard is plenty sock with his vocal imitations of name singers, and he has a good voice on his own. He opens legit, then into such warblers as Frankie Laine, Tony Martin, Rose Murphy, and even the operatic Jan Pearce. He got top applause when caught."

Kahn, Variety.

## 3 BROADWAY THEATRES IN 8 MONTHS

OPENING MAY-5 O'CLOCK CLUB- MIAMI

JUNE-ROOSEVELT HOTEL, NEW ORLEANS

Press-JOEL ROSE

Mgt.-G. A. C.

Guidance-H. ANGER



### Wedgwood Room, N. Y.

(WALDORF-ASTORIA)

Morton Downey; Eddy Duchin and Mischa Borra bands; \$2 cover.

Morton Downey made the Wedgwood Room literally jump at his Thursday night opening, bouncing that Steinway about like it was a portable and doing 55 minutes of an all-American hit parade. The cream of the crop of American songalogs judiciously minimized the Hibernian and accented the familiar ballads and rhythm numbers. The soupcon of the Gaelic was just right, and not overdone, as has happened. Instead, Downey, apart from using that come-all-ys as a signature and applause-rhythmizer, blended his oldies and newies in fetching fashion, working at the piano with that portable mike attachment. He is also backed by his own Carmen Mastren group (leader at the guitar, plus string bass, piano accompaniment and drums), and they all know how to pick up their cues, as if everything were orchestrated.

The Eddy Duchin-Downey combo is socko at the Waldorf at least once-a-year. Duchin now goes with the lease, a properly romantic-looking maestro at the ivories, interpreting the dansapation as if he knew what the words meant—which he does. And which is a major secret for the smooth style that always distinguished his terp tunestering as far back as the old Central Park Casino days, when the gals would ask Sid Solomon, "who is that nice-looking kid playing the piano with Leo Reisman?" In fact, many a party engaged the pianist for interlude music, sans maestro Reisman, who then held sway in the No. 1 Gotham spot.

Incidentally, Downey and Duchin represent the new successful type of troubadours who have capitalized personal popularity into social and economic payoffs on a large scale. It is reflected in their continuing professional prowess, besides the personal values in that their following, whether first-night or successively, is widespread, loyal and high calibre. Downey also invariably achieves the unusual of drawing competitive bonifaces to his premieres, such as Toots Shor and Sherman (Stork Club) Billingsley, who are his personal pals and/or business associates, as well as some doughty fellow thespians of the prowess of Ethel Merman, who did a cuffo stint at the opening.

The D&D combo looks like AA b.o. again. Abel.

### Chez Paree, Chi

Chicago, April 12. Gertrude Niesen, Billy Vine, Lloyd & Susan Willis, Doran & France, Tony Fontaine, Chez Adorables (12), Cee Davidson Orch., Chico Rumba Band (5); minimum \$3.50, cover \$1.

Last minute switch when Asia Boys could not get a clearance from Cuba, brought in Lloyd and Susan Willis. This, unfortunately, makes bill topheavy on terps, and although routines are dissimilar, it creates production lags. Also much of the headliners material could be sliced to improve pace.

Particularly in the case of Gertrude Niesen, who has interjected some tunes which seem unsuited to her throaty, warm torching. Opener, "If I Knew You Were Coming," gets only polite response and it's not until she chirps "There's No Tomorrow," for which she rates a nifty hand, that she's really in the groove. For change in mood, she does a bit of prancing to "Wedding Samba." Her best is sexy torching of "Black Magic," impress of Jolson and "I Can't Get a Man With a Gun."

Billy Vine makes his first appearance here, outside of a two-day fill-in stand, and impresses as basic material for the big time, when he prunes his takeoffs and adds some stronger numbers. Comedian gets off to a good start, clicks with his etching of vacationing Brooklynites, but his interpretations of various other buffoons is overlong and not up to par with preceding bits. However, he gets hefty hand for burly routine with Mack Pearson as the psychopathic killer and Vine as defense attorney. Skit gets hilarious as Pearson, as a refugee guardian of the club washroom, gets manhandled by comic, twice his size and weight and duo bow-off to hefty mitt.

The Willis get laughs with their hokec Spanish tango. Male does okay with soft shoe of "Swanee River" but it's the ballet number closer with awkward leaps and near misses that gets the best guffaws. Team exists neatly to jitterbug routine. Other dance team, Doran and France, only do two numbers, both in top fashion, but are lost as the chorus parades back and forth throughout. Closing num-

ber with Miss Doran as a lost butterfly and France as the forlorn hunter is impressive.

Chez Adorables seem hampered by the four parade girls, who slow the tempo of the rest of the line, and both numbers are not up to the usual Dorothy Dorben stagings. Tony Fontaine is new production singer, doubling as emcee, and doing neatly on both. Cee Davidson's showbacking is superb, and he also does well by the dance sets. Chico's rumba group handle Latin tune chores competently. Zabe.

### Shelburne Lounge, N. Y.

(HOTEL SHELburne)

Juanita Hall, Lucille & Eddie Roberts, Louise Howard, Norman Wallace, Cy Coleman Trio; minimum, \$3.50.

The Shelburne Lounge is still enjoying lush business on the strength of tasty presentations with standard talent. The current show comprises Juanita Hall, repeating at this spot; Lucille and Eddie Roberts, Louise Howard, and holdover Norman Wallace plus the Cy Coleman Trio.

Miss Hall, doubling from "South Pacific," brings along a degree of novelty. She's essaying a series of blues three nights weekly and during the rest of the week contents herself with tunes in other categories. She's especially proficient in her exhibits of indigo moods. She's doing a set of numbers by Langston Hughes and Dave Martin, a moody, but engaging set which, under Miss Hall's excellent handling, makes for a rewarding session. Miss Hall exited to "Bali Hai," which she does in "Pacific," and did a begoff.

Lucille and Eddie Roberts make their mental act pay off. They have a line of good small talk that blends well with male's table hopping, wherein he picks up object for his blindfolded partner to identify. It's an excellent baffler. What code or device is used during the turn is a constant subject of speculation among the sippers. It's one of the best acts of its type around. Louise Howard is no stranger to the small rooms. She's exhibited the same line of zanyisms for some time, and it's still good for heavy audience response. However, her comedies aren't holding up too well for those that have caught her more than twice. She'll be needing a line of new material shortly.

Norman Wallace's French chansons and gab are continuing to show improvement. The music by Cy Coleman at the piano, backed by bass and guitar, makes the intermissions enjoyable.

The Lounge, now a click in after-dark entertainments, has been remiss in one respect. Spot has been loathe to take a chance on new talent. Regular patrons at this spot deserve a chance to get in on some discoveries. Under current conditions, the bolte is a good exhibition hall, but it's shamefully neglecting any creative flair. Jose.

### Latin Quarter, Boston

Boston, April 14. Ted Lewis, Elroy Peace & Paul White, Geraldine DuBois, Meribeth Old, Reed Sisters (3), Sol Klein Orch (15); \$4 minimum.

Ted Lewis, with battered top hat, cane and clarinet is currently dishing out his particular brand of entertainment, which he admits is "pure corn," at this spacious bistro with the same solid results he has had for the 43 years he's been in show biz. Surrounded by his hand-picked lineup, including such regulars as Elroy Peace, Paul White and Geraldine DuBois, and backed by his 15-piece band, batoned by Sol Klein, the entire stint is one of slick showmanship, the Lewis sense of timing and affability scoring neatly throughout.

Lewis tees off with a philosophical pitch to "Be Yourself," following in the same vein with "It's a Short Life," which serves nicely as a warmup. Neat pace is held throughout, Lewis sparking the production with bits of clowning with Peace and White, who incidentally are solid in zany bit as the "Hot Coal" dancers, and the well-stacked Geraldine DuBois. Newcomer to the troupe but w.k. hereabouts is Meribeth Old, a looker, who clicks solidly with a terrific afro turn. Miss DuBois gets neat returns in solo vocalizing of medley of oldies and teams with Lewis in "Song of the Body and the Face" for solid windup. Reed Sisters handle vocal chores nicely, grabbing spotlight for "Show Boat" medley and also on vocal backgrounds.

Although individual turns click nicely, top returns are garnered by Lewis with his trademarks, "Me and My Shadow," strutting with Peace, his corny clarinetting in "St. Louis Blues" and vocalizing of "When My Baby Smiles at Me." Troupe is in for two-weeker, with biz holding up strong. Elie.

### Bop City, N. Y.

Woody Herman Orch (17), Sarah Vaughan, Fats Pichon; admission, 98c; minimum, \$2.50.

A strong and well-balanced talent array makes the current show here the best in months. With Lenth over and the minimum back at its normal \$2.50 level after having been a dollar less for some weeks, business at the table arena, as well as in the general admission section, on the evening caught (13) indicated a sharp return to the right side of the ledger for this jazz citadel.

Woody Herman, back in New York with a large band, dispenses the same expert jazz that has characterized every Herman herd since he clicked, a decade ago. Eight brass, five reed and three rhythm, sparked by Herman's own superior clarinet, go through an assortment of blues and jump tunes, with the accent mostly on solos rather than sections. Buddy Wise's sax work and Bill Harris' tromboning stand out in the melange of instrumental rides, with Herman showing his accustomed brilliance on "Golden Wedding" and other of his staples.

Small Herman jazz group, titled, as always, the Woodchoppers, features vibes, in addition to clarinet, trombone, trumpet and rhythm. Herman's jive and ballad warbling is as good as of yore, and his informal, tongue-in-cheek fronting and announcing provide the finishing touch of showmanship to a thoroughly satisfying band session.

Sarah Vaughan has that rare combination of a style and a legitimate voice. Her throaty, caressing tones give a set of words a meaning not always put there by the lyricist, and the contrasting clear phrasing and shading of high notes lend vocal distinction to each arrangement. Best of her numbers at the show caught were "The Nearness of You" and Gershwin's "Summertime," a vocal gem. Jimmy Jones gives the sepla singer good support at the ivories, with the Herman band also backing. Latter gives the current show more cohesion than is usual with the rotating acts at this spot.

Fats Pichon, rotund Negro pianist from New Orleans, rounds out the bill, working solo without accompanying rhythm or any particular direct approach to the ring-siders. He lets his keyboard speak for itself, and it has plenty to say. Unlike recent 88ers here, Pichon plays more ad lib and straight piano; when he segues into boogie, however, he shows some very proficient left-hand beats and right-hand pyrotechnics.

Current show is marking Bop City's first anniversary. Rich.

### Flame Room, Mpls.

(HOTEL RADISSON)

(Followup) Minneapolis, April 15.

Mindy Carson, songstress, establishes herself in this smart room on her first Minneapolis appearance. Petite and pretty, there's a magnetic quality to her quiet style of warbling.

Some effective lighting, individual vocal touches and striking arrangements of sure-fire numbers suited to her personality and style make for unobtrusive showmanship. At show caught, Miss Carson, with her own capable accompanist, Andy Ankers, at the piano, and the Bob Cross orchestra ably backing her up, did nine numbers, every one a click. "When You're Smiling" was the teoff and there followed "It Isn't Fair," "September Song," "Some Time I'm Happy," "I'll Remember April," "Candy and Cake," "Don't Help Loving That Man," "Take Love Easy" and "Mad About the Boys." The Cross orchestra, as usual, left nothing to desire in playing the show and for patrons' dancing. Room filled at Saturday supper show. Rees.

### Marine Room, Chi

(EDGEWATER BEACH HOTEL)

Chicago, April 12. Eric Thorsen, Lathrop & Lee, Dorothy Hild Ballet (10), Ruth Chio, Carmen Balcom, Charles Sheldon, Bernie Cummins Orch. (10), Jeanne Barrett; \$1.20 cover.

Current offering is one of the best in recent months, and it's reflected in increased attendance. Show is slick in almost every detail, from tall, blonde Eric Thorsen's singing to Lathrop & Lee's neat tap work to the ornate and vivid production numbers staged by producer Dorothy Hild.

This is Thorsen's first Chi date. While stint is tailor-made for the intimate type room, he handles himself well in this large room. Singer spends most of his time table-hopping and singing to the customers. Femmes seem to love the attention. He opens with "It's a Great Feeling," shows fine range with "There's No Tomorrow," then goes over solidly with novelty, "Yah, Sure, Y' Betcha." Amuses with take-

offs on Bing Crosby and Nelson Eddy, again displays vocal qualities with "Figaro," and draws fine hand with "Peg O' My Heart." Standout is easy-going "Steppin' Out With My Baby," in which he strolls, shakes hands with people, and sits down with customers. Enlists audience for community sing as closer.

Lathrop & Lee show good precision in tap work. Good-looking pair synchronize well on "April Showers" and high-hat strut. Miss Lee does snappy solo to "Who Cares." Team closes nicely with "Take It Easy."

Production numbers are well-choreographed, tastefully costumed and expertly staged. Opener uses nifty lighting effects for "Satan Wears a Satin Gown." Hild ballet goes through paces efficiently, and Ruth Chio is effective as solo ballerina. Charles Sheldon's voice isn't quite right for the song, though. Sheldon is better in finale, a beautiful number with a spring-time theme pointed up by Carmen Balcom's harp work.

Bernie Cummins orch does superb backing. Group displays more body than one would expect from only 10 pieces. Fills floor for fox-trots and Latin rhythms. Jeanne Barrett, pert blonde, handles vocals nicely. Chan.

### Village Barn, N. Y.

(FOLLOWUP)

This Greenwich Village spot, which over the years has escaped those drastic b.o. fluctuations which have hit the nitty belt generally, is still sticking to the formula of dispensing corn. The hayseed decor is matched by the entertainment policy, which showcases urban-bred hillbillies, country comics and folk games for the family trade. But the hinterlanders are making this spot pay off, and the reasonable prices combined with the informal atmosphere are among the chief reasons.

Lenny Herman's orch and baritone Howard Saks (New Acts) are newcomers to the current hold-over bill. Herman's quintet is a versatile, crisp-sounding crew comprising the leader on accordion, one sax and three on rhythm. Combo has an unusually large repertoire of pops and polkas. During the customer hoofing patrons can indicate their request numbers on a blackboard from which Herman selects his tunes.

Band gets a full-bodied effect via a new instrument, the organo, which is attached to the piano. Device permits simultaneous merging of piano and organ sounds. Herman handles the vocals with pleasant tenor pipes. Herm.

### Embassy Room, Wash.

(STATLER HOTEL)

Washington, April 15. Dorothy Shay, Evelyn Tyner Trio, Steve Kisley Orch (10), with Peggy Taylor; cover \$1.50, \$2.

Dorothy Shay is money in the bank for the Embassy Room. She packs 'em in, they spend, and those ditties she sings has them beating their flippers with delight like trained seals.

Caught at the late show Saturday night, the "Park Avenue Hillbillie" had the situation well in hand with a smooth assortment of songs and some easy badinage with the hep audience in which were spotted such names as MPA prexy Eric Johnston, Frank Stanton, president of CBS, and even the Lone Ranger, who had been doing a p.a. in town.

Miss Shay is a rocking chair entertainer—slow and easy. She handles that terrific collection of lyrics which have been tailored for her with a grand sense of timing and with never any hurry, milking each line for every chuckle and guffaw that's in it.

Of course, "Feudin', Fussin' and Fightin'" has become a Shay trademark and automatically starts the mitt action, but the slickest number she does is a thing called "Efficiency" about a mountain gal in a Tennessee factory.

Close behind for honors is the Agnes Klung "Winkin'" song which brings out the entertainer's facial gestures to the best advantage. Among other numbers she offers in typical Shay manner are "Uncle Fud," "Mr. Berlitz," "I've Been to Hollywood," and the "Little Things You Do That Count."

For a change of pace, about midway in her program she offers a sentimental ballad, "I'm in Love With a Married Man." Since a good share of a dinner crowd stays over for the late show, Miss Shay has a different lineup of numbers for each show.

The Steve Kisley Orch" accompanies Miss Shay. Singing with the band is Peggy Taylor, a deep-throated young thrush from L.A., who will go places with more stage presence and savvy in putting her numbers across.

Spacing the Kisley Band is the Evelyn Tyner trio, solid faves in D. C. Lowe.

### Mocambo, Hollywood

Hollywood, April 13.

Monica Lewis, Wally Cox, Roger Spiker Orch (5), Latinaires (5); cover, \$1.50, \$2.

Comedian Wally Cox, making his Coast bow at this swank Sunset Strip nitery, has taken over the screen sophisticates completely. He came on practically cold opening night—and 20 minutes later his fan clubs were being formed.

Working in a tweed suit so rumpled that it seems to have been packed in a lady's handbag, Cox looks like a civilian Sad Sack. He gets off to a slow start, particularly with a crowd not expecting the wry, dry humor he purveys. But it builds. The smiles grow into titters, the titters into screams. Eventually, it's a begoff.

The material is all good, whether it's a takeoff on a stuffy small town banker addressing the Rotary Club, or a "description" of the kids he used to play with. The delivery is sparked by a fine sense of timing and leavened with the proper touch of humility. The results are topnotch.

Chirp Monica Lewis, though top-billed, suffered opening night from following Cox. It's a tough chore for anyone, and the singer would do better to open the layout. Opening night nervousness added to her troubles and her choice of "They Wouldn't Believe Me" as an opener got her off to a too-slow start. Once underway, however, she registered well.

Band chores are shared by Roger Spiker and the Latinaires crews, with the former providing okay show backing. Kap.

### Garden Terrace, Philly

(BENJAMIN FRANKLIN HOTEL)

Philadelphia, April 13. Jay Martin, Jack Warner & Shirley McGuire, The Vernettes, Earl Denny's Orch; \$1.50, \$2.50 minimums.

The Garden Terrace Room of the Ben Franklin hotel, which had ice skating shows for nearly eight years, continues with defrosted supper club fare. The latest production is modest (three acts) but makes for a fast and entertaining 35 minutes.

Jay Martin, who had the Woody Mahoney role in "Finian's Rainbow," is an okay single. A highly presentable baritone, with a tenor to bass range, Martin knows how to use his voice effectively and command attention on the floor. He does best with "Lucky Old Sun," "Temptation" and a down-Memory-Lane jaunt that includes "Say It Isn't So," "Remember," etc.

Jack Warner and Shirley McGuire provide the dance interlude. The Garden Terrace is one of the few rooms in town still regularly sporting a dance team. Although the act lacks polish, this pair has a wide variety of stuff and a lot of ideas about what to do with it. Young, winning and apparently tireless, it has possibilities. The Vernettes, who combine juggling with acrobatics, tee off the revue. Novelty high spot is the man's hand-balancing on stacks of blocks, which he tosses away one at a time until reaching the floor. Gagli.

### Oval Room, Boston

(COPELEY PLAZA HOTEL)

Boston, April 14. Dunninger, Ranny Weeks Orch (8), Tony Peters Trio; cover, \$1.50-\$2.

Combining slick showmanship with uncanny mind-reading ability, Dunninger is currently baffling the diners in this swank room with guests wondering how he does it. While some are inclined to scoff, windup of performance has even the skeptics admitting the guy has something.

Announcing that he will pay \$10,000 to anyone who can prove he uses plants, which he blandly states he "will never have to pay," he tees off with stint employing a couple of male ringsters in several card manipulations as neat warmup for ensuing mental feats.

Claiming no ability to read fortunes, he passes slips of paper and envelopes to diners with instructions to write numbers, names and addresses and urging them to concentrate while he waits for thought waves to hit him. Then he reels off answers that could only be known by the writer and at show caught wasn't tripped one. At one point he enlists a youngster, who touches his forehead for the vibrations, and correctly recites the sequence of a series of numbers written on paper and held in the writer's hand.

Dunninger winds by writing the total of four digit numbers placed on a slate by four enlistees before he is shown the numbers. After carefully checking the total by several payees Dunninger produces a blackboard on which he previously had the total. Elie.



# VARIETY BILLS

WEEK OF APRIL 19

Numerals in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit (FM Fanchon Marco) (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stall (W) Warner (WR) Walter Reade

**NEW YORK CITY**  
Capitol (L) 22  
Sammy Kaye Orc  
Nancy Walker  
Ray Malone  
Music Hall (I) 20  
Margery Mayer  
Dear Crane  
Bettina Dearborn  
Ronnie Ronald  
Lane Bros  
Alphonse Berge  
Helen Dodge  
Rockets  
Corps de Ballet  
Glee Club  
Palace (R) 20  
Wink & Wink  
Bob Douglas  
L & T Leung  
Kay Medford  
Ladd Lyon  
Robert & Alicia  
Joe Termini  
Paramount (P) 17  
Billy Eckstine  
Pete Rugolo Orc  
Bobby Lane & C  
Henry Youngman  
Roxie (I) 21  
Fran Warren  
Sammy Marks  
Sonny Howard  
Bill Callahan  
Ella & Waldo  
Crawford (W) 31  
M. Valdes Orc  
Hayes & Healy  
Dignatano  
**BALTIMORE**  
Renee & Jim  
Don Cortez  
Don Mullen  
M & M Gray  
23-24  
Crawford  
Lee Noble  
Farrar & Austin  
Bert Noy  
**CAMDEN**  
Towers (I) 21-23  
Joe Reed  
Bunnell Sir  
Francisco  
Sammy Moss  
Hal Sands Gls  
**CEAR RAPIDS**  
Iowa (R) 24-27  
4 Tunes  
Hank Siemon  
Albino  
Bob Dupont  
Keaton & Armfield  
Ben Yost White  
Guards  
Artie Dann  
Gautier's  
Sleepchase  
**CHICAGO**  
Chicago (P) 21  
Frankie Laine  
Alan Carney  
Patti Page  
Berry Bros  
Oriental (I) 21  
B & J Keen  
3 Novelties  
Helene & Howard  
3 Routines  
Cootie Williams O  
Herb Lance  
Josh White  
Derby Wilson  
Ruth Brown  
H Rhythm King  
**CLEARWATER**  
Capitol (P) 25 Only  
Asylum of Horrors  
**DAVENPORT**  
Orpheum (R) 20-23  
4 Evans  
Hank Siemon  
George & Armfield  
Ben Yost White  
Artie Dann  
Gautier's  
Sleepchase  
**DAYTON**  
Keltie (R) 20-23  
Dizzy Gillespie Orc  
Sugar Chile  
Robinson  
**HARTFORD**

State (I) 20  
L Armstrong Co  
Palace (S) 17  
**LOS ANGELES**  
Orpheum (I) 19  
Wally Blair  
Edith Clifford  
A & C Delbosq  
Reggie Rymal  
Cedric & Aley  
Neal Stanley  
Bomar & Hallow  
Lomar Capen  
King  
**MIAMI**  
Olympia (P) 19  
Ivanhoe  
Maureen Cannon  
Cliff Edwards  
Don Rice  
Dolores & Raya Sis  
**NEWARK**  
Adams (I) 21  
3 Stooges  
Glen Gray Orc  
Sally Rand  
Bob Sydney  
**OMAHA**  
Orpheum (P) 21  
Ink Spots  
Gil Lamb  
Boyd Raeburn Orc  
Sinny Powell  
Pietro Bros  
**ORLANDO**  
Beachum (P) 21  
28 Only  
Asylum of Horrors  
**PHILADELPHIA**  
Carnegie (I) 18  
Wallace & Michel  
Frank Keenan  
Martez & Lucia  
to film  
Earle (W) 21  
King Cole 3  
Lucky Millinder O  
Apus & Estrellita  
Tony Hall  
**PLANT CITY**  
Capitol (P) 24 Only  
Asylum of Horrors  
**PROVIDENCE**  
State (L) 18-21  
Xavier Cugat Orc  
Wally Brown  
**ROCKFORD**  
Palace (I) 22-23  
4 Tunes  
Shavo Sherman  
3 Royal Rockets  
Field & Harriet  
Alan & Noy  
**ST LOUIS**  
Fox (W) 22  
Jimmy Huxson  
Sammy Port  
Robinson & Martin  
Bill Finch  
B & J Peterson  
Tommy Port  
Sam Linfield Tp  
Yeoman Bros &  
Francis  
Peter Donald  
**SANFORD**  
Ritz (P) 19 Only  
Asylum of Horrors  
**SPRINGFIELD**  
Court Sq (I) 20-23  
Chambers & Blair  
Jim Penman Co  
Keye Luke  
Haywood  
Howard Fuller 3  
**TAMPA**  
Palace (P) 21-22  
Asylum of Horrors  
**WASHINGTON**  
Capitol (L) 22  
Xavier Cugat Orc  
Wally Brown  
Howard (I) 21  
Joe Thomas Orc  
Dinah Washington  
3 Hunter Bd  
Stetson  
Murray & Swan  
Minna Cruz  
**WILLOW GROVE**  
Empire (I) 21 Only  
Renee & Jim  
Don Muller  
Senor Cortez  
Warner & Cole  
Parker Bros  
**WORCESTER**  
Plymouth (I) 21  
T Mack's Amateurs

Ladies  
Charles Stephen  
RICESTER  
Palace (S) 17  
Vera Lynn  
Alec Pleon  
Johnny Lockwood  
J & M Kinson  
Fayne & Evans  
Eddie Leroy  
Red Fred & Rosa  
3 Imps  
**LINCOLN**  
Royal (I) 17  
Jack Lewis  
Tommy Rose  
Sonny Dawkes  
Melville  
**LIVERPOOL**  
Empire (M) 17  
Morecambe & Wise  
Ryan & McDonald  
2 Virginians  
Jon Serenaders  
Flying Crownwells  
Boris  
Skating Typhoons  
Herschel Henlere  
Hippodrome (I) 17  
Charlie Kunz  
Aret 2  
Adrian Kenways  
Billy Day  
Shires & Tyler  
George Williams  
Doreen D Lupinno  
Lucerne Skaters  
**NEWCASTLE**  
Empire (M) 17  
Josef Locke  
Sandy Powell  
Albert Burdon  
Karina  
Peter Webster  
Radio & Hertz  
Sweetie  
**NOTTINGHAM**  
Empire (M) 17  
Rex & Bessie  
Leland & Van  
Anona Winn  
Stan White & Ann  
Young China Tp  
Norman Blackforth  
Royal (M) 17  
Cyril Cusack  
Patricia Wayne  
Ronald Howard  
Bill Kerr  
**PORTSMOUTH**  
Royal (M) 17  
Alan Kay

Jimmy James Co  
Chris Sand  
Turner Layton  
Gold & Cordell  
Manly Austin  
Donald B Stuart  
Jack Watson  
Prince of Wales  
Jimmy Edwards  
Joy Nichols  
Dick Bentley  
Wallas Eaton  
**SCUNTHORPE**  
Savoy (I) 17  
Edwin Heath  
Eugene Kertz  
Morris & Collins  
Tattersall & Jerry  
Reading  
Granley  
8 Mollinos  
**SUNDERLAND**  
Empire (M) 17  
Jack Radcliffe  
Robert Wilson  
George Elrick  
Agnette & Sylvio  
Douglas Maynard  
Hed Norman  
Del Mond  
Jack Desmond  
Arthur Taylor  
Frances Derry  
Jacqueline Dunbar  
Shirley Cook  
Roy Allen  
**SWANSEA**  
Empire (M) 17  
Frankie Howard  
MacDonald &  
Craham  
Bobbie Gumber  
Spanglers  
Jose Moreno Co  
Freddie Harrison  
Jackie Joe  
Mena Mizzi & F  
Robertis  
**WOOD GREEN**  
Empire (I) 17  
Ted Heath Orc  
Sirdani  
C & L Gonda  
Bully Maxam  
Sally  
Frances Duncan  
**YORK**  
Empire (I) 17  
Harry Astor Orc  
Conyot & Olive  
Cycling Astons  
Region & Royal  
O'Farrel Ders

David Blight  
Village Vanguard  
Weavers  
Clarence Williams

Waldorf-Astoria  
Morty Downer  
Eddy Duchin Orc  
Micha Borr Ore

## CHICAGO

Blackhawk  
"Roaring Twenties"  
Mimi Kelly  
Tommy Morton  
Ray Hyson  
Lynn Johnson  
Josie Elliot  
Ray Arnett  
Bobo Lewis  
Bobby Barry  
Perry Mitchell  
Sherman Hayes Orc  
Blackstone Hotel  
Marla Stevens  
Dick LaSalle Orc  
Chas. Fares  
Billy Vine  
Gertrude Nielsen  
Asia Boys (3)  
Tony Fontaine  
Cee Davidson Orc  
Helmsing  
Ralph Lewis  
Chet Robie  
Mary F. McLeod  
Jerry Marchand  
Billy Chandler Orc  
Hotel Bismarck  
Gypsy Markoff  
Harry Rodway  
Johnnie Aladdin Orc  
H. Edgewood  
Beach  
Eric Thorson  
Ruth Chio  
Charles Sheldon  
Lathrop & Lee  
D. Ed Doro (12)  
Bernie Cummins O  
Hotel Stevens  
Joan Vynard  
Arnold Shoda  
Mole C. Ore  
Douglas Duff

Harper Flaherty  
Bob Fitzgerald  
Stating Builders  
Jack Rader  
Buddy Rust  
Jerry Mapes  
Frank Masters Orc  
Palmer House  
Victor Borge  
David Fowler  
Raymond Chase  
M. Abbott Ders  
Eddie O'Neill Orc  
Sherman Hotel  
"College Inn"  
Story  
Phyllis Gehrig  
Don Welsmuller  
Christine Nelson  
"College Inn"  
Norman Fields  
Frank Wagner  
Ward Garner  
Kenneth Remo  
Eileen Green  
Cliff Norton  
Carolyn Gilbert  
L. Weinrot  
Vera Gahan  
Bill Snyder Orc  
Silver Frolics  
Nov-Elites Co  
Stor & Shine  
Ginger Kinney  
Kay Kenton  
Bud Prentiss Orc  
Don Pedro  
Vine Gardens  
Adeline Neice  
Lew Saxton  
Adams Bros  
Mole C. Ore  
Pancho Ore

## Catholics on TV

Catholic Men declared that television was providing a great opportunity to strengthen family life and had proven its ability to provide cultural and educational programs. The statement continued, however that there were rumblings that television "is being used to the detriment of the best interests of the family, especially the children, through some of the programs being presented." This pointed to the possibility of censorship.

## Censor Talk Flares Again

Chicago, April 18. That the problem of TV censorship, particularly as it relates to crime programming, is still uppermost in the minds of television broadcasters was apparent at the NAB convention here as beefs of delegates were heard with an increasing crescendo this week.

Last week's presentation of the U. S. Tobacco Co.-sponsored "Martin Kane, Private Eye" has apparently fanned the ire of the TV broadcasters, who have been making no bones over their resentment of how far the networks are permitting the program boys to go in TV. Installment referred to was one visually depicting a man and a woman hanging from a rope, with some supplementary horror sequences that, according to the broadcasters, precipitated a flock of viewer protests.

"This is 10 times worse than radio" typified the broadcaster comments here.

## Petrillo OK

Continued from page 1  
mored to be scoring some of their product in Mexico.

## Wrigley Sponsors Autry Vidpix

Hollywood, April 18. Wrigley, which sponsors Gene Autry's CBS program, will also pick up the tab on a new series of half-hour vidpix which the screen cowpoke launches May 10. There's a strong possibility the films will be lensed in color and held for release until color television is here. CBS will release.

Eventual plan is for 52 pix annually, but Autry is starting off with six, each running 27 minutes, to be made under the banner of Flying-A Pictures, new outfit which the sagebrush singer has formed with Armand Schaefer and Mitchell Hamblurg. Schaefer will be exec producer, with Lou Gray as associate, and outfit is mulling plans to make telefilms with other film names.

In face of reports Columbia Picts is entering into partnership with Gene Autry for production of television programs on film, studio stated such reports are erroneous, that its policy on television remains unchanged.

It is not entering television in any way. It is neither in partnership with Autry organization on television, nor will Autry telefilms be produced on the Gower street lot.

## New Acts

### THE FOUR OF US Instrumental Combo

Linda's, L. A.  
Although they've been around for years, this okay group hasn't been caught since they re-formed after war service.  
Originally the combo from which Peggy Lee and Ella Mae Morse moved up on, the quartet now steers shy of femme warblers—and doesn't need 'em. A good bet for sole entertainment spot in a small room, or for continuous bar-side diversion as currently spotted in this Wilshire Boulevard steakhouse, they ram over solid entertainment. Each is an okay instrumentalist in his own right and their voices blend nicely for fine harmony on a large library of ballads, novelties and comedy numbers. Particular standout is their "Clair De Lune," to which they have appended lush lyrics.  
Quartet works easily with the customers, drawing cues for each set from the mood of the audience, largely made up of satisfied repeaters. Good for niteries, they also could show advantageously in tele or in a film spot. Kap.

### RUTH DAVIS

Songs  
18 Mins.  
Fanchon & Arnold's, N. Y.  
Ruth Davis plays up the sex angle both in material and costume. Gal, making her appearance in a bare-backed, strapless gown when caught, conducts herself with ease, selling her numbers smartly and drawing full audience appreciation.  
Vocalist opens with "Here I Go Again," following with a three-part "story" told via songs. Trio of tunes begins with "There's Danger in Your Eyes Cherie," followed by "This Is My First Affair" and ending with "Oh! Do It Again." Continuing in the innuendo vein, Miss Davis offers "Do a Little Business on the Side," the connotation of which is made pretty obvious. Songstress finishes off with "The Lady is a Tramp" and "Falling in Love is Wonderful." Latter number, done a la Ethel Merman, is a first-rate carboning job.

### BEVERLY FOWLER

Songs  
8 Mins.; One  
Colonial Albany  
Small, young, winsome brunet sings familiar numbers. Opens here with "Tootsie," followed by "Might As Well Be Spring." Then "Lady is a Tramp," which she projects neatly.  
Audience reaction was moderate: femme vocalists do not make out too well at this theatre. Miss Fowler, who also plays nightclubs, may show to better advantage in that intimate atmosphere. She probably will develop style with experience. A slight reduction in gesturing might help.  
Strikingly dressed in a white evening gown, she took two bows in second slot. Jaco.

### MICKEY DEEMS

Comedy  
10 Mins., One  
Palace, N. Y.  
Mickey Deems, comedian previously on Broadway in the short-lived musical, "Alive and Kicking," and also in cafe dates, including the Blue Angel, N. Y., is okay on his initial vaude date in this area. Most of his routine is a reprise of bits he did in the musical.

Lad has appearance, saleability and a satisfactory act for intermediaries such as this house, where he goes over solidly. However, he would have to punch up his current display somewhat to hit the major league presentation houses and niteries. His before-and-after (marriage) skit and "father and son" bit get best laughs. Edba.

### HOWARD SAKS

Songs  
12 Mins.  
Village Barn, N. Y.  
Howard Saks, recent winner in a Horace Heidt amateur competition, makes a good initial impression with his strong baritone. Youngster has lots of poise before a mike but fails to project with sufficient warmth. Additional experience will help strip some of the artificial surface and permit more genuine personality to come through.  
Well-rounded selections included a couple of ballads, "My Foolish Heart" and "When We're Alone," and the show tune, "There's Nothin' Like a Dame." Saks' full-bodied vocalizing registers best with the latter type of number. Herm.

### FRED & FAE

Disk Fantomists  
8 Mins., One  
Palace, N. Y.  
Personable duo display cleverness in their mouthings to platters of disklicks. They are neatly costumed and have a youthful, refreshing approach and good selling ability. Also a flair for building their numbers.  
Open with "Maharajah of Magador," with Arabian and harem trappings, then a Crosby-Andrews Sisters platter of "Bebop Is Spoken Here," with some nice clowning. Both get good response from audience. Close with a Spike Jones version of "Cocktails for Two" for potent getaway. Okay for theatre, cafe or tele. Edba.

### DU MARTE & DANZER

Comedy, dance  
10 Mins., One (special)  
Palace, N. Y.  
Male team, a couple of Parisian dandies togged in green cutaways and toppers, have played European music halls. Opening with a Gallic ditty, they segue into some hoofing in Parisian idiom, mixture of the frou-frou and can-can, and some followup repartee. Clincher, however, is a skeleton dance in blacked-out luminously treated outfits, accompanied by spooky effects. They canter up and down aisles of theatre for laughs and yells.  
Got over neatly in No. 4 spot on eight-acter here. Edba.

### NORMAN BROWN

Dance, Drums  
9 Mins., Three  
Palace, N. Y.  
Norman Brown's forte is the skin-beating session. However, he's adept at hoofing and proves it via a nifty rhythm prefacing drumming stint and acro-tap atop bass drum in finale. He also does a rhythmic beat on quintet of varied-sized drums to get solid applause.  
Good novelty act for any spot. Edba.

## Rank Studios

Continued from page 1

a number of indies who have Rank's distribution guarantee, which can be discounted at the banks for between 70 to 75% of the negative cost. The prime difficulty is the negotiation of the end money and completion guarantees. Since the studio slump this has become an increasing problem.  
More Rank properties are to be sold by auction. On May 30 the Winter Garden theatre in Drury Lane and theatres in three London suburbs will be offered for sale, together with Moor Hall, Cookham, which housed the cartoon unit, and sites in North London and the Midlands.

The Winter Garden theatre was originally acquired by the Rank group for TV developments and also as a trout house for plays which might be suitable for screen adaptation.

### Rank Preps Return

Hollywood, April 18. Rank leaves for N. Y. Saturday (23) and sails for London 28th. While here he spent practically all of his time visiting with family and golfing. He also paid courtesy calls to a few studios.

## Hornblow Accents

Continued from page 2

pline unknown in the legit, magazine or book field. We are expected to be as mature as other media but every possible obstacle is put in our path. Our critics are confused. We don't aim a film for a 12-year-old but we must take in account that the 12-year-old exists and may see the film. Actually, we aim our productions at the most mature and intelligent audience that exists in America: When that audience raises its level that of films will rise.



**Palace, N. Y.**

Slate Bros. (2) with Sherry Shadburne, Mickey Deems, Wells & 4 Fays, Al Gordon's Dogs, DuMarte & Denzer, Fred & Fae, Norman Brown, 3 Juggling Jewels, Don Albert, with House Orch.; "The Great Rupert" (EL), reviewed in VARIETY Jan. 4, '50.

Current lineup is one of the Palace's better displays recently, and coupled with Jimmy Durante on the screen in "The Great Rupert," should do potentially at the boxoffice.

Bill, which has plenty variety and pace, is topped by the Slate Bros., now a duo, while brother Henry is cavorting in the Broadway "South Pacific" and includes two other standards, Al Gordon's Dogs and Wells and Four Fays. Of the five acts are newcomers to local vaude stages, namely, Mickey Deems, comedian, ex of the Broadway musical, "Alive and Kicking," who does neatly in his gab and skit session; Norman Brown, dancing drummer; DuMarte and Denzer, male twosome offering a Parisian conceit, and Fred and Rae, mixed team, in pantomiming to diskicks. All are discussed further under New Acts.

Three Juggling Jewels, femmes, provide lively opener with their slick club and hoop juggling, with closing number, wherein they manipulate luminous-treated hoops, providing a colorful finale. Gals make nice appearance and routines are worked out well. Brown maintains pace, in the deuce, with his dancing drummer stint, giving way to Fred and Rae for their tune pantomimes. DuMarte and Denzer take over for pleasing session in next niche, with Deems' gagstering in followup. Al Gordon's Dogs register laughs via the pooches disobeying trainer's commands on tricks called for. The obedience-inverse angle makes the act.

The Slates, aided by eye-filling Sherry Shadburne, walk off with top honors in next-to-closing. Their incisive satirical impressions are still buff. Miss Shadburne provides glamor, while warbling a ditty, despite continual heckling by the brothers. Latter top off session with neat hoofery and garner solid returns. Wells and Four Fays climb in closer with knockabout acro routine, with the gal quartet giving Wells a close run in the tumbling. Off to loud applause. Don Albert's house orch provides expert backing for acts, and Dave Bines' production settings are lavish.

Edba.

**Earle, Philly**

Philadelphia, April 14. Billie Holiday, George Shearing Quintet, Roger Ray, The Satisfiers, Adrian & Charlie, Frankie Jule's House Orch.; "Great Rupert" (EL).

A potentially great show was badly marred by the slipshoddy performance of a name act at the Earle Friday night (14). Billie Holiday was the offender, and at the show caught the singer was scarcely intelligible. The Earle management was incensed at the poor showing made by the star, who was in the closing spot; and stated categorically after the show that the singer would never play the house again.

For the sake of the record, "Lady Day" tried woefully to sing some of her more artistic familiarities, such as "Crazy, He Calls Me," "Lover Man" and "God Bless the Child." She was away off, however, and lost the audience after the first number when they began to walk out on her. It was doubly unfortunate for the vocalist, since M-G-M records had invited about every disk jockey in the area for the last show, in order to have them on hand for a still later reception and party for George Shearing's Quintet.

The blind English pianist is making a terrific impression in his local theatre debut. He is extremely popular here through his recordings and is given a great reception when he comes on and wins laughs with his amiably corny musical gags. The musicianship of the Shearing combo is, of course, accepted; but it is interesting to note the response it gets in a large vaudeur with such matters as sheer technique, the skillful playing of the individuals around and against each other, and the subtly modulated arrangements. Audience familiarity with Shearing's numbers is obvious from the burst of applause which greets the first measures of "September in the Rain," even though it is introduced as something else and is also played that way.

Roger Ray provides a welcome breather in the musical fare, although he purports to be a vibes virtuoso. He tells the audience they have a right to hate him, the moment the vibraphone is wheeled on, and from then on his confidential

style and his apparent willingness to do anything (from breakneck dance to comedy chatter) gets him plenty laughs.

The Satisfiers, three boys and a girl, are an okay foursome, who tend toward special material. This consists of a medley of pop songs woven into sequential pattern, and an item called "Crazy Over Radio Commercials," which allows for takeoffs of radio gabbers, that are not especially accurate nor funny. The opening spot is occupied by Adrian and Charlie, a good acrobatic duo with a flair for comedy as well as plenty style. Gag.

**Casino, Toronto**

Toronto, April 14. Don Cornell, The Maxellos (4), Hector & Byrd, Duke Dorell, Jimmy Cameron, Irene Cooke, Charles Gregory Girls (18), Archie Stone House Orch.; "Traveling Saleswoman" (Col).

On his current repeat engagement, Don Cornell is packing in the teenagers for his robust styling of "There's No Tomorrow," "But I Can Dream" and "It Isn't Fair." Producer Murray Little has also assembled a well-rounded bill that on diversity is tops, and getting hefty audience response.

This goes for the smooth-stepping of Hector & Byrd, nicely wardrobe, in their ballroom taps and ballet, plus the revived Charleston interpolations and an old-fashioned clog routine, complete with conversational asides; Duke Dorell in his comedy fiddling and straight playing; the Maxellos—two men and two girls—in their swift comedy-acrobatics and amazing foot-catches.

But, on word-of-mouth, Don Cornell is the draw for his own song-styling and personality singing of his discicks. He also does three-or-four-bar medleys of imitations of: Como, Sinatra, Laine and Vaughn Monroe that are uncanny carbons, but his voice and personality are audience-appealing enough to warrant his soon dispensing of such impressions. The projection of his own personality and robust, vocal gifts can carry him.

In this neat 70-min. package, the opener is a Dixie setting, with the line in mammy costumes for precision high-kicks, Irene Cooke doing the warbling, and Naomi Irwin on for a neat, if anachronistic, Swanee rumba. For finale, the girls later do a pick-and-shovel subway building production number in full-stage, complete with grinding bulldozers, excavators, etc. It's a nice flash, with Jimmy Cameron and Miss Cooke handling a duet and the line back for a dramatic Raymond Scott "Powerhouse" finish, with MIMO Ehala in a free-solo specialty. Whole setup is colorful and swiftly-paced, with business big.

McStay.

**Apollo, N. Y.**

Johnny Otis Orch. (13), Little Esther, 4 Step Bros., Marco Bros. (6), Ralph Cooper, Mel Walker, Redd Lyte; "Deputy Marshal" (SG).

Combination of new faces and old standbys is proving a strong b.o. magnet at the Apollo this week on the strength of opening night's biz Friday (14). Johnny Otis' crew, a Coast outfit, shows plenty of pep, and Little Esther, 14-year-old songstress, has novelty appeal. Vets on the layout are the Four Step Bros., terp turn, and emcee Ralph Cooper.

With four reed, five brass and four rhythm, Otis starts the session with a marathon jive number that paves the way for the Six Marco Bros. Using a couple of teeterboards, the boys execute the standard somersaulting and kindred acrobatic feats. Sextet's competent work earned okay returns.

For a couple of specialties, Otis moves his rhythm section plus two brass and two reed closer to the footlights. Small unit cuts loose with an instrumental piece in the boogie vein. Vocalist Redd Lyte maintains the hectic pace via a blues number and Otis socks across with a spirited sesh on the skins. Crooner Mel Walker contrives more blues in a gravel voice for fair results.

In next-to-closing groove is Little Esther. Gal has achieved something of a rep as a blues chanter via recordings and presumably has a ready-made audience. Unfortunately, she hasn't developed a stage presence as yet, and her voice is inconsistent. Her tones on "Little Misery" particularly were off key. Nevertheless, the payees handed her a warm reception.

Four Step Bros., per usual, make for a terrific finale. Their smooth challenge hoofing and precision prancing in unison gain 'em a heavy salvo. Comedy slot is partially held down by Ralph Cooper who overdoes it with his suggestive remarks. House comic, Crackshot, is tossed in for good measure.

Gibb.

**Senator, Pitt**

Pittsburgh, April 15. "Grand Ole Opry" show, with Roy Acuff, Whitney Ford (Duke of Paducah), Smoky Mountain Boys, Brother Oswald & Sister Rachel, Helen Harris; "Mark of Gorilla" (Col).

Hillbilly stage version of the long-time barnyard radio show can't come under the general classification of vaude. It's strictly a corncrib, but with the distinction of having a large following. Dismissing it as just an hour of mountain music won't do because "Grand Ole Opry" doesn't retail its stuff off the cob with a shrewd eye to mass consumption.

As a unit, it's filled with rigid sameness, and apparently the rustic clans would have things no other way, judging from the reaction when caught. Some of those corny gags the ordinary comic wouldn't be caught dead with have a certain homespunness in the hands of these characters, and fit okay in the general overall design.

Package manages to stick with-in the microphone format and still keep an eye on the sight possibilities for live audience. Roy Acuff's the head man, and he does the traditional m.c. chores and twangs over number of songs, some tearful, some otherwise, the customers ate up. Whitney Ford (Duke of Paducah) capitalizes heavily on the hick designs and makes them pay off, and the nasal yodeling of Helen Harris, accompanying herself on the guitar, fits right in, too. Brother Oswald and Sister Rachel team up vocally and on strings on "Curly Headed Baby" to score a beat, and some of the trick stuff on harmonica, fiddle, bass and jug the Smoky Mountain Boys do individually and collectively gets a big hand, and deserves it.

Whole layout, of course, is in a single key, but general friendliness and alfalfa flavor level off "Grand Ole Opry" pleasantly for the specialized audience its eye is on.

Cohen.

**Palomar, Seattle**

Seattle, April 13. Dick Newton, Reyes & Castro, Don Zelaya, Desi Arnaz, Ray Watkins House Orch. (8); "Captain China" (Par).

The Palomar show this week sags a bit, although comic Dick Newton, a local lad, shows promise, and Don Zelaya's standard act scores well.

Newton is a young comic who mixes gags and quips with some magic tricks, doing nicely with the Chinese rings, aided by a recruit from the audience. He winds with a pantomime bit, this time with two frontiers, to a record of the Andrews Sisters singing "Pennsylvania Polka" for okay returns. Spanish dance team of Reyes and Castro handle flamenco and standard Spanish dances in neat fashion. Don Zelaya mixes in some restrained patter with Tchaikowsky and Chopin tunes on the concert grand, putting over his 88ing for nice applause.

Headliner Desi Arnaz, with his own leader, pianist and drummer in with the pit band, doesn't spark with his first numbers, "Cuba" and "Straw Hat," but scores with "Cuban Caddy," in which he goes into the audience for a chorus and the familiar "Babalu," with his bonga drum. Seems that the three musicians would add more to the act if on stage, perhaps in costume, and response should be better if Arnaz bore down harder on the Cuban samba-rumba angle.

**Fox, St. Leo**

St. Louis, April 15. Jimmy Husson, Tommy Port, Dick & Dot Remy, Robinson & Martin, Buddy & Jean Peterson, Bill Finch, Joe Schirmer, Frank Panus Orch.; "Buccaneer Girl" (U).

At first it was titting then heavy yocks, and finally terrific palm-pounding for Jimmy Husson, comic, doubling as emcee for current layout. Husson, while Frank Panus' tooters at the teoff score with a Richard Rodgers medley, does a swell chorus of "Blue Moon" and then begins his sly chatter, introducing the acts and kidding the customers. Later, in next to closing, Husson whams over his impress of a number of personalities, such as Fred Allen, Clark Gable, Bing Crosby, Winchell, Heatter, Kaltenborn, and finally, Jolson warbling "Rockaby Baby" and interl of Perry Como singing "Temptation."

Only a step behind Husson for the audience okay are Dick and Dot Remy in their knockout acro stuff. Despite rotundness, Miss Remy uncorks some amazing hand-balancing stuff and he scores solidly in one-handed balancing dance.

The session opens with Buddy and Jean Peterson, youthful roller duo, working on elevated platform at the edge of the apron and pull-

ing some rapid stuff, climaxed when the gal, supported by a hand-band attached to a neckband worn by the lad is whirled and twisted in midair at a terrific pace for a neat hand.

Tommy Port, a personable youngster with swell baritone pipes, garners a swell hand for his interl of "Dear Hearts and Gentle People," "It Isn't Fair," "Sitting by the Window" and "Wilhelmina." In the next slot is Robinson and Martin, another pair of young 'uns who unveil some nifty acro and tap steps. Gal is a blonde looker and fetchingly attired in a gray gown. Bill Finch, an adroit baton twirler, winds up his routine with two illuminated batons against a black-out for an eyefiller. Joe Schirmer, banjoist with the band, gets nice reception on "Tea For Two" to bring the proceedings to a finale.

Sahu.

**Keith's, Syracuse**

Syracuse, April 12. The Roulettes (3), Dave & Dot Workman, Virginia Lee, Think-a-Drink Hoffman, Rex Weber (2), Manuel & Marita Vera, Alan Carney, Yacopi Troupe (7); "Blue Grass of Kentucky" (Mono).

After a two-month layoff, RKO-Keith's has revived vaudeville with a streamlined Palace, N. Y., eight-acter which was warmly welcomed this holiday week. It's standard variety fare with mostly oldtimers like Think-a-Drink Hoffman, Comic Alan Carney and the peerless Yacopi tumblers spotlighted.

The Roulettes, expert roller skating trio comprising Terry Taylor and Bob and Sis Ritz, gets things off to a fast start with their whirling dervish-like tricks. Dave and Dot Workman follow with a novelty musical turn, playing tunes off edges of glasses and with clever bell-ringing choruses. Virginia Lee gets some hearty laughs with her audience participation stunt in which she recruits a partner (husband Francis Gilbert) and teaches him acrobatics.

Suave Hoffman mystifies the customers by pouring all sorts of fancy drinks from the same cocktail shaker for the usual socko reception. Rex Weber, another vet showman, mixes singing and ventro for good results. Manuel and Marita and their "society monkeys" liven up the show with similar tricks which are always surefire.

Carney's impersonations of our Irish, Italian and Jewish forefathers in a soap-box oratory skit goes over the best of this glib-talking funster's offerings. The Yacopi wind bill with fast acrobatics, including the perennial triple somersault into a chair which is always tops. Biz good.

Hayd.

**Orpheum, L. A.**

Los Angeles, April 12. Ted Mack's Original Amateur Hour, with Roger Hill, Woodside Sisters (3), Harold Urbach, Lee Adams, Carol Brickley, Wee Willie Smith, Ray Austin, Doris Martin, Olympia Barone & Danny Drayson, with Mel Hall, McFarland & Brown, Buster West & Lucille Page, Rene Williams House Orch. (9); "Victorious Years" (FC).

Orpheum is mixing in three standard vaude turns with a lineup of amateurs from Ted Mack's Original Amateur Hour and the total offering comes off to good returns. Opening show audience like the simon-pures as well as the pros and the showwise manner in which bill was presented.

Young Wee Willie Smith has been doing his amateur dancing long enough to qualify as a professional. His fast offering pleases, as does Ray Austin's ventro turn, the monope terping of Harold Urbach and the songs of Olympia Barone. Latter has lots of power and good range, but her stage presence and costuming is completely unprofessional. Same can be said for Carol Brickley, barnyard imitator; Doris Martin, trumpet player, and the three Woodside Sisters, vocalists, the other femmes on the bill.

Roger Hill is the first of the males out, getting over with marimba selections. Lee Adams, young singer, does okay in selling two tunes. Marshalling the amateurs is Danny Drayson. His emceeing is good and his own comedy and dance spot even better. He scored in fine fashion at show caught.

Opening the bill is Mel Hall and his pro unicycle turn. Hall whips around stage on all sizes of wheels, winding up with a shoulder stand atop a high unicycle that thrills. McFarland & Brown are slap-happy dancing comedians that provide a bright six minutes midway. Best is McFarland's ape imitating and limber-legged terping. Buster West & Lucille Page close the show with routines that feature similar lovelimbed stepping.

Brog.

**Etoile, Paris**

Paris April 14. Jean Sablon, Tommy Jover with Raf, Pat & Julian, Polo Rivels, Gergette Plana, 5 Aicardi, Mayrow & June, Jacques Provins & Michel Mery, Les Andreu, Regine Reyne.

Jean Sablon returned to his native Paris with a complete new repertory of songs, and succeeded in captivating a sophisticated Paris first night audience with his stylistic mastery of both the romantic ballad and the rhythmic novelty song, his charm, and superb stage presence. Despite the handicap of presenting a group of songs, of which the majority were receiving their premiere performance, with no previous test of audience reaction, Sablon's performance was smooth and perfectly controlled.

Among those numbers which are bound to achieve the success of other Sablon-introduced songs, like "Symphony," "J'Attendrai," etc., is a romantic tune "Aimer Comme Je T'Aime" ("To Love As I Love You"), another, a charming tribute to the splendors of Paris, "Arbres de Paris" ("Trees of Paris"), and the gay, delightful, "Bouillabaisse," a rollicking song which recounts all the nonsense which can accompany the preparation of bouillabaisse, the famous fish dish of the south of France. Sablon, who helped to write the number, gave it a buoyant colorful interpretation, complete with the accent of that part of France.

The singer's other songs in his first half of his program included "Changer Devant Le Public" ("There's No Business Like Show Business"), "J'ai Pour de L'Autonne" ("September Song"), "Pourquoi" ("Why"), "Pedro Gomez," "Lillette," "Utrillo" and a novelty Martinique melody, "Pas Bon Travailler." He encoored with "Bouillabaisse" and "Chanson de Paris," the 1949 French song winner which Sablon introduced last year. Several of the above numbers the singer has recently recorded for Victor. In the second half of his program, he presented an excellently arranged medley of all the songs which have brought him fame, and which he has helped to popularize, such as "It Might as Well Be Spring," "Paris, tu n'as pas Change," "Fiacre," "Sur Le Pont D'Avignon," "Reverie," "Je Tire Ma Reverence," "Tout Seul," "These Foolish Things," "Rum and Coca Cola."

Throughout the entire program, he receives excellent support from Raymond Bernard and his orchestra.

In line with the Etoile's policy of preceding a big name star with about 10 acts of vaudeville, the new show presents a variety of acts, including acrobats, the standard bicycle routine, comics and jugglers. The outstanding act of all is an English one with Sablon discovered on his recent tour of England. Tommy Jover, supported by Raf, Pat and Julian is a clever comedian, who masterminds a mad conglomeration of musical satire, acrobatic dancing, excellent tap routines, and just plain old-fashioned comedy. It's an act that might well take the attention of American vaudeville scouts.

**Chicago, Chi**

Chicago, April 14. Siccardi & Brenda, Nip Nelson, Gali Gali, Edith Fellows & Tommy Dix, Louis Basil House Orch.; "Dear Wife" (Par).

Current bill, unlike usual Chicago layouts, was booked in for only one week, and absence of real headliner is showing at b.o. Show is nicely paced and well produced, but weakness lies in individual acts themselves.

Siccardi & Brenda open with exotic dance stint, following Louis Basil orch's overture of "Song of India." Siccardi brandishes whip and is dressed in Cossack getup, revealing strongly-built physique. Brenda's costume is skimpy. Pair do series of dances featuring Siccardi's spinning femme around after threatening her with whip. Man seems clumsy, but that might be due to heavy boots he wears during act. Exit to moderate hand.

Nip Nelson is overlong, a bit corny and rather monotonous in satire and impressions of radio performers and programs. Opens with impression of Clyde McCoy playing "Sugar Blues" and Harmonicats on "Peg O' My Heart," then swings into Louella Parsons and James Stewart imitations. Follows with takeoff on radio commercials, which though corny and rather blunt, get good reception. Imitations of Frankie Laine and Burl Ives are weak, but President Truman mimicry is well-received. After a rather long and sometimes confusing takeoff on "Inner Sanctum," he closes solidly with Spike

(Continued on page 61)



## 'Salesman' Selling Ducats Now Via 'Personalized' Mail-Phone Service

"Personalized" direct mail and telephone service is being used by the management of "Death of a Salesman" to reach potential playgoers in the greater New York area. That is one of several novel ideas recently suggested for hyping ticket sales for Broadway shows. Others include sale of tickets through bookstores and a telephone service for handling ticket orders.

Mailings being sent out by Kermit Bloomgarden, co-producer of "Salesman," contain a chart of ticket availabilities at forthcoming performances, with an order blank containing the applicant's phone number. Addressed, stamped return envelopes are enclosed. There is also a notation that members of the producer's staff will phone the applicant to make adjustments if the desired seats are available.

Sample mailings are being sent to selected groups within the greater New York area. As Bloomgarden explains in the enclosed folder about the play, the audiences for "Salesman" in New York thus far have totaled about 405,000, leaving an estimated 12,686,000 potential patrons within commuting distance of Broadway. If even a tiny fraction of this public could be attracted to the Arthur Miller drama, it would extend the run by considerably more than a year.

Bloomgarden's idea of selling tickets through bookstores in Manhattan and nearby communities has been stymied, temporarily at least, by the New York City commissioner of licenses, Edward A. McCaffery, who ruled that each such outlet would have to be licensed. That would involve pro-

(Continued on page 58)

## U.S. Cities Must Develop Own Theatrical Setups, Sez Margaret Webster

Detroit, April 18. American cities must develop their own acting companies, hire their own directors and build their own playhouses, in the opinion of Margaret Webster, whose Shakespearean repertory company was at the Shubert last week.

"A Municipal theatre should, above all, be professional," Miss Webster said. "The young people, whose hearts are in it, must be able to earn their livelihoods in it. The theatre must be their profession, not their avocation."

"There is something about getting out on a stage and, by the strength of your performance, making the public buy the tickets on which your living depends. That factor can't be duplicated by any amateur activity, however, admirable."

Miss Webster said American cities have been "too long dependent" on what New York sends them in the way of legit productions. She also lamented the decline of the theatrical road and the apathy which Detroit showed toward her productions of "Julius Caesar" and "The Taming of the Shrew."

## Arnold Back to London After U.S. Talent Hunt

After a short visit to scout American shows and talent, British producer Tom Arnold sails Saturday (22) for London. He interrupted his New York stay to go by plane Monday (17) to Nova Scotia, returning yesterday (Tues.).

Besides seeing the Broadway shows for possible presentation in London, the producer is looking for acts for his circus in England. Chiefly active in legit as a presenter of pantomimes, touring plays and the circus, Arnold also has a professional ice hockey team and, in partnership with Emile Littler, manages four legit theatres.

## Londoners Slated

London, April 11. Valerie Taylor and George Relph, currently in Sir Laurence Olivier's production of Christopher Fry's "Venus Observed," at the St. James's, will probably leave the cast to take leading parts in "The Gioconda Smile" on Broadway next fall.

However, no date has been set for their withdrawal.

## 'Policeman's Lot' Set At \$30,000; Bows in Clevel.

"Policeman's Lot," the Saul Heller-Robert Milford production of Philip Goodman's posthumous farce, to star Bert Wheeler, is budgeted at \$30,000. The play, a four-setter (including one simple drop) requiring a cast of 10, is being staged by Eddie McHugh. The scenery is being built in Cleveland.

Comedy opens May 8 at the Hanna, Cleveland; then goes to the Cass, Detroit, for two weeks beginning May 14, with a possible Broadway presentation to follow. The cast, in addition to Wheeler, includes Effie Afton, Gertrude Beach, James Little and Harry Kadison.

## Evans as Gabber Sans 'Devil' Tour

Maurice Evans may make a number of lecture appearances next fall and winter, provided the current revival of "Devil's Disciple," in which he's co-starred, does not go on tour. His lecture agent has a number of available bookings. The actor is looking for a new play in which he'd appear under his own management, but has found nothing he likes. Whatever else he does, he's committed to supervise another series of legit presentations next season at the N. Y. City Center.

Because of the heavy operating cost of the production, as well as the necessity of retaining an all-star cast, the Richard Aldrich-Richard Myers revival of "Disciple" would probably limit a tour to only a few larger cities, and may not go on the road at all. The show is figured likely to complete the current season, and may run at least partly through the summer. Meanwhile, Evans is commuting between Broadway and North Salem, N. Y., where he's doing spring planting on his farm.

## CTP TO SIT IN ON TALKS RE EQUITY, LEAGUE PACT

The Committee of Theatrical Producers will probably be represented this year in negotiations for a new minimum basic contract between Actors Equity and the League of N. Y. Theatres. Meanwhile, spokesmen for the CTP and the union will meet again tomorrow (Thurs.) to continue discussion of the managerial group's proposals for reducing production tryout costs.

CTP participation in the Equity-League negotiations will probably be informal, since one of the League negotiators can also be a CTP member and represent the latter organization. Various CTP ideas, which may be proposed for inclusion in the new actor contract, are being formulated by a committee of general and company managers, headed by Morris Jacobs. Simultaneously, an Equity committee is also sifting suggestions from the union membership, for possible inclusion in the new pact.

Regarding the CTP proposals for cutting tryout costs, there's figured to be little chance of final action at tomorrow's meeting with Equity. The union has thus far declined to approve the managerial program, but has suggested a "broader approach" to the problem in the form of some sort of assurances that union modifications would bring about an increase in production, or possibly a plan for organization of audiences on a subscription basis.

**Secunda's New Musical**  
Sholom Secunda, composer and conductor, has been set by comedian Leo Fuchs and actor Edmund Zayenda to write the music and lyrics for their new Yiddish musical, in which they will star and make their initial bow as producers in October at the Public theatre, N. Y., in the fall.

## 'Lil' Rooster' Goes English For Montreal Production

Montreal, April 18. Gratien (Fridolin) Gelin, whose play "Ti-Coq" ("Lil' Rooster") set a Canadian record in 1948 with 215 performances, has announced the opening of the English version, to take place at the Gesu theatre May 15.

Final casting isn't yet definite, but most of the original cast will handle the English script, with Fridolin in the lead. Rehearsals started last Saturday (15).

## Hepburn Plans to Tour In 'Like It,' With Other Principals Set to Stay

Katharine Hepburn, closing June 17 in the Theatre Guild revival of "As You Like It," at the Cort, N. Y., will tour in the play next season, possibly after a short return engagement on Broadway. All the other principal members of the company have also agreed to stay with the show next season.

The production, which cost approximately \$100,000 thus far, made an operating profit of nearly \$50,000 in its 12-week Broadway run. With grosses averaging around \$23,000-\$24,000 in recent weeks, the presentation has been netting in the neighborhood of \$4,500-\$5,000. It has a straight 25% rental deal for the theatre.

The Guild's production schedule for next season now includes "The Lady's Not for Burning," Christopher Fry's London hit, to be presented in association with John C. Wilson and H. M. Tennent, Ltd. (Hugh Beaumont), with John Gielgud and Pamela Brown in their original leading roles; "Hilda Crane," by Samson Raphaelson, with Margaret Sullivan starred and Peter Glenville directing and "Treasure Hunt," London success by M. J. Farrell and John Perry, with Dame Sybil Thorne starred. One other show is required to complete the season's slate.

## OLSEN BREAKS LEG; MARTY MAY IN 'PAREE'

San Diego, April 18. Olsen and Johnson's "Tsk, Tsk, Paree" broke in on schedule last night (17) at the Russ Auditorium here—but Ole Olsen was on the sidelines nursing a broken leg.

Comic suffered a fractured right leg Thursday (13) morning when driving here from Hollywood for the tryout. He was in a car driven by cast member Genevieve Casey, who dozed at the wheel. The car went off the road and overturned. She suffered only scratches.

Marty May has taken over Olsen's spot for the break, here and for one-nighters in San Bernardino and Pasadena, but it is hoped that Olsen will be able to make some kind of stage appearance when show starts its run at the Los Angeles Biltmore Sunday (23).

## Irene Selznick Sails To Europe on 'Streetcar'

Irene M. Selznick, who sailed Thursday night (13) on the Queen Elizabeth, is due back on the same ship May 15 in time to sit in on rehearsals of the "Streetcar Named Desire" troupe, headed by Uta Hagen and Anthony Quinn, which will play a return engagement at the N. Y. City Center, opening May 23. The producer will leave June 14 for the Coast, where she'll remain over the summer. She intends returning east about Sept. 1 and starting rehearsals soon afterward of her production of John van Druten's "Bell, Book and Candle," under the author's direction, and with Lili Palmer starred.

Besides seeing the shows in London and making a quick trip to Paris to see the French edition of "Streetcar," starring Arletty, Mrs. Selznick will confer with Hugh Beaumont, head of Tennent Productions, about a possible replacement for Vivien Leigh, who wants to withdraw from the leading part of the West End production of the play. Also to be decided is the question of a second company of the Tennessee Williams drama to tour the British provinces.

Lynn Sherman, who played the title role in the Coast production of "The Respectful Prostitute" at Las Palmas last year, inked for a spot in "The Uninvited Guest," which preems April 19 at the Coronet, Hollywood.

## 'Ice' Closes With \$175,000 Profit; 'Peacock' Fast Flop, 75G in Red

### Rathbone to Tour Barn Circuit in 'Winslow'

Pending the start of rehearsals in "The Gioconda Smile," Basil Rathbone will make a number of strawhat appearances in "The Winslow Boy." The star will play Sir Robert Morton, the barrister, in the Terence Rattigan drama. His first booking is the week of May 8 at Hartford, with the week of May 29 at Ann Arbor also set and the summer season opening at the Newport Casino a possibility.

"Gioconda," slated to start rehearsals in mid-August, will be presented and staged by Shepard Traube. The Aldous Huxley melior was a London hit last season.

## Backers Showcase Production Plan

A new setup for the financing and production of Broadway plays is being submitted to potential investors by Morry Efron, legit company manager. The project, called Backers' Showcase, would involve limited-budget presentation of scripts before an invited audience of prospective investors, who could share in the contemplated productions in units of \$100.

A production board to select scripts for "audition" would include John Shubert, Edward Dureya Dowling, Coby Ruskin, Manning Gurian, Frederick Fox, Gloria Safer and Efron. Backers in each production would receive the regular 50% of the profits of the show, plus 50% of the producer's share and an option to invest in subsequent ventures. Unless the desired bankroll of \$50,000 is raised by next Oct. 1, the entire amount subscribed at that time will be returned to the investors, the prospectus states.

The plan is designed to eliminate costly out-of-town tryouts, since the initial low-budget presentation would presumably indicate the quality of the script. It's proposed to run each "audition" presentation a week.

## 'RAT RACE' ANGELS GET 23G OF 100G BACKING

Backers of Leland Hayward's recent production of "Rat Race" have received a return of \$23,000 on the \$100,000. In case of a film sale there will be additional payments.

Daniel Mann, who was replaced by author Garson Kanin during rehearsals, has been paid \$2,000 in settlement of his contract. That is in addition to \$500 he received before the show went into rehearsal.

## 'Borscht-Capades' Exits Chi, Resumes in Fall

Chicago, April 18. Bilingual revue, "Borscht-Capades," which has been grossing over \$20,000 weekly at the Blackstone, is shuttering Sunday (23), reportedly because Mickey Katz, star of the revue, is overworked. J. J. Shubert was in town last week trying to get Katz and Hy Zeiger, producer, to bring the show into New York, and the United Booking Office has been trying to get the revue into Detroit, Cleveland and other midwest locations. Show has a break-even mark of about \$10,000.

Last fall, when Zeiger brought the revue into the city, the only theatre he could get was the Eighth Street, used mainly to house radio barn dances and such. The Shuberts booked the show into the Blackstone as a stopgap for several weeks, with "Lend an Ear" tentatively inked in, which was switched to the Great Northern.

Katz believes that breaking up the show now and bringing it back in the fall will create a new audience, and will garner a better Manhattan reception than, too.

Future policy for the Center theatre, N. Y., will be decided by May 15 and possibly within the next week or so. House staff, which has worked on the series of ice shows, has been asked by the management to stand by for a few days, pending a decision. Impression around Rockefeller Center is that the skating productions will not be continued next season, but there's no clear indication one way or the other by the management, which is considering various propositions from different sources regarding the type of entertainment to be offered in the huge house. Meanwhile, Ballet Theatre opens a short engagement there Sunday (23), followed by the annual San Carlo Opera stand.

"Howdy, Mr. Ice of 1950," which closed Saturday night (15) after 430 performances, is estimated to have made a profit of \$175,000 on the season. The show, a revised edition of the previous year's "Howdy, Mr. Ice," is understood to have cost about \$50,000. The original "Howdy" cost around \$250,000 and paid a profit of approximately \$200,000. Over the 10-year period that the skating shows have been a fixture at the Center, production costs have gradually risen, while attendance and profits have steadily dwindled. All the shows have been presented by Sonja Henie and Arthur Wirtz, under a sharing arrangement with the Rockefeller.

Last week's other closing was "Cry of the Peacock," which collapsed Wednesday afternoon (12) after two performances at the Mansfield, N. Y. The James Colligan-Don Medford presentation of Cecil Robson's adaptation from the French of Jean Anouilh was financed at \$65,000, but had involved a cost of \$75,000 or more by the time it reached Broadway. The venture is believed to have been a total loss.

## 'Happy Time' Pays Back; 'Pacific' in Another 100G For \$300,000 Profit

Return of \$50,000, the balance of the investment on "Happy Time" was returned to the backers last week by co-producers Richard Rodgers and Oscar Hammerstein, II. The Samuel Taylor dramatization of Robert Fontaine's book currently in its 13th week at the Plymouth, N. Y., has earned an operating profit of about \$79,000 thus far. The production, financed at \$100,000, actually cost \$37,800 to bring in, exclusive of bonds. Show has recently been grossing an average of around \$27,500 and, at a break-even point of approximately \$14,500, has been netting about \$7,000 a week.

The other Rodgers-Hammerstein show, "South Pacific," distributed another \$100,000 dividend, bringing the profits paid to the backers thus far to \$300,000 on the \$225,000 investment. The latest payment was the first in several months, as the earnings from the Broadway production of the musical were being used to finance the touring edition, opening Monday (24) in Cleveland. The original company, which has grossed over \$50,600 a week since it opened more than a year ago, nets about \$10,000.

## 'Arms & Girl' Earns 35-40G During 11-Week N.Y. Run

"Arms and the Girl," the Theatre Guild-Anthony Brady Farrell musical, has earned an operating profit of approximately \$35,000-\$40,000 during its 11-week run at the 46th Street, N. Y. The production budgeted at \$200,000, involved a preliminary cost of about \$165,000, plus an \$18,500 tryout loss, and subsequent production costs of around \$25,000.

The musical edition of "Pursuit of Happiness" has been grossing an average of about \$36,000-\$37,000 and netting in the neighborhood of \$4,000-\$5,000 in recent weeks. Its heavy theatre party bookings will be used up during the second week in May, after which it has some Show of the Month Club subscription business.



# 'Kate,' 'Annie' Head Pitt Season; E. Hartford Reopens With Stock

Pittsburgh, April 18. "Annie Get Your Gun," which was to have opened the fifth season of the summer opera company at Pitt Stadium, has been shifted instead to the closing spot, with the signing of the Chicago company of "Kiss Me, Kate" in its entirety to tee off the 1950 series week of June 12. Series this year has been increased from nine to 10 shows, with windup set now for Aug. 19.

Directors of the local al fresco venture had tried to land the National company of "South Pacific" for the launching, but when this was unsuccessful, they immediately went into action on "Kiss Me, Kate" upon discovering that the musical was winding up in Chicago around the end of May. Understood plenty of pressure was brought to bear upon the producers by the United Booking Office to stop the Pittsburgh outdoor booking, on the basis that it would eliminate this city as a run possibility indoors for "Kate" in the fall. Terms for the under-the-stars week, however, were too favorable to resist.

Announcement in the dailies about the "Kate" booking, and that season ticket buyers would get first pick of locations, immediately brought a rush of orders and inquiries to the Civic Light Opera Assn. business office, and the engagement is expected to carry a lot of weight in the early advance sale.

## East Hartford Reopens

Hartford, April 18. Shuttered for nearly two months, the Astor theatre in across-the-river East Hartford last night (Mon.) reopened for stock presentations. On the boards was Sarah Churchill in "Philadelphia Story." House had been under operation of Harold J. Kennedy when it folded last February after an abortive winter.

Kennedy, operator of a summer stock company at Princeton, N. J., had been producer of shows at the Astor, doubling at acting and directing. This trip, however, he is in on a deal with a syndicate of East Hartford businessmen who have put up cash for a tryout period.

House seats 497. Format of operation is to back up a visiting celebrity with a local resident company.

## White Barn Bows Earlier

Pittsburgh, April 18. Local strawhat season at White Barn theatre, operated by actors Clay Flagg and Carl Low, will get underway this year earlier than usual. Teoff has been set for June 10, just two days before the summer opera series is launched at Pitt Stadium. No director has been named yet by Flagg and Low, who will be in their third stretch at the White Barn, which is located near Irwin, Pa., about 17 miles from the Golden Triangle.

So far, already, indicating the quick click of White Barn, producers have had more than 100 applications from would-be apprentices. A year ago this time they had only nine. They can accommodate just two.

## 290G Advance, St. L.

St. Louis, April 18. The advance sale of season ducats for the forthcoming summer of al fresco entertainment in the Forest Park playhouse, sponsored by the Municipal Theatre Assn., has passed the \$290,000 mark, and last season's all-time high of \$300,000 before the teoff is expected to be passed.

The season opens June 8 with an 11-night stand of "Brigadoon."

## Palmerton's Two Are Set

Worcester, April 18. Playhouse here will open its eighth season of summer stock May 19, producer Guy Palmerton announces. Frank Lyon and Hudson Faussett again will direct. Palmerton also has been playing with the idea of presenting musicals under canvas on the city's outskirts.

His Lake Whalom Playhouse, outside Fitchburg, 25 miles away, will open its 17th season June 19.

Red Barn, Westboro, will open May 16 with "Burlesque," with Iggie Wolfington and Ruth White in for this play only. George Hutchinson will direct.

Lakeside, outside Putnam, Conn., starts its second summer May 23 with "Angel Street." Lynne Car-

ver, ex-film actress, and Richard Deems again will be leads and William Mullane will direct. Robert Springer is the producer.

There will be a new summer playhouse in Westboro. Other companies are expected in Boylston and Sturbridge.

## Indpls. 4-Week Season

Indianapolis, April 18. Four-week season of summer opera here was assured this week when Indianapolis Theatre Assn. agreed to underwrite 50% wage guarantee for cooperative Starlight Musicals at state fairgrounds.

Most Starlight Musical workers, except Equity members, gamble on boxoffice receipts for their full wages. Last year they got about 25c on the dollar, but unions decided to give it another try since 1949 season was started late and had no organized backing.

Theatre Assn. produced "Stars Under Stars" series at Butler Bowl in 1947 and 1948, but remained inactive last year because of high operating costs at that site even though it still had kitty of about \$25,000. Starlight Musicals were started by Charles Hedley and Mel Ross with union help to fill breach.

## Eye Operettas for Chi

Chicago, April 18. Chicago Lake Front Fair will probably have a series of Shubert operettas this summer, possibly under tent. They would be tab versions.

J. J. Shubert huddled with Crosby Kelley last week over details here, and the go-ahead looks promising.

## 'Salesman'

Continued from page 37

hibitive expense. However, other municipal officials have indicated that free permits might be issued by the License Department to permit the sale of tickets at regular boxoffice prices. On that basis, Bloomgarden and Louis Lotito, president of City Playhouses, Inc., plan to ask McCaffery to grant such franchises.

The setup, would call for allotments of limited numbers of seats to shows at City Playhouses theatres (or any other managements that might want to participate on a cooperative basis) for sale by the bookstore at boxoffice prices. The management would allow a commission to the stores. Entire project is figured likely to boost ticket sales, particularly among groups that now rarely patronize legit. The local bookstore setup, especially in other boroughs and outlying communities, should greatly simplify ticket buying, it's believed. It seems possible that in many cases, regular bookstore customers could order tickets by phone and maintain charge accounts for them.

Then central phone office to handle phone orders was suggested to Lotito several weeks ago by David Lowe, producer of the recent Broadway presentation, "The Enchanted." Having noted the number of people who phoned the Lyceum boxoffice to try to reserve seats for his production, Lowe conceived the idea of having a central switchboard with a permanent staff to handle such business.

He concedes that few tickets for the top hits would be available through such a channel, but believes applicants for these seats might be sent to lesser draws. Since telephoned orders would not be held more than 24 hours, no loss of sales would result, he says. Lotito, pointing out that any such setup should properly include all Broadway theatres, plans to submit Lowe's proposal to the League of N.Y. Theatres and/or the Committee of Theatrical Producers.

## CHAMBER ORCH PIONEER

Max Jacob, who organized one of the first chamber orchestras in America, in 1924, is coming back to the concert field after a long absence.

He'll preem a new chamber orch of 34 players in N. Y. next month, with a concert at Town Hall May 2.

Harry Murdock, drama critic of the Philadelphia Inquirer this season in Edwin H. Schloss' absence, will do publicity for the Philly Robin Hood Dell concerts this summer.

## Ft. Worth '50-51 Opera

Ft. Worth, April 18.

"Rosalinda," "Tosca" and "The Marriage of Figaro," all in English, will comprise the Fort Worth Civic Opera's 1950-51 season.

"Rosalinda" is tentatively dated Nov. 29 and Dec. 1. "Tosca" probably will be presented Feb. 14 and 16, and "Figaro" is expected April 4 and 6.

## U.S. Concert Talent Due To Rush Abroad Wholesale, Reversing Onetime Trend

Strong invasion of Europe by U. S. concert artists this spring and summer, continues to point up the switch in music emphasis from pre-war days, when America was flooded with foreign talent. Pianist Arthur Schnabel sailed Thursday (13) for two months of concertizing on the continent. Violinist Erica Morini sailed same day for a six-month tour. Contralto Marian Anderson goes to Europe in May for a month, opening in Paris May 24, before starting a South American tour this summer. Violinist Isaac Stern will be a soloist for the Pablo Casals Bach Festival at Prades, France, and contralto Blanche Thebom is guest artist with the Stockholm Opera in May.

Even the maestros are rushing abroad wholesale. The N. Y. Philharmonic's Dimitri Mitropoulos is flying to Italy May 1 to conduct in five cities in May and June, including the Florence Festival. The Philadelphia Orchestra's Eugene Ormandy will baton in Scandinavia this summer. Bruno Walter flies to Switzerland in August, to conduct at Lausanne and Salzburg. The St. Louis Symphony's Vladimir Golschmann flew Friday (14) to France to conduct in Paris and Bordeaux. The Cleveland Orchestra's George Szell flies to London May 26. Leonard Bernstein is already in Italy, with conducting assignments to follow in Israel in May and June, and in Holland in July.

Pianist William Kapell tours Scandinavia in September. Pianist Eugene List and violinist-wife Carroll Glenn are off to Europe June 10. Pianist Rudolf Serkin flies to Europe April 24 for a series of concerts. Soprano Dorothy Maynor is already in Europe, singing in Italy, France, Holland and Scandinavia until June. Violinist Ossy Renardy is also abroad, to tour the continent all summer. Pianist Robert Casadesu left for Europe a week ago.

Others slated for European concert appearances include Martha Lipton, William Primrose, Eugene Istomin, Pierette Alarie, Jean Watson, Donald Dame, Ricardo Odnoposoff and Edmund Kurtz.

Some are heading or have already left for other climes. Violinist Jascha Heifetz has left for Israel, and fiddler Yehudi Menuhin is there already. Baritone Igor Gorin heads for Hawaii, for at least four concerts. Harpist Mildred Dilling leaves in mid-May for a Caribbean tour. Pianist Gorgy Sandor flies to Australia, and pianist Sigi Weissenberg sails for Israel.

There seems to be gold abroad to draw the talent, war clouds, blocked currency and travel hardships notwithstanding.

## Ottawa Rep. Theatre Clicks on Steady Basis

Montreal, April 18.

With the possibilities for touring Broadway shows limited to a few Canadian cities because of the lack of legit houses, the Canadian Repertory Theatre in Ottawa, with limited facilities but plenty of backing, has succeeded in establishing itself as a professional group running on a week-to-week basis. Since its start in October, 1949, it has offered 26 plays varying from "The Heiress" to "Personal Appearance," and opened Monday (10) with the first stock presentation in Canada of "Harvey."

Made up of former professional and amateur actors from Canada, England and the U. S., company has 20 on its fulltime payroll, including two co-directors, a business manager and scenic designer with a minimum salary of \$35 a week. For want of a proper house, company has leased the auditorium of the La Salle Academy, a 672-seater, and prices are scaled from \$1.20 to 60c. Average gross since opening has been around \$1,300.

## Inside Stuff—Legit

Sam Zolotow, drama reporter of the N. Y. Times, is the subject of an enlightening and amusing portrait by Brooks Atkinson, the paper's critic, in the current issue of the sheet's house organ, Times Talk. The affectionately kidding-on-the-level piece notes how Zolotow was a chief pharmacist's mate in the Navy during World War I and adds, "Today he is the chief medical consultant for the drama department. He prescribes for everybody with overwhelming gusto."

The critic continues, "He is good-hearted, high-spirited and fabulously able. The impossible he does today; the prodigious he will do tomorrow. Work is not so much his avocation as his passion; and as the broken typewriters are carted away from the office and the number of telephones increase and the files expand, sometimes I wonder whether the rest of the paper has much of a future."

Atkinson tells the story of how producer Max Gordon, badgered by Zolotow's relentless questioning, finally pleaded over the telephone, "Sam, don't look at me that way!" He also reveals how Zolotow opens all the drama department mail, even personal letters to other members of the staff, on Sundays, when he is on sole duty in the office. In a plot to trap the reporter, it was arranged for John Byram, of Paramount, and Sidney Phillips, of Metro, to send Atkinson letters marked "Personal," to be delivered with the regular Sunday mail. Inside, there were messages saying, "Sam, what do you mean by opening Atkinson's personal mail?"

When he arrived at the office, Atkinson reports, all the rest of the mail was opened, but those two letters were still sealed. After a few weeks, the scheme was repeated, but again the two letters were the only ones unopened. The critic concludes, "Since John and Sidney have never violated the conspiracy and since I have never dared mention it to Sam, I am still wondering how he foxed us. I wish Sam would tell me. It has been preying on my mind for two years."

According to Atkinson, the publication of his article hasn't lessened Zolotow's curiosity about other people's mail. "When I came to the office today," the critic reported Monday (17), "Sam had opened my letters, including one containing a check for \$24. However, he didn't cash the check."

London reviews of "Detective Story" and "Platinum Set" contained some curious references to the American theatre. Obviously because both plays are of U. S. authorship, the former by Sidney Kingsley and the latter by Reginald Denham and Mary Orr, several of the notices were somewhat belittling in tone. Most striking in that direction was the review by Beverley Baxton, Member of Parliament, and critic of Beaverbrook's Evening Standard. As a politician, the reviewer was possibly expressing a popular view when he wrote, "Detective Story" is yet another version of 'Les Miserables,' which is the favorite theme of the rich and happy United States. What the normal, decent American likes to see on the stage is a sex-crazed hillbilly, a sadistical truck driver, a drink-sodden prostitute and a multiple murderer. He feels that these people are all part of the American scene and are entitled to their place in the nation's esteem."

Biggest hit in years at the Pittsburgh Playhouse has been the Samuel Spewack comedy, "Three Blind Mice." Productions at the community theatre normally run four weeks. This one has had to be extended to five and even so the demand for seats can't be met. Unable to extend the run any longer because of the rigid schedule for the season, the Playhouse has scheduled an extra performance May 1 at an outside auditorium, that of the Frick School, in order to accommodate part of the overflow. Curiously enough, it was at the Frick School that the Playhouse first put on its shows more than 15 years ago, before the venture got its own theatre.

## Legit Bits

The George S. Kaufmans (Leueen McGrath) will go to London some time in May for a vacation and to see the shows. They hope to find a West End hit for presentation on Broadway next season with Kaufman directing and Miss McGrath as lead. Program for the Elsa Shelley drama, "With a Silk Thread," lists Claire Luce as "starring" in the Irving Kaye Davis production, although her name appears below the play's title. Richard Aldrich, Richard Myers and Julius Fleischmann have optioned Elaine Carrington's "Mine Was One Voice" for production next season.

Paul Beisman, manager of the American, St. Louis; Saul Kaplan, of the Colonial, Boston, and Peter Ermatinger, of the Biltmore, Los Angeles, have been added to the Assn. of Theatrical Press Agents & Managers committee preparing a national public relations program for submission to the League of N. Y. Theatres. The union has also named Ben Boyar, Victor Samrock, Harold Goldberg, John Shubert, Samuel J. Friedman, Dave Tebet, Hal Oliver, William Shirley, Ben Chasin and Leo Libkin as a committee on unemployment.

Harry Shapiro is manager and Phil Bloom p.a. for "Phoenix Too Frequent" and "Freight." James Hughes is pressagent and Emmett Callahan manager of "Silver Whistle." Al Goldin is manager of "Peter Pan."

Eleanor Pinkham is manager and Hal Weiner pressagent for the Los Angeles Civic Light Opera. Bill Tisdale, who recently withdrew as company manager of "That Lady" because of ill health, has returned to the Coast. Mike Goldreyer has succeeded Harold Jacoby as company manager of the touring "Lend An Ear." Mitzi Green arrived from the Coast last week for a leading part in Michael Todd's "Peep Show" revue. The Mummies Club of State Teachers College of the State Univ. of N. Y. will present "Glass Menagerie" as the feature of the third annual festival of drama groups in western New York State, April 28-29, at Fredonia, N. Y. Coast producers Russell Lewis and Howard Young were due in New York yesterday

(Tues.)... Alfred Harding, of the Actors Equity staff, has been appointed a member of the Minimum Wage Board of the amusement industry in New York State. Playwright Howard Teichmann back from Florida.

Margaret Phillips and Henry Daniell will replace Irene Worth and Alec Guinness, respectively, in "Cocktail Party," effective June 5. "Kiss Me, Kate" is slated to move July 31 from the Century to the Shubert. By that time, renovations will have been completed on the latter house. Signboards are being placed on the sides of the Shubert and Booth theatres, in Shubert Alley, taking the place of those previously on the fence along the opposite side of the passageway. Peter Cookson will probably plane back April 26 from London, where he is setting a deal for the production of "The Innocents." Incidentally, no replacement has yet been found for Beatrice Straight (Mrs. Cookson), who withdraws from the leading part of the Broadway production late in May.

Gertrude Lawrence is set for the femme lead in the musical version of "Anna and the King of Siam," which Richard Rodgers and Oscar Hammerstein, II, are adapting for production next winter. The Playwrights' Co. last week made an initial distribution of \$20,000 on its \$100,000 production of "Lost in the Stars." Gilbert Miller, not Irene Seiznick and Lawrence Langner, is representing the Committee of Theatrical Producers in efforts to get a top Government official, preferably with a White House connection, to arrange a settlement of differences between Actors Equity and Marcus Helman, and thus bring about the reopening of the National theatre, Washington, on a non-segregation basis. Herbert Kingsley is musical director of "Talent '50," which the Stage Managers Club will present April 28 in New York, as a showcase for new performers.

Walter Fried, co-producer of "Death of a Salesman," will be general manager of the Yvette and Harry Schumer production of Samuel Woolley-Taylor's "Square Needle," which is slated for fall presentation. Samuel F. Fried-



## Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 46th week of the season) and the corresponding week of last season:

|   | This Season  | Last Season  |
|---|--------------|--------------|
| <b>BROADWAY</b>                             |              |              |
| Number of shows current.....                | 27           | 27           |
| Total weeks played so far by all shows....  | 1,004        | 1,075        |
| Total gross for all current shows last week | \$717,300    | *\$594,600   |
| Total season's gross so far by all shows    | \$24,971,800 | \$25,420,600 |
| Number of new productions so far.....       | 52           | 64           |
| <b>ROAD</b><br>(Excluding Stock)            |              |              |
| Number of current touring shows reported    | 22           | 19           |
| Total weeks played so far by all shows....  | 889          | 1,043        |
| Total road gross reported last week.....    | \$345,900    | *\$322,000   |
| Season's total road gross so far.....       | \$17,874,844 | \$21,470,000 |

\* Holy Week.

## Chi B.O. Up; 'Borscht-Capades' 23G, 'Kate' \$28,300, 'Chaillot' OK \$20,500

Chicago, April 18.

Legit picture took a turn for the better for the first time in several weeks, with all shows improving. Talk of the town is the continued sock business the bilingual "Borscht-Capades" is doing. "Lend An Ear" shot up, as did its musical partner, "Kiss Me, Kate," which broke the Shubert house record this week with a 30-week stay. "Borscht Capades" is closing Sunday (23), reportedly because Mickey Katz, star of the revue, is tired.

Advance for the fourth return of "Oklahoma!" to Chicago April 23 is lush: "Miss Liberty" is due May 22 at the Shubert and "Two Blind Mice" at the Harris, May 8.

**Estimates for Last Week**  
"Borscht-Capades," Blackstone (4th wk) (1,358; \$4.40). Doing a fancy \$23,000.

"Kiss Me, Kate," Shubert (30th wk) (2,100; \$6.18). Popped up to perky \$28,300.

"Lend An Ear," Great Northern (3rd wk) (1,500; \$4.94). Up a little over last week with \$18,000.  
"Madwoman of Chaillot," Erlanger (5th wk) (1,334; \$4.33). Next-to-last week showing fast \$20,500.

## Picon \$14,800 In Philly Loner

Philadelphia, April 18.  
With keys and camphor balls in prospect for the majority of the city's legit houses, Philly's 1949-50 legit season is rapidly drawing to a close.

Currently, one house—the Locust—is open with the comedy-thriller, "House on the Cliff," which opened a two weeks' tryout engagement last night (17) with Ernest Truex and Fay Bainter as starrers. Advance sale was mild. House is due to get a Jewish show for a short run starting May 8.

**Estimates for Last Week**  
"Abi Gezunt," Shubert (one week only) (1,877; \$3.90). Molly Picon, Yiddish musical comedy vehicle, which was only Easter Week attraction in a local legit house, got a fair \$14,800.

## 'Streetcar' Hefty \$23,200 In 2d Washington Week

Washington, April 18.  
Second stanza of Judith Evelyn in "Streetcar Named Desire" at the Gayety showed growing draw of the drama, with a hefty \$23,200 take for the 1,500-seat house, scaled to \$4.20. Opening week, with a Holy Week handicap, took in \$19,000. Advance for current, and final session, is heavy.

Interesting angle of the show, third since conversion of the Gayety to legit, is heavy sale of the second balcony unreserved seats. Previously, lack of interest in the low-priced tier had lowered take. Melvyn Douglas in "Two Blind Mice" checks in April 24 for a fortnight stand.

## Webster 12½G, Detroit

Detroit, April 18.  
Presentation of "Julius Caesar" and "The Taming of the Shrew" by the Margaret Webster repertory company produced a fair \$12,500 at the 2,000-seat Shubert. Current Shubert presentation is Mae West's "Diamond Lil" in for the second time this season.

The Cass is dark until May 1, when it will present "Miss Liberty" for a fortnight.

## 'Cliff' 5G in 4, New Haven; Picon \$1,700 in Single

New Haven, April 18.

Three-day break-in of "House On The Cliff" at Shubert last week (13-15) failed to catch on, with plenty of vacant pews in evidence. Four performances at \$3.60 top had a tough pull to reach a light estimated \$5,000.

House gets the Margaret Webster "Taming of the Shrew" for a single performance April 29. Only other booking for the spring is the Ballet Russe, set for May 11-13.

Molly Picon brought "Abi Gezunt" to the Shubert for a single performance Sunday (16).

Gross was a fair estimated \$1,700.

## Current Road Shows

(April 17-29)

"Abi Gezunt"—Bushnell Aud., Hartford (17); Court Square, Springfield, Mass. (19); Aud., Worcester (20); Opera House, Bost. (21-23).

"Borschtcapades"—Blackstone, Chi. (17-29).

"Brigadoon"—Nixon, Pitt. (17-22); Shrine Mosque, Richmond (24-26); Playhouse, Wilmington (27-29).

"Death of a Salesman"—American, St. L. (17-29).

"Diamond Lil"—Shubert, Detroit (17-22); Nixon, Pitt. (24-29).

"Harvey"—Lanier Aud., Montgomery, Ala. (17); Temple, Birmingham (18-19); Tower, Atlanta (20-22); Ryman Aud., Nashville (24); Memorial Aud., Louisville (25-26); Municipal Aud., Huntington, W. Va. (27); Municipal Aud., Charleston (28-29).

"House on the Cliff"—Locust, Phila. (17-29).

"Kiss Me, Kate"—Shubert, Chi. (17-29).

"Lend An Ear"—Great Northern, Chi. (17-29).

"Madwoman of Chaillot"—Erlanger, Chi. (17-22); Lyceum, Minneapolis (24-29).

"Man Who Came To Dinner"—KRNT theatre, Des Moines (17-18); Davidson, Milwaukee (20-22); Victory, Dayton (24-25); Hartman, Columbus (26-29).

Maurice Schwartz—Aud., Rochester (17); Cass, Detroit (18); Harris, Chi. (20-29).

"Miss Liberty"—Shubert, Bost. (17-29).

"Mister Roberts"—Colonial, Bost. (17-29).

"Oklahoma!"—Hartman, Columbus (17-22); Erlanger, Chi. (24-29).

"Silver Whistle"—Civic Aud., Pasadena (17); Lobero, Santa Barbara (18); Fox, Bakersfield (19); White Fresno (20-21); Jr. College Aud., Sacramento (22); Curran, San Francisco (24-29).

"South Pacific"—Music Hall, Cleveland (24-29).

"Springtime for Henry"—Erlanger, Buffalo (24-29).

"Streetcar Named Desire"—Gayety, Wash. (17-22); Court Square, Springfield, Mass. (24-26); Bushnell Aud., Hartford (27-29).

"That Lady"—Ford's, Balto. (17-22); Plymouth, Bost. (24-29).

"The Liar"—Forrest, Phila. (24-29).

"Tickets, Please"—Plymouth, Bost. (17-22).

Webster-Shakespeare—Brown Chapel, New Concord, Ohio (17); Carnegie Music Hall, Oakland, Pa. (18); H. S. Aud., Lewisburg, Pa. (20); Academy of Music, Phila. (21); East H. S. Aud., Pawtucket, R. I. (24); College, Wellesley, Mass. (25); Klein Memorial, Bridgeport (26); Vassar Club, Poughkeepsie (27); Plaza theatre, Schenectady (28).

## 'Glass' Neat 5G, Atlanta; 'Story' OK 6G, Jacksonville

Atlanta, April 18.

Susan Peters, starring in Tennessee Williams' "The Glass Menagerie," pulled \$5,000 for the Penthouse theatre, atop Ansley hotel, in the 30th and final week of the current season. The figure was respectable in view of the fact that the Peters-"Menagerie" combo took in \$7,400 at the Penthouse just two weeks ago.

Six-week test of the Penthouse No. 2, in Hotel Roosevelt ballroom, Jacksonville, entered its final week Monday (17) with "The Man Who Came to Dinner," starring Burl Ives. Sarah Churchill closed there Saturday (15) night in "The Philadelphia Story," grossing \$6,000, the highest figure turned in at the Florida theatre-in-the-round to date.

Tower theatre will light up its footlights again this week when James Dunn opens Thursday (20) for a three-day, four-performance run.

Floyd Worthington and Alex Rotov have leading roles in "The Prince of Pilsen," production of Atlanta Civic Opera Co., which opens tonight (Tues.) at Roxy theatre for a five-day, six-show run. Eugene J. Bergman is production director for show, which is being sponsored by the Optimist Club of Atlanta for benefit of their Boys Work Fund.

## L.A. Biz Perks; 'Whistle' 18G

Los Angeles, April 18.

Biz perked last week and prospects are brighter for the weeks immediately ahead. Two more houses rekindle this frame, the Belasco tomorrow (19) with "Angel Street," initial production of the Negro Repertory Theatre, and the Coronet Thursday (20) with the preem of "The Uninvited Guest." Biltmore, dark this week, reopens Sunday (23) with the new Olsen and Johnson show "Tsk, Tsk, Tsk, Paree," and the Philharmonic opens the following night with "The Chocolate Soldier," marking the start of the L. A. Civic Light Opera Season.

### Estimates for Last Week

"Good Night Ladies," El Capitan, (3d wk) (\$2.40; 1,142). Showed an okay profit at \$9,000.

"Light Up the Sky," Las Palmas (1st wk) (\$3.60; 388). Fine notices greeted the Wednesday (12) opening, with first four nights virtual capacity at \$4,800.

"Of All Things," Century (4th wk) (\$3.60; 382). Another \$3,500 frame. Below operating costs.

"The Banker's Daughter," New Globe (9th wk) (\$2.40; 299). Resumed operations after week's layoff on three-night weekly basis. Did okay \$1,500 in first session under new program, about breaking even.

"The Silver Whistle," Biltmore (2d wk) (\$3.60; 1,636). Ended its two-week run with a profitable \$18,000, giving it \$33,000 for the two sessions, not great but in the black.

## 'Brig.' 26G, Toronto

Toronto, April 18.

With a highly satisfactory \$50,200 for the fortnight's engagement, "Brigadoon," on its third visit to Toronto, still holds the musical show house record at the 43-year-old Royal Alexandra. Despite the Easter exodus, the attraction did around \$26,000 on the second stanza, topping the previous Holy Week's fine gross of \$24,200.

The 1,525-seater was still scaled at \$4.80 top.

## Woolley 11G, Mpls.

Minneapolis, April 18.

Monty Woolley in "The Man Who Came to Dinner" pulled a poor \$11,000 in eight performances at the Lyceum here last week.

Show is splitting current week between the KRNT theatre, Des Moines and the Davidson, Milwaukee.

## WEST 10G, M'WAUKEE

Milwaukee, April 18.

Mae West in "Diamond Lil" hit a low \$12,000 in eight performances at the Davidson here last week.

Show is current at the Shubert, Detroit.

## Holiday Upsurge Bolsters B'way; 6 Shows Capacity, 6 Others Almost; 'Sheba' \$16,000, 'Innocents' \$16,300

As anticipated, legit attendance was generally much better on Broadway last week. Especially during the first part of the week, with Easter holiday crowds in evidence, receipts topped the previous week's healthy level. Conditions were spotty late in the week, however, and some shows wound up with lower totals than they'd gotten the traditionally offish Holy Week. The total gross for all 27 shows was \$3,055 of capacity, a jump of 8.97% above the preceding week.

There were two openings and two closings last week. One show may fold this week.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Arms and the Girl," 46th St. (11th wk) (M-\$6; 1,319; \$42,000). Theatre Guild-Anthony B. Farrell production sold to \$37,500.

"As You Like It," (12th wk) (C-\$4.80-\$6; 1,064; \$27,000). Revival also eased; almost \$23,800.

"Caesar and Cleopatra," National (17th wk) (CD-\$4.80-\$6; 1,172; \$30,000). Dipped to almost \$19,200.

"Clutterbuck," Biltmore (19th wk) (C-\$4.80; 920; \$22,600). The pace improved for this London import and, with an extra matinee, the nine-performance total reached \$14,600.

"Cocktail Party," Miller (13th wk) (C-\$4.80; 940; \$21,600). Rang up another capacity week; nearly \$21,600.

"Come Back, Little Sheba," Booth (9th wk) (D-\$4.80; 712; \$20,000). The recent "Tony" awards for the acting of Shirley Booth and Sidney Blackmer, plus the holiday spurt, zoomed receipts to a new high; around \$16,000.

"Cry of the Peacock," Mansfield (1st wk) (D-\$4.80; 1,041; \$26,000). James Colligan-Don Medford production opened Tuesday night (11) to unanimous pans and closed following the Wednesday matinee (12); gross for the two performances was about \$3,000.

"Death of a Salesman," Morosco (62d wk) (D-\$4.80; 914; \$23,800). Eased to \$19,500.

"Detective Story," Hudson (56th wk) (D-\$4.80; 1,016; \$23,675). Also bettered the previous week; \$18,300.

"Devil's Disciple," Royale (8th wk) (C-\$4.80-\$6; 1,035; \$27,500). Slipped to \$24,500.

"Gentlemen Prefer Blondes," Ziegfeld (19th wk) (M-\$6; 1,628; \$48,244). Hit capacity again; over \$48,200.

"Great to Be Alive," Winter Garden (4th wk) (M-\$6; 1,510; \$42,000). Holiday business, plus theatre parties, skyrocketed box \$12,000 to over \$36,200.

"Happy Time," Plymouth (12th wk) (C-\$4.80; 1,063; \$29,019). Back to capacity; over \$29,000.

"Howdy, Mr. Ice of 1950," Cener (47th wk) (R-\$2.88-\$3; 2,964; \$77,000). Skating show closed Saturday night (15) after 430 performances; final week, including 12 performances, chalked up about \$41,500.

"I Know My Love," Shubert (24th wk) (CD-\$4.80; 1,391; \$33,000). Also gained; \$24,200.

"Kiss Me, Kate," Century (67th wk) (M-\$6; 1,645; \$46,650). Back to virtual capacity; over \$46,500.

"Lost in the Stars," Music Box (24th wk) (M-\$5.40; 1,012; \$26,600). Likewise rose sharply; about \$25,000.

"Member of the Wedding," Empire (15th wk) (D-\$4.80; 1,082; \$24,000). Standee trade pushed the over-capacity gross to a new high; \$24,500.

"Mister Roberts," Alvin (112th wk) (CD-\$4.80; 1,360; \$34,276). Following its one-week layoff, the Henry Fonda starrer picked up with a rush; great \$32,700.

"South Pacific," Majestic (53rd wk) (M-\$6; 1,659; \$50,186). Resuming after its Holy Week vacation, the Mary Martin-Ezio Pinza powerhouse again got all the house will hold; over \$50,600.

"Texas, Lili Darlin'," Hellinger (21st wk) (M-\$6; 1,543; \$42,000). Catapulted \$8,000 to a hefty \$32,200.

"The Consul," Barrymore (5th wk) (M-\$4.80-\$6; 1,066; \$23,200).

Getting standees at all performances; over \$28,900.

"The Innocents," Playhouse (10th wk) (D-\$4.80; 819; \$18,740). Second successive week's improvement took the gross to a new high; \$16,300.

"Velvet Glove," Golden (16th wk) (CD-\$4.80; 769; \$18,127). Also bounced; nearly \$10,700.

"Where's Charley?" St. James (78th wk) (M-\$6; 1,509; \$37,800). Hopped back to capacity; \$37,800.

"Wisteria Trees," Martin Beck (3d wk) (D-\$4.80-\$6; 1,214; \$33,000). Had another powerful week; virtual capacity at almost \$32,500.

"With a Silk Thread," Lyceum (1st wk) (D-\$4.80; 995; \$22,500). Elsa Shelley drama opened Wednesday night (12) to unanimously unfavorable reviews; first five performances grossed about \$3,000.

### Future Dates

"Peter Pan," April 24, at Imperial; "Phoenix Too Frequent" and "Freight," April 26, at Fulton; "Tickets, Please," April 27, at Cofonet; "Brigadoon," May 2, at City Center; "House on the Cliff," May 3, at unspecified theatre; "The Liar," May 10, at Broadhurst; "Streetcar Named Desire," May 23, at City Center; "Peep Show," June 13, at unspecified theatre.

## 'Liberty' \$29,300 'Tickets' 18G, Hub

Boston, April 18.

Musical-show hungry Boston tore into "Miss Liberty," here for a three-week stay at the 1,709-seat Shubert with a \$4.80 top. Show got pretty good notices for an assist and took about \$29,300, which is okay. Second week is current.

"Tickets Please," opening same night at the Plymouth, also with a \$4.80 top, got very favorable notices and did a neat \$18,000, well below the top at the scale but okay for an intimate revue. "Mister Roberts," meantime, is still plenty healthy at the Colonial, going over \$26,800 on its sixth week. No openers this week, but season looks okay through May.

## 'Okl.' Strong \$34,000 In 5th Visit to St. Louis

St. Louis, April 18.

"Oklahoma!" is still one of the strongest draws to hit St. Louis. The piece wound up its ninth week in five visits at the American theatre Saturday (15) with a sock box score. Eight performances, with the house scaled to \$4.27, grossed an estimated \$34,000, which was the third largest gross during any previous visit.

"Death of a Salesman" teed off a two-week stand Sunday (16) at the American. The 1,700-seat house is scaled to \$4.27 and a neat advance is reported.

## 'Salesman' Thin \$17,000 Hurt by Indpls. Lull

Indianapolis, April 18.

"Death of Salesman" took only a modest \$17,000 in eight performances at the Murat last week at a \$4.20 top. It was evidently hurt by a two-month lull in the season since "Mr. Roberts," last previous major attraction.

Murat now seems dark for the season with nothing else in sight. Only 11 shows, including two Margaret Webster Shakespearean revivals, appeared since opening of the theatre in October.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Phoenix Too Frequent"—"Freight" (Double-Bill) (D)—Stephen Scheur.

"Policeman's Lot" (C)—Saul Heller and Robert Milford; Eddie McHugh, director.

"South Pacific" (M) (Road)—Richard Rodgers and Oscar Hammerstein 2d; Joshua Logan, director.

"Two Blind Mice" (C) (Stock)—Harold Bromley and Eunice Healey.



## Plays Abroad

## Bobosse

Paris, April 1.

**Montreal, April 15.**

## Long Moment

## The Honorable Catherine

Paris, March 13.

This inconsequential bit of froth has many amusing moments and some funny situations, but the dialog lacks the sparkle that makes for high comedy. It is extremely well acted, however, by its cast of four, all of whom are on their toes every minute. *Fred.*

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## Literati

## U. S. Leads In Germany

American authors take top places in the latest German best-seller tabulations, a Frankfurt booksellers' survey reveals.

Largest sales listed are for Margaret Mitchell's "Gone With The Wind," which is tied up with pic's current release in Germany. Second best is Ernest Hemingway's "For Whom the Bell Tolls."

Other top sellers include: A. J. Cronin's "The Citadel" and "The Green Years," Louis Bromfield's "The Rains Came," Franz Werfel's "The Song of Bernadette" and Zolt Harsanyi's "Hungarian Rhapsody."

## Charm's Facelift

Charm magazine will undergo a complete policy re-orientation beginning with its August issue, according to its new editor, Helen Valentine. Instead of its present slant toward the business girl, the Street & Smith monthly will be aimed at "the woman who works," including married women with jobs—an older, more mature audience. Editorial shift will also mean broadening Charm from a fashion mag to a service publication, covering films, records, books, places to go, housekeeping and cosmetics, as well as clothes.

Reason for the switch is the growing number of women with jobs (16,500,000), and Charm will attempt to boost circulation from its present 600,000 to 1,000,000. Mag has been staffed with a new group of editors, including managing editor Andree Vilas, art director Cipe Pineles, fashion editor Eleanor Hillebrand Bruce and housekeeping editor Charlotte Adams.

## Michener Saga Starts

First Pacific article by James A. Michener, author of "Tales of the South Pacific," appears in the May Holiday, out today (Wed.). Author retraced his wartime steps in the past year, flying 40,000 miles by air on an eight-month tour, revisiting the islands he covered during the recent war. First piece is a fictional one, debunking the South Sea Island idyll.

This precedes a series of eight articles on visits to actual islands, the first being on Fiji, running in the June issue. Michener is back in the U. S. now, and lecturing.

## Kilian Libel Suit Nixed

A jury verdict was returned in Common Pleas Court, Philadelphia, against Col. James A. Kilian, who sought \$500,000 in a libel suit against Doubleday Publishing Co., as the distributor of "The Purple Testament," a book describing conditions at the Lichfield prison camp in England, during the war.

Kilian was courtmartialed in August, 1946, and fined \$500 on charges growing out of brutality to American prisoners at the Lichfield camp. In his suit, he contended the conditions described in the book took place after his tour of duty there (March 1, '44 to Jan. 18, '45), and that none of the events described occurred while he was camp commander.

A similar suit against Stackpole Sons, Inc., of Harrisburg, Pa., publishers of the book, was denied by a jury in U. S. District Court, in January, 1949.

## 5th Annual Poe Awards

Mystery writers of America tomorrow (Thurs.) will distribute its fifth annual Edgar Allan Poe Awards for outstanding achievements in the crime entertainment fields at a dinner to be held at the Henry Hudson hotel, N. Y. Winners, who will be named by a poll of MWA members, will receive busts of Poe.

Some 28 nominations have been made for the awards. Accolades will be handed out in six different categories. These include mystery novels, mystery short stories, fact-crime writing, criticism in the mystery field, mystery motion picture and radio mystery program.

**Dick Joseph's OK Travel Book** "Your Trip Abroad" by Richard Joseph (Doubleday; \$2.95) is written by the travel editor of Esquire, who is also president of the Travel Writers Association. A working newspaperman, who visited 35 countries after the war, he must certainly know what he is writing about. He tells you how to travel by boat, rail and plane, lays out routes, hotels, restaurants; tells you what to pack and how, what to wear, what tips to give, what to eat and what to duck. He even tells you how to cut red tape, and best of all he even figures your budget—and how far you can go and do on it. The

only thing he doesn't tell you is how to get the dough to travel.

It is one of those books when you finish reading it, you start planning a trip around the world. It makes you feel that you can walk into any country and act like a native or a seasoned traveler. Then when you look at your bank balance, you do as the Scotchman did, he stayed home and let his mind wander. A handy book for traveling showfolks.

If I was going to travel abroad, I would stick this book in my grip right next to my language dictionary and travelers checks.

Joe Laurie, Jr.

## Adler-Draper Clinical Report

E. J. Kahn, Jr., has an exhaustive report on the Larry Adler-Paul Draper libel suit against Mrs. John T. McCullough, of Greenwich, Conn., in the April 15 issue of the New Yorker. In a documented defense of the performers, Kahn says that "except in the Hearst papers, the McCullough-Adler-Draper dispute has been handled in the news columns in fairly moderate and dispassionate fashion, but it has been dwelt upon with unprecedented eagerness and voluminousness" by four columnists—Westbrook Pegler, Igor Cassini, George Sokolsky and Bill Cunningham. He lists a number of instances in which the columnists were in error.

Piece also includes an account of the part the columnists played in the protests against Draper's appearance on CBS-TV's "Toast of the Town."

## CHATTER

Fortnight mag moved from its old quarters in downtown Los Angeles to new offices in Hollywood.

Cameron Shipp completed his biography of Lionel Barrymore and is doing a yarn on Frank Lloyd Wright.

Chi Trib-N. Y. News' cocktailing for the publishers during their N. Y. convention next Wednesday (26) at the Ritz.

Mary Martin's article, "My First Year in 'South Pacific,'" printed in the N. Y. Times April 2, will be reprinted by Readers Digest.

Louis Untermeyer and Ralph E. Shikes collabing on an anthology of the "Best Humor of 1949-50," to be published by Holt this fall.

May issue of Coronet magazine out Friday (21), will carry an article titled, "The Strange Career of Madeleine Carroll," by Carol Hughes.

Archibald G. Ogden resigned from 20th-Fox's homeoffice story department to become editor-in-chief of the trade department of Appleton-Century-Crofts.

Maurice Zolotow's hep piece on The Lambs in current Satevepost titled "All-Star Hangout."

VARIETY's Joe Laurie, Jr., gets generous quotage in the piece.

Dorothy Blanchard, Linsey Durand and Jim Reid appointed as a committee in Hollywood to promote better relations between the major film studios and the fan mags.

"Make Hastie to Live," mystery novel written by Mildred and Gordon Gordon, is the April selection of the Crime Club and the June choice of the Unicorn Book Club. Doubleday is publishing.

Cecelia Ager, ex-VARIETY muggess, now on the first lap of her ad lib roving reporter assignment through Europe, house-guesting with the Nunnally Johnsons in London, her first stopoff.

Francis MacManus, general features head of Radio Eireann, has authored "The Fire in the Dust," a novel just published in Ireland by the Talbot Press and in England by Jonathan Cape. It's his 13th.

Limited Editions Club will mark its 21st anni May 11 by establishing annual awards in the "fine books" field. Prize statuettes will be tagged "Aldus," after Aldus Manutius, the 16th century Venetian printer.

Jack Lait and Lee Mortimer's "Chicago Confidential" has climbed to third position on the N. Y. Times' non-fiction best-seller list. Book would show up better, but list doesn't take into consideration the heavy concentration of sales in Chi and the Midwest.

May issue of Holiday is almost an all-William Morris agency edition. The 10¢ery's Helen Strauss spotted pieces by ex-Yank editor Joe McCarthy on baseball; Helen Eustis (Smith College); Elizabeth Janeway on herb cooking and Michener's yarn.

In the recent drop of the afternoon editions of the Chicago Sun-Times, Ray Hunt, veteran bistro reporter, and Felix Borowski, mu-

sic critic, were among the 62 Guild members axed. Threatened walk-out by several employees fizzled when the vast majority refused to take any action and the Chi local wouldn't go along with any measure.

## House Reviews

Continued from page 5

## Chicago, Chi

Jones version of "Cocktails For Two."

Gali Gali's magic act is surefire. He pulls chicks out of his and two subjects' coats, burns dollar bills and recovers them inside of an orange, and does a shell-game with corks, eggs, and chicks. His use of two members of the audience gets good reaction.

Edith Fellows and Tommy Dix are closer. Dix comes on for his trademark, "Buckle Down Winssocki." Miss Fellows joins him for "Big Movie Show in the Sky," which needs some polishing. Pair do fine version of "Dearie," that includes some strong bits on Harry Lauder and, Eva Tanguay. Close with solid medley from "South Pacific" for neat returns.

Louis Basil Orch backs nicely. Chan.

## Olympia, Miami

Miami, April 16.

Frank Faylen, Bonnie Baker, Dave Barry, Nathan Bros., The Crawford, Les Rhode House Orch, "Dear Wife" (Par).

Spotty layout here currently is bolstered for overall aud satisfaction by Bonnie Baker and Dave Barry.

Topliner Frank Faylen gets over with the usual Hollywoodian canto, via some fairish material and an amiable approach.

Miss Baker wisely departs from the expected and slyly satirizes her former clicks, such as "Oh, Johnny" and adds to build up with intro of a young drummer, who beats skins in expert fashion to back-ground a couple of newer numbers. Offs to solid mitting.

Barry walks off with top applause in a much improved act since last here. Material is sharply angled for maximum laughs. Impressions are sock as ever, and top-per, of course, is his "Mr. Ripple" character from radio. Clicks all the way.

Tap routines of the Crawford is standard, for neat response. The Nathans do acros to own musical accomps (violin and mandolin) for gasps and giggles. Les Rhode house orch does okay on the back-groundings. Lary.

## RKO-Orpheum, Mpls.

Minneapolis, April 15.

Four Evans, Hank Siemon with Archie, Albin (2), Bob Dupont, Keaton & Armfield, Ben Yost White Guards (5), Artie Dann, Gautier's Steeplechase, Nick Francis & RKO Orch (11); "Blue Grass of Kentucky" (Mono).

With its formidable lineup of recognized acts that rate high in their particular lines, this RKO unit show hits the spot. Undoubtedly one of the better units, it's well calculated to hold those vaudeville fans which already have been corralled during the present campaign and to gain new converts.

Nick Francis, on the pit podium, keeps show moving in the customary speedy fashion. Following lively overture, the Four Evans, mother, dad, sister and brother, give boff demonstrations of various solo and ensemble hoofing.

Hank Siemon, one of the better ventros, cops laughs with his sly lip manipulations, patter and utilization of two stooges from audience as dummies for amusing demonstrations. There are even more laughs on tap during the dance travesties of the Albins who, in addition to their burlesque proclivities, toss in some thrilling whirls and spins for good measure.

While not discarding his apple trick and the best of his other routines, Bob Dupont, slick juggler, also introduces some new feats that afford further demonstration of his exceptional skill. In an out-of-the-ordinary act that clicks neatly, the femme of Keaton & Armfield gradually transforms herself from a grotesque dame into a glamor girl, comicalities and song going along with the makeup wizardry.

Ben Yosts White Guards, male singing group, contrib rousing solo and ensemble vocalizing on music-comedy meddies and snatches of grand opera for customer enjoyment.

Artie Dann, one of the better of the new young comedians, makes his proboscis pay off for laughs. Gautier's "Steeplechase" retains its place among the top animal acts with the ponies and pooches put through tricks that stir merriment. A well-filled lower floor at show caught. Rees.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, April 16.

Though I am no longer running for the lieutenant governorship of California, I am not running for second base either. I might have had a chance against the gubernatorial goobers but with Jackie Robinson on second base, particularly now that he is equipped with added dialog by Lawrence Taylor and Arthur Mann and the polished direction of Al Green, I'm afraid I wouldn't have a chance even if I beat the throw.

In Hollywood I watched some of the shooting on this hot biographical item: It was a terrific conflict between biz and art. Branch Rickey, the real Branch Rickey, was in Florida at the time. Robinson and Mann were in Hollywood. Rickey wanted the producers to cut to the chase and let him have his star ball player. The producers kept promising him from day to day that they'd be through shooting any day now. Minor Watson was playing the screen version of Rickey. He was told not to listen to the real Rickey's dialog as it came in over the phone because it would only confuse him.

Mort Briskin and Bob Smith were hopping all over the stage trying to hurry things along, but the picture biz is funny that way. You can hurry just so fast. Beyond that, snafu.

## 'Reading From Left to Right'

While the crew was straightening out one of these fouled-up situations, I got to talking with Jackie. But before I could get very far, Hank Fine thought it would be nice to take a photograph of Robinson and Scully and send it to Marty Dickstein of the Brooklyn Eagle, on account Jackie Robinson works for Brooklyn and my mother was born there. Besides, I have a kid who goes to UCLA, and Jackie Robinson was a star in football and baseball at that southern branch of the U. of California long before Branch Rickey knew that Jackie's middle name was Roosevelt and that a Roosevelt was running for governor of California. You see how all this ties up?

They took the picture and I looked at Jackie and he looked at me on account it's strictly Three Eye League to look at the camera. But I could see he was not very good at hamming it up, and he could see I was worse. Even so, Marty Dickstein should have used the picture because Jackie batted .342 last season and fielded .981, and I have a book coming out this summer and need the publicity, too. Besides, Eagle-Lion is releasing the picture and that's at least half a plug for the Brooklyn Eagle.

## Didn't Dickstein Catch Pictures, Too?

Of course, a lot of things Jackie did wouldn't particularly interest such a provincial bunch as the Brooklyn Eagle's readers but Marty Dickstein shouldn't forget that I went to Bryant high school, which he once attended also, and that Bryant rolled up the highest score in interscholastic basketball this year, something like 110 points against some clunks whose name eludes me, and I was captain of a Bryant basketball team in my time. All this ought to have some bearing on the publishing of that picture.

I realize no Dodger fan could possibly be interested in the fact that it was Tony Lazzeri who got Jackie a job in a ball park selling hotdogs and chasing flies (in the outfield, not off the hotdogs). Neither would they care to know that Jackie's brother was the Jesse Owens of his time and while a student at Oregon (which is not exactly in Flatbush) set a world's record of 20.7 in the 220.

## Met His Wife at UCLA

If Jackie had wooed a Brooklyn doll I guess the story would have picked up local interest, but the truth is he met the gal he married while at UCLA. She was an honor student, specializing in nursing, and her name was Rachel Isum. Jackie was averaging 12 yards each time he carried the ball in those days. He starred in basketball, baseball, tennis and track as well. He once jumped 25 feet, six inches, which would be good even for a guy from Erasmus Hall.

In the army he worked up from a private to a lieutenant, which was not unusual. Lots of guys from Brooklyn did that. Of course, if he had been far-seeing he would have married Rachel Isum in Brooklyn instead of L.A., but how did he know that Branch Rickey was going to give Jim Crow a one-way pass out of the Brooklyn ballpark?

He was playing with Satchel Paige and Josh Gibson on the Kansas City Monarchs when it happened and making \$100 a week as the first string shortstop. Clyde Sukeforth (that's the guy played by Billy Wayne in the picture) saw him play a night game in Chicago and brought him to Branch Rickey. Rickey has since learned that in a lot of places Brooklyn is not America, but by the time Jackie, Jr., and his little sister have reached the voting age perhaps the difference between black and white will have been considered more old hat than black and white in television once color comes in.

By 1950 Jackie Robinson, Sr., had parlayed that C to nearer 100G. Branch Rickey was paying him \$35,000 a year and between the Jock's piece in his own picture and the various byproducts of fame, if he doesn't gross \$100,000 a year he simply isn't taxed right.

## Is There a McCarthy in the Stands?

Some subversive character has been sending me the real story behind the Rickey-Robinson deal, the authentic dialog included. But I prefer what Lawrence Taylor and Arthur Mann have put together. Besides, in the chaos which passes for order around my typewriter I have lost the subversive documents. Maybe Madman McCarthy, the Wisconsin rep wrecker, has them. Maybe he has scene 149 of the shooting script which bears the ominous word, "Omitted."

According to the script, the first words between Rickey and Robinson were: "You got a girl, Jackie?" Jackie taken by surprise said he didn't know. Rickey asked him what did he mean, he didn't know?

"Well . . . uh . . . traveling all the time," confessed Jackie, "and not writing as often as I should, I think I still have a girl."

Oh, so you don't believe that was the first thing they talked about? Well, does this sound more plausible?

Rickey: You know, a boxscore is really democratic, Jackie. It doesn't say how big you are, or how your father voted in the last election, or what church you attended. It just tells what kind of a ball player you were that day.

## This Sounds Like the McCoy

I like, too, a piece of dialog that goes something like this: Rickey: You think you've got the guts to play the game? No matter what happens? They'll shout insults at you . . . they'll come into you spikes first . . . they'll throw at your head.

Jackie: They've been throwing at my head for a long time, Mr. Rickey.

Rickey: Suppose I'm a player. In the heat of an important game, suppose I collide with you at second base. When I get up I say, "You dirty black so-and-so." What would you do?

Jackie: Mr. Rickey, do you want a ball player who's afraid to fight back?

Rickey: I want a ball player with guts enough not to fight back. You've got to do this job with base hits, stolen bases and fielding ground balls, Jackie, nothing else. Now I'm playing against you in the World Series and I'm hot-headed. I want to win that game. So I go into spikes first and you jab the ball in my ribs. The umpire says, "Out!" I flare. All I see is your face. That black face. Right on top of me. So I haul off and I punch you right in the cheek. What do you do?"

Jackie: Mr. Rickey, I've got two cheeks.

Rickey: Good.

It may not have been the way it happened but it's a good deal more plausible than the dialog of "Jolson Sings Again."



## Broadway

James Mason enroute to Italy on the Ile de France to make a film there.

Hacker & Jarvis, industry CPA's, changed firm name to Samuel Hacker & Co.

Joe Csida, RCA Victor A. & R. head, sold his Philly home and just bought a new house in Roslyn, L. I.

Jerry Katz, theatre and TV book-er for General Artists Corp., recovering from an appendicitis attack.

Circus Saints & Sinners begin a three-day national convention at the Waldorf-Astoria tomorrow (Thurs.).

Sol Hurok flew to Europe Saturday (15) for a 10-day scouting trip for talent in London, Paris and Rome.

Bob Hawk, radio comedian and emcee, and vaude impressionist Leo de Lyon off to Europe last week on the Caronia.

Clare Boothe Luce, William Rogers Herod and Parker McCollister elected to board of directors of N. Y. Philharmonic-Symphony. Unveiling of the monument to Jack Kapp, prexy-founder of Decca Records, on Sunday (16) at Mount Hope cemetery in Westchester.

Charles Simonelli, Universal's exploitation chief, lecturing tomorrow (Thurs.) at the University of Pennsylvania on film publicity and promotion.

Mickey Rooney in from the Coast today (Wed.) to guest on several radio shows. He recently completed "Freddie the Great" for Columbia.

Came that freak snow flurry last Friday and Al Jolson went the next day, right back to Palm Springs. However, he's due back in May, en route to Israel.

Both Matty Fox, Universal Picts veepee, and Jack Forrester, ex-muscomedy juvenile, turned Wall Streeter, in Indonesia on international financial deals, but separately.

Joseph Curtis expects to be discharged from the New York hospital within a couple of weeks following convalescence from a heart attack. Curtis is an exec with Weiss & Geller ad agency.

Jan Pearce, Helen Jepson, William Kapell and Zino Francescatti will perform in the "Music Under the Stars" concert at Ebbets Field, Saturday, June 3, to aid the American Fund for Israel Institutions.

Ella Raines, starring in "Phantom Lady" on Robert Montgomery's NBC-TV show next Monday (24), returns to the Coast the following day to appear in an independently produced picture for Ed Leven.

Frances Hawkins, who left Flair mag as associate editor to go back to her post as manager of N. Y. City Ballet Co., returned last week from England, where she'd gone to ink contracts for the troupe's British tour this summer.

Lucia Chase of Ballet Theatre, was kudosed as "Woman of the Month" last night (Tues.) by the American Woman's Assn. at the Barclay hotel, N. Y. She's first woman in the field of ballet so honored by the organization.

Alan Corelli, exec secretary of Theatre Authority, tagged as honor guest by Cinema Lodge of B'nai B'rith for the group's presidents' dinner, Tuesday (25) at the Hotel Astor when Albert A. Sempf will take over as prez from Saul E. Rogers.

Burton (Bud) Benjamin, RKQ-Pathe film producer, and his wife, Arleen, editor with the Literary Guild, sailed for Europe over the weekend for a one-month combined vacation and business trip. Benjamin will o.o. likely shorts material during the trek.

Helen Hayes, Canada Lee, Walter Abel, Peggy Conklin, Dorothy Gish, Timmie Rogers, Ethel Waters, Kent Smith and Juanita Hall are among those scheduled to appear at the Negro Actors Guild ball being held Friday (21) at the Savoy ballroom in Harlem.

## Philadelphia

By Jerry Gaghan

The Philadelphia Orchestra men are voting on whether they want to be paid weekly, or bi-weekly next season.

Harold Davis, of CBS sales staff in New York, is at his home in Springfield, Delaware County, recuperating from a heart attack.

Marian Morgan, former Harry James vocalist and Joan Crawford's new protegee, opened as a single Monday (17) at the Rendezvous.

Arthur Lee Simpkins, currently at the Latin Casino, has signed to head an all-Negro troupe, the first to appear in London's Palladium, in mid-June.

MGM Records and the Earle Theatre staged a cocktail party

(14) for the diskjocks in honor of George Shearing, whose combo is started at the vaude.

Meyer Davis will share the podium with his brother-in-law Pierre Monteux, at the San Francisco Symphony's concert honoring Monteux's 75th birthday.

Two conventions, the American Chemists Society and the American Society of Tooling Engineers, brought 14,000 males to town and proved a terrific hypo to niteries Monday through Thursday last week.

## Paris

By Maxime de Beir

(33 Blvd. Montparnasse). — Mrs. Arthur Loew through Paris. John Hersey in town for a look-see.

Leon Godofsky vacationing in town.

The Roy Ornsteins in Paris for a quickie.

Florence K. Barr of MPA soon out of hospital.

Yves Montand opening at plush Baccara nitery.

Jean Sablon opening at the Theatre De L'Etoile.

Duke Ellington recitaling at Palais De Chaillot.

Edith Piaf breaking records at the ABC Music Hall.

Stan Laurel in town to prepare a Franco-Italian two-version pic.

Waldo Mayo ogling French documentaries for possible purchase.

Jimmy Davis moving over to the Port D'Attache at Place Blanche.

Gregory Peck in town for exteriors on "Captain Hornblower".

Michel Simon back to the theatre after several years in "Frig-Frac".

The Eugene Van Dees throwing cocktail party for producer George Bookbinder.

Adolphe Osso off to the States for huddles on his pic, "Le Grand Rendezvous".

Leslie Schweitzer catching French plays for possible State-side production.

William Wyler in from Germany for the opening of his pic, "The Heiress," which received sock reviews.

Paris to be completely lit up once a week starting in May to give the tourists their money's worth.

Claude Autant-Lara, director of "Devil In The Flesh," starting on a pic with a conscientious objector theme.

The Francois Premier studios being torn down to make way for a garage to service Coca-Cola trucks.

Michel de Ghelderode's "Force des Tenebres" to be done this fall by Jean Louis Barrault, and may be in English by Orson Welles.

## Minneapolis

By Les Rees

Clifton Fadiman here for lecture.

Hotel Radisson Flame Room has Mindy Carson.

Tex Beneke into Prom Ballroom for one-nighter.

Annual Sports, Travel and Boat Show, at Auditorium for 10 days, broke attendance records.

Wrestling card at St. Paul Auditorium, featuring Gorgeous George, drew 10,000 gate.

Curly's bringing back female impersonators' revue which ran six months to capacity biz last year.

"Madwoman of Chaillot" and "Death of a Salesman" only remaining bookings for the Lyceum.

Mel Torme and Jean Carroll, both playing return engagements, follow Peggy Lee into Club Carnival Thursday (20).

Cover charge goes back on at Hotel Nicollet Minnesota Terrace next week with Lou Holtz's engagement.

Kay Thompson and Victor Borge, who last played the Hotel Radisson Flame Room, are set for repeats there.

## San Francisco

By Ted Friend

Mugsy Spanier a click at Club Hangover.

Leonard Lyons column, newest Chronicle feature.

Dorothy Kay Friend out of hospital after surgery.

Arthur H. Hayes, CBS exec, to New York for home office huddles.

Kirsten Flagstad returns to Opera House for two sellout concerts.

Town's newest literary mag, "Comprehension," hit the stands last week.

Rosita Serrano at Venetian Room of the Fairmont hotel. Joe Reichman at Mark Hopkins.

Irving Lehrer, former Gotham flack, new publicity and advertising head for Brooks Camera.

Geary street hopping with Hollywood troupe headed by Bette Davis ensconced at Curran theatre for shooting of "All About Eve."

## London

Low Grade to Italy on biz trip for a few days.

The Sydney Box's left for France on the first leg of their year's vacation.

Nicholas Bela to New York on the Nieuw Amsterdam on biz, and will be away four to five weeks.

Gracie Fields sailed on the Queen Mary Saturday (15) having completed 26 half-hour radio programs for Radio Luxembourg.

Val Parnell is dickerling with Peter Lind Hayes and his wife, Mary Healy, for a four-week headline session at the London Palladium this summer.

Anne Crawford, now starring in one of the "Trio" series, the joint Rank-Paramount production, off to Hollywood next month on vacation on her first trip.

Zoltan Korda off to South Africa for 15 days exterior shooting of his picture, "Cry the Beloved Country." Returns to finish interior lensing in London.

Dulcie Gray and Michael Denison have left cast of "Queen Elizabeth Slept Here" to be replaced by two other film stars, Jimmy Hanley and Rosalyn Boulter.

Calgary Bros. return to England after 11 years in America to be featured in "Aqua Parade," which stars Buster Crabbe, opening at Wembley Stadium in August.

Anthony Steele inked for the romantic lead in the 20th-Fox British production "The Mudlark," which starts at Shepperton next month with Irene Dunne starring.

Robert Henderson is producing new play by the author of "Tuppence Coloured," Laurier Lister, for Jack de Leon at the "Q" theatre, May 2, and if a hit it comes to the West End.

Having launched "Madame Tictac," Terence De Marney Productions has a new play based on life of actor Edmund Kean for which it is negotiating with Trevor Howard to play lead.

Moishe Halevi, director of OHEL theatre, Tel Aviv, planned into London from Rome Thursday (13) to finalize arrangements for company's season at the Scala theatre, opening May 22.

Robert Ayres, American lead in "The Gentle People," staged at the Embassy theatre Thursday (13), started film same day titled "Return From Darkness" for Exclusive Films, in which he costars with Christine Norden.

Leads from the Broadway production of "Touch and Go," which Bernard Delfont is putting on at the Prince of Wales, May 19, have arrived in town. They include Jonathan Lucas, Helen Gallagher, David Lober, Kaye Ballard and the Debonairs.

Although Linnit and Dunfee still persist in denying VARIETY's story of their deal with Music Corp. of America, understood deal involved \$700,000 (£250,000), with MCA becoming majority owners of L&D's shares. Company will still carry on in its original name, with entire staff staying put.

## Germany

By George F. Gaal

Wolfgang Liebeneiner directing a new pic for Real Film.

A new 1,200-seater first-run theatre opened in Frankfurt.

The newly-formed Arena Film company started shooting its first pic.

"Maria From Bahia" still going strong as Germany's No. One hit song.

The Luebeck State theatre received a 575,000 marks (\$135,000) appropriation.

Franz Lehár's "Frasquita" premeed with great success at the Metropol, in Berlin.

Gustav Froelich directing "Murderers Without Murder," latest Jung Film Union pic.

Two new Jung Film Union pix, "This Man Belongs To Me" and "13 Under One Hat," to be premeed shortly.

Director Helmut Weiss formed own independent company, Orlando Film, and starts production soon with "Talent for Luck," a comedy.

First Dornas Film production, "Two in One Suit," now in production in Munich. Pic stars Olga Tschehowa, Wolf Albach-Retty and Joe Stoeckel.

Pathe Film (London and Paris) signed a longterm exchange contract with the new independent German newsreel company, Neue Deutsche Wochenschau.

A Soviet film version of Emmerich Kalman's "Tsardas Princess" premeed in Berlin. Pic is directed by A. W. Iwanowski and has a strong political slant.

"The Pirates of Capri," "Twelve O'Clock High," "My Foolish Heart," "Whirlpool," "The Inspector General" and "Bagdad" are latest releases at the Army's theatre circuit.

Union Film of Munich signed

an exclusive three-year contract for products of the newly-formed Austrian company of Paula Wessely. Wessely is scheduled to make two pix per year.

Zarah Leander's first postwar pic, "Gabriela" (Real Film); to be premeed this month. Pic also stars Vera Molnar, Carl Radatz and Siegfried Breuer. Geza Cziffra directed; Gyula Trebitsch is producer.

## Washington

By Florence S. Lowe

Dorothy Shay bringing landoffice biz to Hotel Statler's Embassy Room.

Stan Kenton orch in for a one niter at Uline's Arena Monday (17) night.

Myrna Loy and Jinx Falkenburg amongst week's visitors, both on charity stints.

Faye Emerson, a regular here these days, checked into Hotel Mayflower over week end.

John Mason Brown, drama critic, due in next month for his annual stint for the Frontier Nursing Service.

Clare Boothe Luce and Anita Colby due in town Saturday to attend a dinner honoring Catholic U's Father Hartke for his contribution to college theatre.

Kick off for town's Sesqui-Centennial past week featured talents of following: — George Murphy, Edward Arnold, Gladys Swarthout, Ann ("Miss Liberty") Crowley, Met star Lucille Manners, and singers Irina Petina, William Warfield and Muriel Rahm.

## Cleveland

By Glenn C. Pullen

Nick D'Amico band and Jackie Green at Hollenden's Vogue Room.

Elmer Wiener, here to aid Hal Miskell on bally for Met Opera's season at Public Hall.

Ted Mielau, owner of Ted's Latin Casino, negotiating a buyer, with \$45,000 as asking price.

Henry George, co-owner of Cab-in Club, taking his orch to Akron's Mayflower hotel for four-week run.

Audrey Wood, N. Y. play agent, here to inspect Jo (Ruth Seld) Sinclair's new anti-racial bias drama, "Long Moment," at Play House.

Chuck Forsythe's unit starting series of Dixieland Sunday sessions at Main Street club, with Bill Randall of WERE as emcee.

Legit Hanna dark until May 8, when Sol Heller, Cleveland producer, brings in Bert Wheeler in "A Policeman's Lot" for pre-Broadway preem.

## Pittsburgh

By Hal Cohen

Don Cornell returns to Carousel on Monday (24).

Rowena Rollins, headlining at Carousel this week.

Harold Lloyd coming here on May 19 for big Shrine shindig.

Vic Damone back at Copa to headline second anniversary show.

John McGreevey back on job at Harris Amusement Co. after an operation.

Marilyn Cantor headlines new floor show opening Friday (21) at the Monte Carlo.

Bob Hope booked for two evening shows at Syria Mosque, May 8 for May Beegle Concerts.

Vince Boylan, singing cabbie, off to Columbus, O., to be house singer at Gayety Theatre.

"Stars 'n' Skates" ice revue, with Jo Barnum, into the Terrace Room for couple of weeks.

Lucy Edwards, accompanist for Savoyards, off for England where she'll continue her musical studies.

Radio's Cleda Clark, who lost a foot when hit by a train, has gone home to Steubenville, O., to convalesce.

Billers Bros. Circus with Ken Maynard coming here, May 17-21 for Kiwanis Club of Wilkingsburg charities.

## Chicago

Metro producer George Sidney in with wife, Lillian, to visit relatives.

Virginia McElhinney, Blackstone theatre treasurer, resigning to open a ticket agency.

Producer Collier Young in to visit his brother, William Young, an advertising exec here.

Screenwriter Virginia Kellogg in for publicity huddles on her latest Warner pic, "Caged."

Ruth Chatterton will address the Chicago Sun-Times Book and Authors luncheon, May 3 at the Blackstone.

Maurice Schwartz in ahead of opening of his "Riverside Drive," Thursday (20) at the Harris, to lecture in Chi synagogues.

Marshall Migatz, owner of Chevy Chase summer theatre, off to New York to pact cast and director for May 25 opening.

## Hollywood

J. Russell Robinson seriously ill. A. Pam Blumenthal in from N. Y.

Shirley Powell parted with her tonsils.

Wanda Hendrix divorced Audie Murphy.

Marie McDonald hospitalized in Santa Monica.

Virginia Crews' Dunning divorced Dodge Dunning.

Buddy de Sylva back from a South American junket.

Dan Daily to Denver for a stage stint at the Fox theatre.

Charles and Spyros Skouras to Mexico City on vacation.

Fred Sweeney celebrated his 38th anniversary as an actor.

Allan Jones booked for a vaudeville tour of the British Isles.

Walter Pidgeon checked in at Metro after six months in England.

Gordon Hollingshead observed his 25th anniversary with Warner Bros.

Gregory Ratoff in town after three years of film directing in Italy.

Hal Gary in town after 15 months with "Oklahoma" in Australia.

Sid Rogell sent one of his Hollywood Booster buttons to Stephen S. Jackson.

Olivia de Havilland to Washington for Women's National Press Club award.

Jerry Lewis opened a camera shop in Vine street, next to the Brown Derby.

Kathryn Grayson settled a \$5,000 suit filed by her former agent, Murray Lazar.

Howard Da Silva appointed Coast rep for the N. Y. Neighborhood Playhouse.

Larry Parks laid up with virus X while "That Bedside Manner" shoots around him.

Charles Laughton booked for 60 one-night stands in the mid-west, starting Sept. 10.

Kathleen Ryan arrived from London for a role in Robert Stillman's "The Sound of Fury."

Veda Ann Borg returned from Australia where she played a film role in "The Kangaroo Kid."

Tom Ewell and Tommy Cook planed to Manila for roles in "An American Guerrilla in the Philippines."

Broderick Crawford and Dean Jagger won the George Spelvin awards, presented annually by the Masquers Club.

## Miami Beach

By Lary Solloway

Mother Kelly's shuttered for summer.

Park Avenue Club shuttering this week.

Walter Winchell back in town, at the Roney.

Martha Raye returns to Five O'Clock Club in July.

Isabel Austin, Roxy (N. Y.) tub thumper, at the Delano for vacash.

Loew's veepee Charlie Moskowitz due in this week for annual vacash.

Dick Kallman, newest young singer to hit here, at Saxony hotel's Shell-I-Mar Room.

Gracie Barrie heads new show due at Five O'Clock Club. Jean Carroll is another possibility.

Jack Goldman pacted successful Vagabonds — Jan Murray-Rose Marie package for summer date.

Jim Booth, head of Oriental theatre, Chicago, planed back Sunday (16) after scanning talent here.

Ray Milland at the Kenilworth for several days after date with Ed (Archie) Gardner in Puerto Rico.

Alfred McCosker, former MBS board chairman underwent appendectomy last week, and is recuperating at new home here.

Nat Harris, former Latin (N. Y.) Quarter manager, prepping a swank eatery for next season. It's in heart of Dade boulevard nightclub sector.

Barry Gray was given a shindig at the Lord Tarleton hotel Saturday (15) on eve of departure for N. Y. and gabber stint from Chandler's Restaurant.

## Vienna

By Emil W. Maass

Ernst Deutsch inked by Salzburg City theatre for summer season.

Composer Oskar Straus awarded honorary ring of the city of Vienna on his 80th birthday.

Rohrau community council and government of Lower Austria bought birthhouse of Josef Haydn for museum purposes.

Vienna Little Theatre Workshop, U. S. amateur stage group here, produced Noel Coward's "Hay Fever" in the Clam-Gallas Palace.

Schoenbrunn Film inked Elsie Mayerhofer and Curd Juergens for "Kissing is no Sin," a musical pic containing song hits of the late composer Edmund Eysler.



# Exhibs' Pix Splitting

Continued from page 5

lies in restraint of trade. There is no freedom of competition for product. Distrib has to take what he can get because he knows there's no use offering his films to the fellow across the street. Later will invariably find that he has no dates available for films from a company that habitually deals with his competition.

Product-splitting is in some cases completely open and accepted, but is generally by oral agreement which none of the parties will admit to but which is recognized by everyone involved. Distributors have never been in position to beef about the practice, since they themselves were in a way party to it and their affiliated chains were involved.

Violation of the anti-trust laws is said to be rather easy to prove by both circumstantial and actual evidence and it is on that basis that Goldwyn and MacMillen went last week to Herbert Bergson, assistant attorney general in charge of anti-trust prosecutions.

## Loew's and RKO in N. Y.

On the circumstantial side, Society of Independent Motion Picture Producers has reportedly graphed New York bookings by the Loew and RKO circuits. Some distributors are repped by red crayon on the graph and others by blue. It is shown that there's virtually never red-crayon product on the RKO side or blue-crayon on the Loew's side.

MacMillen's squawk had to do particularly with the New York situation, while Goldwyn was concerned with Fox-West Coast, against which he is now prepping a suit. While United Artists took no direct hand in last week's beef, SIMPP is understood to have garnered considerable factual material from UA prexy Grad Sears. Sears claims that the Loew and RKO circuits operate under what he calls "the Hotel Chatham agreement," which he says was arrived at by top reps of the two chains at the Hotel Chatham, N. Y., in 1932. Sears is former general sales manager for Warner Bros.

In addition to the product-splitting, Goldwyn laid before the D. of J. evidence of collusive bidding in many areas. He is said to have numerous examples where circumstantially, at least, it appears obvious that there is agreement among exhibs on who was to bid for what product and how much. He claims that product divvying and collusive bidding can reduce the take on an important picture by the difference between profit and loss, and could be responsible for putting producers out of business. In some quarters it is said that the difference the practices make throughout the country might mean about \$300,000 to an average picture.

SIMPP has already made an effort to get an anti-product-splitting clause included in the ruling of the New York federal court in the industry anti-trust case. Proposal was made too late, however, and was not included in the judgment recently handed down against Warner Bros., Metro and 20th-Fox. Plea was made by the Society to Bergson last December. On Jan. 9 he indicated his interest by sending a note to U. S. Circuit Judge Augustus N. Hand, advising him that the Government would push for inclusion by the court in its judgment of the following paragraph prohibiting the defendant exhibs:

"From consulting or agreeing expressly or impliedly with any competing exhibitor as to whether particular pictures shall be licensed to particular exhibitors or as to whether the pictures of particular producers or distributors shall be licensed to particular exhibitors."

Bergson added in his note, in way of explanation: "It is with extreme reluctance that at this late date we are advancing the above proposed additional provision. We have, however, been concerned for a long time over the point made by this court in its opinion of July 25, 1949, that there was an absence of competition among the defendant exhibitors for the product of the various distributors; that is that the product of one distributor regularly went to one of the defendant exhibitors and that the product of another distributor regularly went to another defendant exhibitor in places where more than one defendant had theatres. The recurrence of complaints by pro-

ducers within the past few months of this kind of stratification of the distribution of film product has led us to feel that the judgment in this case should contain an injunction against the defendant exhibitors or successors affecting such stratification by collusion.

# Sears Reviews

Continued from page 4

ably will continue to function as is. Like most other TV distributors, its problem is getting a sufficient supply of good feature product.

Other than that, Sears is understood to have reported to the board on his meeting in Washington last week with Reconstruction Finance Corp. officials in an effort to get Government aid in financing indie production. UA's own product situation is good, with enough pix in the can now to carry it through October.

With five others in production, editing or close to the starting line, distrib will have no trouble getting through the year. Acquisition of new product for the period beyond that, however, has slowed down and may prove troublesome if the financing situation continues tight.

Added to the slate last week was Sam Spiegel's "Cost of Living," co-starring Van Heflin and Evelyn Keyes. It is now in production in Hollywood, with Jo Losey directing.

# Schenck-20th

Continued from page 5

In 1943 he became executive head of production, the post he will relinquish July 1.

In the original merger, Schenck, Zanuck and Goetz were given 50% of the common stock in the 20th-Fox company while the Fox Film Corp. stockholders were allotted the rest of the shares, plus \$39,000,000 in preferred stock because of the 49% interest Fox held in the National Theatres circuit. Another angle was that 20th Century received \$5,800,000 in preferred stock as payment for the completed pictures it brought into the merger.

Schenck will remain in Miami until May 6, when he will return to California. To date he has disposed of the major portion of his 20th-Fox holdings and will unload the rest of it before July 1.

# Reagan Appeal

Continued from page 2

sical Artists) "don't really know the terms of SAG's partnership agreement and if we can get our view before them we can convince them of its practicality."

Two key issues which divide TVA and the screen unions are: (1) SAG's position that it should negotiate for vidpix and TVA handle live tele negotiations, with the resulting contracts becoming the property of the partnership; and (2) TVA's plan for settling deadlocks between east and west by joint membership meetings on the basis of a 75% membership vote. SAG considers the latter formula "inequitable because TVA's membership outnumbers ours and it is like settling differences between the U. S. and Switzerland on the basis of a population vote."

George Heller, TVA national executive secretary, feels that the TVA proposal is "truly democratic" and "assures not only adequate representation for all concerned, but will also guarantee that the wages and working conditions in TV will truly represent the wishes" of performers affected.

TVA spokesmen said they did not feel Reagan's pitch would cut any ice with Equity, which has supported TVA for the past eight months. SAG, meanwhile, told VARIETY that if the 4A's board grants TVA jurisdiction over vidpix "it will mean nothing, since five of the 4A's seven members are the heads of TVA wearing different hats." SAG said if TVA gets the greenlight for negotiations it is still the film actors who will decide their collective bargaining representatives, and the screen thespians "will back the SAG, which has been repping them for all these years."

# MARRIAGES

Dorothy Radnick to Vince Scott, Pittsburgh, April 15. He's on WCAE staff.

Betty Marie Sweitzer to Fredric Shadley, St. Louis, April 15. He's the son of Ralph H. Shadley, Meadville, Pa., theatre owner.

Margo Tyler to Eddie Moran, Las Vegas, Feb. 26. He's a screen writer.

Jocelyn Brando to Elliot T. Anisof, Tarrytown, N. Y., April 13. Bride is in cast of the Broadway company of "Mister Roberts."

Margery May Strauss to Stanley Frederick Schneider, New York, April 18. He's son of A. Schneider, veepee and treasurer of Columbia Pictures.

Nancy Scott to George Taylor, Belfast, Ireland, April 8. He's a legit comic; bride's a pianist.

Beatrice Herschkowitz to Paul M. Sokol, New York, April 16. Bride is associated with her mother, Anne Herschkowitz, in theatre party agency.

Audrey Peters to Garry Davis, Ellsworth, Me., April 13. Bride is a dancer; he's son of Meyer Davis, society band impresario.

# BIRTHS

Mr. and Mrs. John Derek, son, Hollywood, April 13. Mother is the former Pati Behrs, film starlet; father is a contract player at Columbia.

Mr. and Mrs. Burr Tobias, daughter, Chicago, April 10. Father is trumpeter in Carl Sands' Oriental theatre orchestra.

Mr. and Mrs. Lewis Krupnick, son, New York, April 4. Father's with Abbey Albert band at Terrace Room, Pitt.

Mr. and Mrs. Perri Salati, son, Pittsburgh, March 22. Father manages Peoples Theatre, Tarentum, Pa.

Mr. and Mrs. Harold Berkebile, daughter, Johnstown, Pa., March 28. Father manages Strand theatre there.

Mr. and Mrs. Greg Garrison, son, Chicago, April 11. Father is director of ABC-TV's "Super Circus."

Mr. and Mrs. Mickey Rooney, son, Hollywood, April 12. Mother is Martha Vickers of the screen. Father is a film star.

Mr. and Mrs. Mori Greene, daughter, Hollywood, April 12. Mother is Jan Wiley, actress; father is a songwriter.

Mr. and Mrs. David Kovar, son, Hollywood, April 12. Father is a cameraman.

Mr. and Mrs. James H. Reardon, daughter, Los Angeles, April 12. Child is the granddaughter of E. J. McNamara, circulation manager of DAILY VARIETY.

Mr. and Mrs. Frank Rooney, son, Mt. Kisco, N. Y., April 14. Father is a fiction writer and ex-actor; mother, the former Helen Hardy, was secretary to Maurice Evans.

Mr. and Mrs. Rudi Fehr, daughter, Hollywood, April 14. Father is a film editor at Warners.

Mr. and Mrs. Bernie Glaser, daughter, New York, April 14. Mother is the former Merrill Towne, assistant radio and tele producer; father is an associate editor of Coronet mag.

# CBS-Metro

Continued from page 2

and none of those winding gestures by the time keeper.

As is customary in any fracas, it's the innocent bystander who gets whacked. In this case it was Lux Radio Theatre, the best friend a picture ever had. Caught in the middle when tempers were flaring, the J. Walter Thompson agency was forced to pull "The Bride Goes Wild" with the same Johnson and June Allyson and substitute Cary Grant and Betsy Drake in "Every Girl Should Be Married," which was done last spring by Lux. Ironically it is that Johnson and Grant figured in the double incident, both coming and going.

Spokesmen for CBS say they would like to live happily with Metro, but they are fearful of setting a precedent in allowing the studio plugs moved up front or in the middle. Once you do it for Metro, they argue, the others will demand it and there you are. What M-G doesn't understand, say the CBS crowd, is that the sponsor has something to say about where the credits should go. He pays the freight and should have a voice in what goes on his program, especially when it's out-and-out advertising for a product other than his own.

# OBITUARIES

## CLARENCE A. COHEN

Clarence A. (Chick) Cohen, 52, former film exec, died in New York after a heart attack, April 12. He had been stricken the day before at The Lambs, where he had made his home.

Cohen had been a general sales manager for Warner Bros. for 15 years and subsequently went into exhibition and operated film theatres in lower New York. Ill health forced him to dispose of his theatres and go to Tucson, Ariz., because of heart and bronchial ailments. While there he wrote a column for a local newspaper and was also a sportscaster on radio station there. He returned to N. Y. eight years ago and had been press counsel for Brunswick Mills Co.

He had written several songs, including "Arizona Moon," which was made the official song of that state. For years he had been active in the affairs of The Lambs. He was a brother of the late Sidney Cohen, prez of Independent Motion Picture Exhibitors for many years. A brother and two sisters survive.

## WALTER F. BATCHELOR

Walter F. Batchelor, 56, topflight talent agent, also legit and pix producer, died in New York April 13. At time of death he was assistant casting director for 20th Century-Fox films. However, although inactive in the agency field for past several years, due to his production activities and subsequent post with 20th, he still maintained a sizable interest in the Walter Batchelor Theatrical Enterprises, which he founded some time ago, although latter has been operated since by Henry Dagand.

While in the agency field, Batchelor had repped such top talent as Fred Allen, Rudy Vallee, Libby Holman, Clifton Webb, the late Helen Morgan and others. He was also producer of several Broadway shows, including "Of All People." In films he was co-producer of "Copacabana," with Monte Proser, and "It's In The Bag," Fred Allen starred, which he did with Jack Skirball.

Wife and a daughter survive.

## JOE DUNLEVY

Joe Dunlevy, 66, veteran minstrel and vaude performer, died April 15 in Cincinnati.

Starting as a soft shoe dancer in the summer theatre at old Chester Park, Cincinnati, he sprouted into the blackface field as a partner of Dan Fitch, who headed a minstrel troupe with which Dunlevy remained after it became J. A. Corburn Minstrels. Later he joined the George Primrose Minstrels.

His first vaude work was with the comedy act of Coakley, Hanvey & Dunlevy, billed as the "Mudtown Minstrels." Switching to a two-act, Dunlevy teamed with Harry Frankel. Their partnership ended when Frankel entered radio for his famed Singin' Sam series for Barbasol.

After vaude's washup Dunlevy settled in Cincy and did radio and TV stunts, his latest with Crosley's WLW-T.

He leaves a sister.

## DANIEL S. TUTHILL

Daniel S. Tuthill, 53, radio artists' representative and former general sales manager and assistant to the president of the National Broadcasting Co., died April 14 of a heart ailment in Norwalk, Conn.

Tuthill began his career in advertising in 1925, when he joined NBC. In 1941 he became executive vice president of the National Concert and Artists Corp. He established his own agency in 1946, handling radio production and artists.

A member of the Radio Pioneers Club, he was a founding member and former director of the Advertising Club of New York.

Surviving are his wife, a daughter and a brother.

## MAURICE M. RUBENS

Maurice M. Rubens, 65, one of the founders of Publix-Great States theatres and veepee of the company until six months ago, died April 13 in Joliet, Ill. He was also president of the Royal Theatre Co. of Joliet.

In 1927, he and his brother founded the Great States chain, which they sold to Balaban & Katz in 1933. Rubens remained as v.p. and director of advertising and publicity until his retirement last year. Survived by wife, a son, two brothers and two sisters.

## GORDON H. ELDRID

Gordon H. Eldrid, 76, former vaude performer, died in New York, April 16. Eldrid, born in England, spent 29 years touring vaude circuits both in the U. S. and his native country. Starting in 1897 as an actor with a Chicago rep company, Eldrid wrote, produced, directed and appeared in vaude units until 1926. His last stage role was with "The Bat" on tour in 1926.

Following his vaudeville exit, Eldrid got a job as a guide for the New York Times. At the time of his death he was still with the Times, serving in its circulating library.

A wife, brother and sister survive.

## HELEN M. HANSCOM

Helen M. Hanscom, former vaude and concert singer, died in Chicago April 10. During World War I she was a member of the Elsie Janis overseas troupe, but had not sung professionally for the past 20 years.

She was the daughter of the late Charles Hanscom, former concert master of the Metropolitan Opera Co. and the late Isabelle LeMarchand, noted harpist.

## MRS. HENRY FONDA

Mrs. Frances Seymour Brokaw Fonda, 42, estranged wife of Henry Fonda, currently appearing in "Mister Roberts," suicided in a sanitarium at Beacon, N. Y., April 14, where she had been undergoing treatment for a nervous breakdown.

Couple had separated some time ago and a divorce action was about to have begun when Mrs. Fonda suffered a nervous collapse.

## GEORGE B. GOMERSALL

George B. Gomersall, 64, film salesman, died April 14 in Cincinnati. For past 13 years he covered Kentucky for Universal Pictures exchange in Cincinnati. He was a member of Variety Club Tent 3 and of Salesmen's Coliseum.

He leaves mother, a sister and three brothers, one of whom is Edward T. Gomersall, former Universal general sales manager and now owner of theatres in Elgin and Kankakee, Ill.

## JAY A. KING

Jay A. King, Sr., 70, former theatre owner and film producer, died in Philadelphia April 14. At one time King owned theatres in the northeast section of Philly and was one of the pioneers in the business, working with the Lubin Picture Corp., when they operated there.

Wife and three sons survive.

## HAROLD J. CARLOCK

Harold J. Carlock, 56, salesman for RKO in Albany for the past eight years, died April 12 in St. Peter's hospital there. Carlock was connected with the film business for a quarter of a century.

A native of Paterson, N. J., he is survived by his wife, a son, a daughter, mother and two sisters.

## WILLIAM ORR

William Orr, 67, legalite with Loew's, Inc., died in New York, April 18. Orr, with Loew's since 1923, served as company's legal contact for Washington, D. C.

He was a newspaperman prior to joining the film company.

## JACK SWEENEY

Jack Sweeney, 61, former screen actor, died April 12 at his home in Hollywood.

He was associated with Mack Sennett in 1916.

C. Edward Tranter, 70, vet sports writer, died in Buffalo, April 17. He was the father of Don Tranter, radio editor of Buffalo's Courier-Express and Jim Tranter, radio editor of the Buffalo Evening News.

John Koreck, 61, former bass violinist with the Pennsylvania Symphony Orchestra, died in Philadelphia April 14.

Clarence (Ace) Bragunier, 47, died April 14 of a heart attack while on location with Warners' "The Breaking Point" troupe at Newport Beach, Calif.

Father, 72, of actress Margaret Sullivan, died in Norfolk, Va., April 11.

# RCA VICTOR'S #1 GIRL SINGER

"Fran Warren makes torching a pleasure."  
WALTER WINCHELL

"...stands at least two cuts above all living competition in the pop field"  
LOOK Magazine (Joseph Roddy)

"...is RCA Victor's top lady thrush."  
BOSTON EVENING AMERICAN

"Carrot topped Fran Warren is all the rage at the Chez Paree, Chicago."  
Chicago HERALD-AMERICAN

"Versatile and vibrant new music personality."  
HARTFORD TIMES

Academy of Radio and Television Best Arts and Sciences' "Michael" award.

The American Academy of Entertainment names Fran Warren "QUEEN OF SONG."

THANKS  
CLIFTON WEBB  
for helping me break  
theatre records

THANKS  
TONY MARTIN  
for helping me break  
RECORD records.

## ~ IS NOW THE ROXY THEATRE'S #1 BOX OFFICE SENSATION!

Press Relations  
KURT HOFMANN-JERRY JOHNSON

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1650 Broadway, New York

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# VARIETY

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## RADIO, PIX TEAM IN TV GANGUP

### So Many Charity Drives, Show Biz Favors Once-a-Year 'Community Wk.'

Squawk, by Allied exhib prexy+ Truman T. Rembusch on the multitude of charity drives in which the industry is now participating found numerous supporters this week. Most significant was word from the nation's other major exhib organization, Theatre Owners of America, that it had many beefs from its members on the numerous charity campaigns and would consider the problem at the next meeting of its exec committee in May.

TOAers will again consider a proposal for a "Community Week" during which there would be a united collection for all charities once a year. Rembusch proposed consideration of some similar joint campaign, rather than repeated drives during the year.

Rembusch statement, as a matter of fact, triggered considerable sentiment in all quarters for a return to centralized control over drives which was found necessary during the war. On the other hand, with industry public relations ticklish at the moment, some flinches fear any move that might be interpreted as dodging charitable obligations.

It is feared that a beef from (Continued on page 69)

### Negro Ex-Legiter Now Sock in Grand Opera; Only One Active in Field

Despite recent talk about the lack of opportunity for Negroes in opera, one of them has been quietly making quite a successful career in the field. He's baritone Lawrence Winters, who came out of the legit, "Call Me Mister," to go into the concert world, and has since become a prominent member of the N. Y. City Opera Co. The company has another Negro on its roster, Camilla Williams, but she's done very little singing this year.

The only Negro active in opera today, Winters sang featured or lead roles in the fall and spring seasons of the N. Y. City Opera Co. this year, as well as going on tour with the company. He also interspersed this work with a successful concert tour under direction of Sol Hurok, giving about 26 recitals. He has mastered roles in four operas, appearing this season in "Aida," "Pagliacci," "Turandot" and "Love of Three Oranges." He had the lead role in the world preem of "Troubled Island" at City Center, N. Y., last year.

Nowhere in the opera company's program is mention made of the fact that Winters is a Negro, and perhaps half the audience at N.Y.'s City Center has no idea that he is. Winters flew Monday (24) to Europe for his first concert tour abroad. He'll do a six weeks' tour of Scandinavia, Italy and Holland, with a few dates in France and England still to be penciled in by the Hurok office.

### Dicks Trail Big on Radio

Private eyes are not only dominating radio program schedules, they're now moving in on the commercials. Two former New York City police investigators, Walter Clancy and Mary Sullivan, have bought time on WMCA, N. Y., to plug their Confidential Investigation Bureau.

Advertising for trouble, the sleuths are using spots which go like this, "Are you in need of a detective service? Do you desire someone investigated or shadowed? Your problem will be handled in strictest confidence. Call etc."

### The Pope Disks Special Prayer

Paris, April 25. Unique item in the field of religious phonograph records is about to make its American debut. It is a disk recorded by Pope Pius XII, in which His Holiness gives a special message and prayer, composed for the Holy Year. This record, which Pope Pius has made in three languages (Italian, French and Spanish), has been manufactured, by means of a special process, completely in color. There is an image of Pope Pius in color on the side which has his prayer, and the Arms of the Vatican, also in color, are reproduced on the other (Continued on page 56)

### VIDEO TO ELECT NEXT U.S. PREZ—SARNOFF

Chicago, April 25. Gen. David Sarnoff, RCA board chairman, predicted video will probably determine the next president of the U. S. in a talk here yesterday (Monday). "Candidates will have to reflect through television the sincerity within, for the public is quick to detect through the eye what is lost by the ear," he said in emphasizing the political potentialities of the new medium. He also pointed out that with the coast-to-coast co-axial cable in operation by 1952 elections, there will be 20,000,000 sets and 80,000,000 viewers.

Sarnoff made his speech at the dedication of permanent TV exhibit donated by RCA to Chicago Museum of Science and Industry. Exhibit traces development of video from early scanning methods to modern electronic developments. Nearly 400 prominent civic and industry leaders attended dedication dinner.

Educational uses of medium were stressed by feature speaker, Dr. J. Roscoe Miller, prexy of Northwestern University.

### CLEVELAND MAPS THEATRE B'CASTS

By SANFORD MARKEY

Cleveland, April 25. This city has come up with what is perhaps the most unique plan yet devised by film and radio interests to combat the inroads of television. That it will be watched closely by all facets in show business, notably among exhibitors, as the possible prelude to a nationwide pattern in meeting the TV competition, appears a foregone conclusion.

Details of Cleveland's aggressive plan call for radio personnel, including disk jockeys and other live talent in half-hour air shows, to broadcast their programs from the stages and lobbies in first-run downtown houses and nabe theatres.

Already, the major downtown theatres have given loud approval to the proposal and the 60 nabes at a meeting Friday (21) endorsed the project unanimously. All of the city's AM stations are cooperating, although the extent varies, the amount of programming depending on what the station has to offer.

Project is a result of a series of meetings whereby both films and AM sought to hypo interest. Con- (Continued on page 62)

### Ken Murray Unit, With Marie Wilson, Being Set For N.Y. Cap June Date

Negotiations are pending for Ken Murray to play his first N. Y. vaude date in many years at the Capitol theatre in June. If deal jells, Sidney Piermont, Loew booker, will make a pitch for Marie Wilson, currently heading the "My Friend Irma" airshow, for the same bill.

Duo were the toppers of Murray's "Blackouts," which had a seven-year run at the El Capitan theatre, Los Angeles. Comedian is currently occupied with his CBS video version of "Blackouts."

It's expected Murray will form a unit for vaude and will include Tony Labriola, who has been with him on the video show.

### ANDERSON DROPS LIBEL ACTION VS. HACKETT

Maxwell Anderson has dropped his \$100,000 libel suit against novelist Francis Hackett, who previously withdrew accusations of plagiarism against the playwright. No financial settlement was involved in the action, although Hackett's attorney is understood to have sought to have Anderson pay the legal costs, on the plea that the novelist was unable to do so.

The dramatist's suit was filed last May, after Hackett had told reporters for the N.Y. Times and Herald Tribune that Anderson's (Continued on page 56)

### Fresh Air, Not B'way Touch, Key To Met; Bing Denies Flagstad 'Slanting'

By ARTHUR BRONSON

#### Parish's N.Y.U. Anthem

Vet songsmith Mitchell Parish, who graduates from New York U. this June, is collabing with Dr. Kenneth N. McKee, NYU assistant dean, on a new anthem for the institution. It's titled "Violet of N.Y.U." Mills Music will publish the piece.

Lyricist Parish entered the university to major in English literature. Last year, at the age of 48, he was one of two juniors to be elected to Phi Beta Kappa.

Despite the hiring of Margaret Webster and Robert Edmond Jones, and negotiations pending with Danny Kaye, the N. Y. Metropolitan Opera isn't "going Broadway," according to its new general manager, Rudolph Bing. "I just want to bring some fresh air in," he said.

Bing's remark was made in a talk on his future plans, during which he answered some of the criticisms and rumors about artists and repertoire changes, and a general Met overhaul, that have abounded since he took over. Miss Webster has been hired to stage "Don Carlos" because of her rep in the legit field among the classics, and her ability to handle crowds on stage. Jones, who has designed operas as well as legiters, will design the sets and costumes for a (Continued on page 71)

### Derby Officials Nix Live Pickup

Louisville, Ky., April 25. Another slap by sportsmen at the videocasters was made here last week when Churchill Downs officialdom nixed live televising of the Kentucky Derby on Saturday May 6. Track will let interconnected CBS-TV stations carry a 15-minute film, sponsored by Gillette, on Sunday (7) at 10:30 p.m., while non-interconnected outlets won't be able to air it until Tuesday (9).

WHAS-TV, CBS' outlet in this city, won't be permitted to screen the pic until Tuesday, since it's off the cable, which means three days after the event is over. Although it realizes the track fears a tele-inspired dent in its gate, station is squawking because theatres will probably show newsreels of the Derby before the Tuesday deadline.

### Godfrey Raises Big Coin For Religioso Pic Amid Ciggie and Teabag Plugs

Arthur Godfrey's pitch in behalf of a religious film project, "The Divine Tragedy," on his cross-the-board CBS daytime show recently may enable the pictures' sponsors to raise their \$300,000 U. S. production quota sooner than they had originally hoped. To date in excess of \$200,000 has been subscribed in America for the venture.

Response to Godfrey's shill hasn't been tallied as yet in a point of actual dollars, but mail from his listeners has run into the bushels-full. Radio star became interested in the projected film following a recent lunch with Hugh Gibson, a (Continued on page 62)

## SO THE PUBLIC MAY KNOW!

Statement By

J. E. BENTON, Vice-President-Managing Director  
Los Angeles Ambassador Hotel

"Never in my many years of experience have I publicly endorsed a particular act or show.

### THIS IS THE EXCEPTION!!

"THE HOUR OF CHARM ALL-GIRL ORCHESTRA AND CHOIR, featuring EVELYN AND HER MAGIC VIOLIN, currently being presented in our world famous Coconut Grove, under the expert conductor, PHIL SPITALNY, is the 'Tops' in musical artistry and production.

"At show time you will be charmed by the beautiful voices of GLORIA and JEANIE; amazed at the unparalleled keyboard dexterity of LOUISE at the piano; excited by the stirring rhythms created by VIOLA surrounded by her unusually colorful drums, and thrilled by the superb technique of EVELYN coaxing inspiring music from her magic violin. The choir and orchestra include 30 strikingly gowned feminine musicians, whose voices combine into a majestic choir, providing the ultimate, in my opinion, in exquisite entertainment.

"For your dancing pleasure you will find the same artists converted into an unforgettable dance orchestra. I regret that this is the final week of this great attraction, and strongly urge you to make your attendance a MUST between now and SUNDAY, APRIL 30. Prior commitments prevent us from extending this engagement."

# H'wood Stepping-Up Budgets As Dearth of Story Material Grows

Price — within reason — has ceased to be an object in hunt by major company story departments for appropriate screen material. While some of the tremendous fees of three or four years ago for best-selling novels and Broadway plays no longer apply, studios are willing to go up into six-figure brackets for important story properties.

Story editors for companies such as Metro, 20th-Fox, Paramount and Warner Bros., which have habitually had on their slates several big productions made from hit plays or books, are virtually in a state of desperation. Novelists since the end of the war have been turning out little that's appropriate for the screen, while hit legions are either unavailable for one reason or another or priced out of the market.

Result is a gradually increasing tendency toward use of originals and the purchase of mag short stories at comparatively small prices. Large number of these latter buys recently, at around \$10,000, are said by story eds to represent no effort at economy, but merely the grasping for any kind of material in which there's a picture idea.

Actually, it isn't particularly economical to buy short stories, since considerable more expenditure is required in Hollywood to develop story lines and situations to provide a screenplay.

**More Prod., Lesser Scripts**  
Pressure by the studios for material is expected by most story departments to get worse, since the majors are increasing the number of films on their schedules. 20th, for instance, which jumped from 18 releases in 1947 to 21 in '48, 24 in '49 and probably 30 in '50, is considering going to 36 next year.

Dearth of yarns in the past few years has been met by raids on stockroom shelves at the studios. Large quantity of material had been piled up by most lots over the years and it was in keeping with the new economy-mindedness to save coin by using this up. Bot- (Continued on page 24)

## LAWSON, TRUMBO ASK SUPREME CT. REHEARING

Washington, April 25. John Howard Lawson and Dalton Trumbo yesterday (24) asked the Supreme Court for a rehearing of its refusal to listen to an appeal from their conviction for contempt of congress.

The two screen writers, and the other eight of the "unfriendly 10," face a year's imprisonment and \$1,000 fine for their refusal to tell the House Un-American Activities Committee whether they were, or ever had been, members of the communist party.

Supreme Court almost never reverses itself after having refused to take a case.

### Hildy's Paree Stint

Paris, April 25. Hildegard, who recently arrived here, will appear at a concert to be held at the Theatre des Champs Elysees June 2-4.

Chanteuse is producing the three-day affair herself and will supply attendants as well as musicians to accompany her.

## HEDY LAMARR MAY DO 2 WEEKS OF VAUDE

Hedy Lamarr is currently being submitted for personal appearances by the Gale agency, N. Y. Miss Lamarr would do two weeks. Booking office, only handling p.a. facet of the actress' activities, is building an act for her that would include singing.

Outfit is asking a \$20,000 weekly guarantee, plus a percentage of the take. So far, no takers.

## Fewer, Better Films Rather Than Sliced Costs, Sez Capra

Detroit, April 25. The beleaguered film industry, beset by soaring production costs and TV competition, would do well, in the opinion of producer-director Frank Capra, to produce fewer and better pictures rather than to trim film costs too drastically.

In Detroit to ballyhoo his new film, "Riding High" (Par), Capra said that only 10 Hollywood pictures made a profit last year. He cautioned, in that respect, that the true story of current pic earnings is not revealed in studio financial statements, since many producers have been riding along on a profitable backlog of reissues.

No one in the industry, he declared, knows the answer to the video threat, and there necessarily is a great deal of watchful waiting. He said he believed the answer would partially be found in better pictures and a reduction of admission prices. The removal of the Federal ticket tax would be a great benefit, he said.

Theatre television could possibly mean only a faster method of film distribution, he said. Also, operating over a special channel, it might bring nationwide distribution for Broadway plays. Big difficulty, he added, was determining who was going to pay for it and how much.

Capra asserted that foreign films would never capture the American mass audience, essentially because the "happy ending," not frustration, is the American way.

Referring to the Italian film, "The Bicycle Thief," in which the hero never finds the bicycle that is vital to his livelihood, Capra said the average American would logically expect him to find a way to procure one. The plot is foreign to our way of thinking.

Capra said he thought American films do not give foreign audiences a false impression of life in the United States.

"They are our best silent salesmen abroad," he concluded.

## Son, Sister, Widow Benefit by Huston Will

Bakersfield, Cal., April 25. Will of the late Walter Huston, filed for probate here, provided a trust fund of \$30,000 for his son John and another of \$20,000 for his sister, Ann Elizabeth Huston.

Residue of the estate, valued at "more than \$10,000," was left to his widow, Nan Sunderland Huston.



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## FBI'S FINE JOB IN BOOTLEG PIX K.O.

The swarm of bootleg prints which cropped up in every corner of the country at the end of the war is now petering out as result of the Federal Bureau of Investigation's drive against the "hot" pix in the past four years. In a report to J. Edgar Hoover, FBI top man, kudosing the FBI for its effective work, Sargoy & Stein, industry attorneys on copyright matters, advises Hoover that a total of 579 prints have been recaptured since the drive first started. Almost all of the prints were originally donated to the Armed Services by the industry for wartime use overseas.

Of the 579 prints, the letter states, 476 represent different feature titles of all companies. Another 47 are duplicates of titles, while the remaining 56 are prints of shorts. Every big picture released by the majors during the war has showed up at least once in the prints recovered by the FBI.

Since Hoover started working with Sargoy & Stein in 1946, prints have been recovered in 15 different states and the Hawaiian islands. Practice of illicit showings of these bootleg films is rapidly fading, it is said, mainly because the diligence of the FBI is serving as a deterring influence. Moreover, with the passage of time, the "hot" pix are growing brittle and unusable, so that an end of the problem is sighted in the near future.

Problem has been a major one, because a total of 43,000 complete prints of features in 16m were handed over to the Armed Services during the war. Another 33,000 prints of shorts were also donated. In all cases, these prints were to be accounted for by either an affidavit of destruction or actual return of the films to the distributors. Large number took the barracks bag route to the U. S. and thereafter turned up at theatrical showings.

Primarily, these films have been used in hotels, schools and similar places. None has ever been used over television, so far as the FBI knows. Recently, a rash of bootleg bookings in Miami Beach hotels were discovered, and the FBI recovered all the prints.

With the heat dying off, in more recent instances, U. S. attorneys have refused to prosecute, providing the user of the prints surrendered them to the Government. Industry has generally been satisfied to get back the prints, and generally excuse given is that the holder did not know the films were "hot."

Exception to that rule occurred last week in Brooklyn, where a grand jury in the Federal district court handed down an indictment against Frank Rotunno for copyright infringement. Rotunno is charged with renting Metro's "I Dood It" without consent of the distrib. When arraigned, Rotunno pleaded not guilty. His trial is set for May 3.

# 'We Don't Want Her Back,' Sez British Paper Charging Bergner Runout

## FRANCIS MANGAN'S SON MAY GET PAR CONTRACT

Teaneck, N. J., April 25. Edmund Mangan, 11-year-old son of veteran Public (Paramount) stager, Francis A. Mangan, has been screen-tested by Eugene Zukor, with an eye to a Par contract. He probably returns to Hollywood next month.

Mangan, for 13 years production chief of the Par deluxers in London (the Plaza) and Paris (the Theatre Paramount), has been in retirement, but now yens a comeback.

## Sadler's N.Y. Sellout Due Four Months Before Its Opening Despite \$6 Top

Sadler's Wells Ballet, which set an all-time ballet record on Broadway last fall with a \$254,000 gross for four weeks at the Met Opera House with a \$4.20 top, is still pulling the unprecedented. Troupe will be back in September at the Met for three weeks. Two weeks ago the S. Hurok office sent out mail order blanks with announcements of the season's repertoire. Announcement of programs five months before the event is unusual in itself.

In 10 days since, the Hurok office has received over \$115,000 in mail orders. With capacity for the engagement about \$275,000, the house is already 41% sold, and is expected to go clean by the end of May, four months before the engagement opens. Only gallery seats and standing room will be left to be sold over the window when the ballet starts.

Situation is unprecedented in Met history, and certainly in the history of ballet. Hurok office sent out flyers to 30,000 people, and won't take its first newspaper ad until Sunday (30). What is more unusual, instead of the \$4.20 top of last season, Hurok hiked this fall's top to \$6. Opening night, Sept. 12, will have a \$10.20 tab.

The \$6 top contrasts not only with the \$4.20 of last season, but with the \$3.60 top of Ballet Russe de Monte Carlo, currently at the Met, and the \$3 top of Ballet Theatre at the Center theatre. Sadler's exes, however, found the hike necessary. They claim they didn't make enough money last fall, due to unusual costs in presentation at the Met. Instead of the usual 24 stagehands, they had to employ about 40. In place of the usual Met ballet orchestra of 30 or 40, they used 60.

## SACKS' COAST VISIT TO DINAH AND GROUCHO

Manie Sacks, director of artists relations for RCA, planes to the Coast Friday (28) on an NBC deal. While in Hollywood, Sacks expects to catch Dinah Shore's Cocomat Grove, L. A., opening on May 2. His meeting with her is an indication that RCA is still flirting with the idea of luring the chirper from the Columbia fold.

Understood Sacks will also huddle with Groucho Marx on Coast.

## March Amus. Taxes Reflect Swing Upward

Washington, April 25. U. S. collections of the 20% general admissions tax in March, generally reflecting February at the boxoffice, showed the seasonal upswing from the preceding month, but remained below figures of the previous year, according to the Bureau of Internal Revenue figures released yesterday (24).

The March take was \$32,910,332, a tremendous gain over the previous month's \$21,431,000, but short of the \$34,716,074 taken by the tax collector in March, 1949.

Similar situation showed for the 20% bite on nightclub tabs. The monthly tax return was \$3,618,742, an improvement over the \$2,963,397 of the previous month, but a decline from the \$3,865,700 of March, 1949.

London, April 25. An almost unprecedented attack on Elisabeth Bergner was made in the Sunday Dispatch, which printed a feature-page article under the heading "We Don't Want Her Back." The story was spotlighted by a front-page photograph with a similar caption.

Miss Bergner, who recently returned to London for the first time in 10 years, is skedded to appear in a new Peter Daubney production in September, titled "Le Malade Imaginaire." Next month, with husband Paul Czinner, she is flying to Australia for a three months' legit tour.

The Sunday Dispatch column, which was unsigned, said that her return to London revived memories of some notable films and outstanding stage performances. It also revived memories which were less palatable, which require sorting out "in justice to the entertainers who didn't desert in wartime, and in fairness to the public from which Miss Bergner expects later in the year to draw once more a most agreeable income."

The article reports Miss Bergner as saying, when asked about leaving the country in 1940, "I would so much like to let bygones be bygones. It was all a misunderstanding." Says the Dispatch: "But there is no need for further misunderstanding. Let Miss Bergner keep out!"

The star also received an adverse comment in Logan Gourlay's Sunday Express show column.

### Bergner for Aussie

Sydney, April 18. The Fullers have inked Elisabeth Bergner to a three months' contract to do "Escape Me Never" here, starting in June. Deal was fixed by A. Ben Fuller, son of Sir Ben Fuller.

Also set by the Fullers is the Champs Elysees Ballet, timed for a Melbourne preem in July. Irene Shorik will be premiere danseuse, with Boris Kochno directing.

The Fullers have a major hit with "One Wild Oat," now in its sixth month at the Palace, Sydney, with Arthur Rigby starred. Clifford Mollison is playing in "The Girl Who Couldn't Quite" at the Princess for the Fullers.

## ADLER-DRAPER \$200,000 LIBEL SUIT UNDER WAY

Hartford, April 25. Judging from the responses of 42 talesmen in the libel suit brought by Paul Draper and Larry Adler against Mrs. Hester F. McCullough, wife of a Time editor, the Hooper ratings of Fulton Lewis, Jr., George Sokolsky and Bill Cunningham are pretty low. As the trial opened today (Tues.) with the selection of a jury and opening statements, most of the potential jurors had neither heard nor read the blasts levelled at Draper and Adler over the air and in the newspapers.

Along with Cholly Knickerbocker (Igor Cassini), the Hearst society columnist, and Westbrook Pegler, Lewis, Sokolsky and Cunningham figured importantly in the quizzing of jurors on their biases, if any. Lewis, who commentates over the Mutual network, was heard by a few but none confessed to reading or listening to Sokolsky and Cunningham diatribes either in the Hearst press or over the ether.

Insulation of the talesmen from the hue-and-cry raised over the case resulted in a fast selection of eight femme and four male jurors within two hours. Judge J. Joseph Smith of Waterbury, Conn., is presiding over the case. Frederick (Continued on page 23)

## Tony Martin Clicks In London Palladium Repeat

London, April 25. Tony Martin won a rave reception yesterday (Monday) on a return date at the Palladium. He scored heavily with both old and new tunes and a packed house begged for more.

Palladium's big, all-around bill is certain of success over the next two weeks. Other standbys on the layout are the Mark Triplets and Impressionist Leo De Lyon.

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# PUSH FOR SOLO PIX COMEBACK

## Showdown on COMPO

The Council of Motion Picture Organizations holds its third meeting May 8-9 in Chicago, scene of the first gathering last August of the then all-embracing Conference of Motion Picture Industry Organizations. That meeting was a truly gala turnout of top-echelon thinking, embracing all phases of the picture business, from the Hollywood creative arts through distribution and exhibition—all dedicated to the common proposition of an improved public relations program for films.

Since then there have been corridor discussions, private-opinion modifications, and considerable dilutions of the original intent. The second meeting in Washington last December resulted in but one concrete objective—a common purpose to cut or kavo the 20% admissions tax. Now comes the Chi powwow, the third and supposedly final meeting to determine if COMPO gets off the ground.

There, too, the scene is being purposely staged for deference to the grassroots exhibitors to minimize any theatre-owner trade associations' inhibitions anent "the big city" (N. Y.). Wherever and whatever the locale and intent, right now COMPO faces the realistic circumstance of coming to grips with attitudes that have been frankly and freely discussed on various trade fronts.

First, some suspected "the Johnston office pitch," and the possible maneuver to get Francis S. Harmon to head COMPO. Then the Theatre Owners of America balked—and are still balky—and fetched the captious intra-trade talk that "if Charlie Skouras can't run the show, he doesn't want any part of it." In turn, TOA-ites—and other exhibitors—have made cracks about "so many Metroites in the operation." They named H. M. Richey and Oscar Doob by name, along with William F. Rodgers, who is alternate to Ned Depinet, president pro tem, on behalf of distribution. The fact that Doob is alternate for the Metropolitan Motion Picture Theatres Assn. of New York (on behalf of Loew's theatres) seems to be ignored. Richey is present at COMPO meetings as an aide to Rodgers, much as Leon J. Bamberger, who is exhibitor rep for RKO, also attends as an aide to Depinet.

Bypassing this pinpointing of personalities, or looking askance or suspiciously at this or that constituency, the end thinking as regards COMPO right now is to make sure that this isn't just another excursion to Chicago on what will probably be a hot May day. There is too much valuable manpower involved for a joy ride. Besides, the boys will have had that in New Orleans this weekend during the Variety Clubs convention.

There is a serious job to be done by COMPO. Maybe it is so serious that the constituent organizations are justified in refusing to "become a second-rate component" to COMPO. That is a natural and understandable hurdle. TOA, for one, may feel that way. So may the Johnston office and others.

Nevertheless, the objectives must be clearly defined, the groundwork laid, and the financial wherewithal to get it off the ground budgeted—or COMPO is just a gleam in someone's optics. Maybe "public relations"—the original platform of the initial Conference of Motion Picture Industry Organizations—is the best common denominator after all. Maybe it's television, since that is quite obviously the big bad wolf of the b.o., according to present thinking. Maybe it's something else. More likely it's a combination of many factors.

The logjam comes from the jealous guardianship of one phase or another by the various segments of the industry. Possibly, the real cohesive force may resolve into such realistic issues as trade practices, a term which gets the whispered hush-hush of a 1950 road company of halitosis—it's vividly there but nobody likes to refer to it. It's a cinch COMPO must come to grips with all these factors the week after next—or we will have had three cordial but ineffectual fraternal get-togethers at which a few thousand words were alred by all and sundry, and a few convivial drinks and repasts were held in the best lodge-member tradition.

Abel.

## Selznick Switches Plans; Next in U.S.

David O. Selznick, who had been planning to make his next picture in Europe, has switched his blueprint, he said in New York yesterday (Tuesday). "Morning Faces," John Mason Brown book which he purchased last week, will be filmed in New York or California, he disclosed.

Switch in plans has resulted from necessity of getting a film into work quickly to take advantage of commitments that DOS holds on actors. He has binders on both Joseph Cotten and Gregory Peck. One of them, probably Peck, will be starred in "Faces."

Selznick will also have to use his wife, Jennifer Jones, in a pic this summer if he's to take advantage of her availability this year. She'll not play in "Faces," however.

Producer indicated yesterday that his plans are in a highly fluid state at the moment. It is believed, however, that he will head for the Continent in late summer (Continued on page 24)

## RANK IN N.Y. AFTER D.C. FETES; SAILING FRI. (28)

J. Arthur Rank, British producer, arrived in New York yesterday (Tues.) evening after a fast whirl through the Washington hoops. Rank, who reached D.C. from the Coast on the same day, was hosted by Eric Johnston, Motion Picture Assn. of America's prez, at an official luncheon attended by top Government officials. He also met John W. Snyder, U. S. Secretary of the Treasury, and Louis Johnson, Secretary of Defense.

Rank was accompanied by Daniel M. Sheaffer, chairman of Universal's executive committee, and Jock Lawrence, exec veepee of Rank's U.S. wing.

While in New York for the balance of the week, Britisher will attend a board meet of U. He is biggest stockholder in the company. It is expected that he will huddle with Robert R. Young, controlling stockholder of Pathe Industries. Latter company owns Eagle Lion which has a reciprocal distrib deal with Rank.

Producer embarks Friday (28) on the Queen Elizabeth for return to Britain.

## BRANDT ENLISTS CHAINS IN N. Y.

Harry Brandt, New York circuit op, is initiating a big push to bring back single features in the metropolitan area. If the move takes hold it may touch off a chain reaction in other parts of the country, particularly in view of the present soul-searching by exhibs intent on bringing a boxoffice rally to the nation's theatres.

Brandt told VARIETY that he "is making a really serious effort to bring back single features." He has approached circuit ops in N. Y., including the two affiliate chains, with a plan to test solo bills in a single area to determine the effect of the plan on b.o. revenues. Some of these exhibs, Brandt said, have already given their nod to the proposal while others have asked time to think it over.

If the scheme works out, Brandt explained, an area such as the section bound by 59th and 86th streets would be blocked out for the test. All flickeries in that sector would swing into single bills at a given date. A combined advertising campaign bankrolled by exhibs operating houses in the section would advise the public of the change and the reasons for it.

In line with published reports from a number of sections of the (Continued on page 18)

## LOOKS GOOD TO REOPEN ARG. TO U.S. PIX

Motion Picture Assn. of America is close to a deal with Argentine which would open that important Latino market again to American films after a two-year stalemate. Huddles are currently on in Washington between Eric Johnston, MPAA prez, and Dr. Ramon Cerejo, Argentina's treasury minister, with likelihood that a pact will emerge from the talks. All main details but one have been ironed out with the expectation that the final hurdle will be cleared shortly.

As the deal now stands, American distibs would be able to remit \$1,100,000 annually from the South (Continued on page 18)

## Hughes and Brandt Talk 'Formula' Payoff Plan for RKO Theatres Sale

### May 15 Is Der Tag

Motion Picture Assn. of America and the British Board of Trade in simultaneous releases yesterday (Tuesday) in Washington and London disclosed that meetings for renewal of the Anglo-U. S. films agreement will begin in Britain May 15. Current two-year old pact expires June 13.

Eric Johnston, MPAA prexy, and Ellis G. Arnall, Society of Independent Motion Picture Producers topper, will head the Yank negotiators. Arnall will likely be accompanied on the Queen Mary, sailing May 9, by James A. Mulvey, prez of Samuel Goldwyn Productions, who aided in drawing up the present pact. Johnston, who will probably fly over, will be aided by members of his staff now abroad.

Howard Hughes, who last year rejected a straight \$6 a share offer for his RKO theatre stock, is now demanding a price based on a formula. Syndicate headed by New York circuit operator Harry Brandt, which appears to be the leading bidder, is currently attempting to work out the formula with Hughes' aide, Noah Dietrich.

Formula which Hughes is seeking is vague as yet, but it is assumed it will be based on a percentage of the earnings of the RKO theatres over a period of years. This would presumably give Hughes a tax advantage and a gambler's chance at getting more or less than the established price, but would have to be cleared with the Dept. of Justice.

Hughes must make a decision by May 8 as to whether he'll choose to remain in production-distribution or exhibition when divorcement takes place. He must sell his stock in either one company or the other, and there appears to be no doubt he will stick with production. Divorcement must be completed by the end of this year, in accordance with an extension granted Hughes last week.

Percentage formula which Hughes wants to set up would presumably be okay with the D. of J. (Continued on page 20)

## Curve Feared On Brit. Prod. Pitch

Yank negotiators slated to go to London next month on renewal of the Anglo-U. S. agreement were priming themselves this week for a major pitch by Harold Wilson, Board of Trade prexy, for increased American production in England. They saw the tipoff in Wilson's speech Sunday (23) to the Assn. of Cinematograph & Allied Technicians in London.

B. of T. chief made a strong plea for support by British film workers in bringing American production to England. He said that production and co-production by the Yanks in England could ease the long-standing dispute over the British restrictions on showing of American films.

British filmworkers have objected to picture making by Americans there. Hollywood technicians and actors have likewise squawked that production in England is hurting them. Both groups now, however, are believed coming around somewhat to the belief that lensing in England by Americans helps both industries. It is expected that as a result there may be an upbeat (Continued on page 20)

## BAGNALL TURNS INDIE, JOINS WEISENTHAL UNIT

Hollywood, April 25.

George Bagnall is returning to studio activity after resigning as United Artists veepee in charge of production six weeks ago. He bought a large block of stock in Sam Weisenenthal's indie unit, Olympic Productions, and becomes chairman of the board.

Weisenenthal announced three productions. First is "Cry Danger," starring Dick Powell, which rolls May 15. Others are the Lee Cobb-starrer, "No Tomorrow," and an untitled drama. They'll be released by United Artists.

## National Boxoffice Survey

Weather, Baseball Clip Keys; 'Riding' Paces Field, 'Dozen' Big-Second, '3d Man' Third

Mild weather and a plethora of holdovers will make a deep dent in biz at first-run theatres this week. Launching of the new baseball season proved another detrimental factor. The few new pictures started in current session are not generally going over so well.

"Riding High" (Par), which was a strong favorite last stanza, is taking over first place, based on reports from VARIETY correspondents in 22 representative key cities. "Cheaper By Dozen" (20th), champ last week, is a strong second with "Third Man" (SRO) taking over third position.

"Wabash Avenue" (20th), which has been inclined to be spotty, is pushing up to fourth spot while "Cinderella" (RKO) is landing fifth money. Sixth slot goes to "Daughter of Rosie O'Grady" (WB), just starting out. "Francis" (U) is pushing up to seventh. "Nancy Goes to Rio" (M-G) is winding up eighth from top while "Ticket to Tomahawk" (20th), a new entry, rounds out the Big Nine list.

"Ma, Pa Kettle Go to Town" (U), "Nevadan" (Col), "Three Came Home" (20th) and "Yellow Cab Man" (M-G) are best runnerup pix in that order.

"Reformer and Redhead" (M-G), one of newcomers, is okay in N. Y.

in third round after nice previous weeks. "Comanche Territory" (U), looms as a promising new entry based on showings this frame, especially where given bright ballyhoo. "City Lights" (UA) shapes up as a definitely strong entry for a reissue on basis of showing thus far in N. Y.

"The Outriders" (M-G), is proving as disappointing as it was on initial playdate in N. Y., with light to fairish returns currently. "Cargo to Capetown" (Col), good in Providence, looks disappointing elsewhere. "The Conspirator" (M-G), fine in Seattle and okay in Minneapolis, is mild in Louisville and Denver.

"Foolish Heart" (RKO), big in Omaha, looms okay in Toronto. "Singing Guns" (Rep) shapes nicely in Boston. "The Capture" (RKO), is not doing well currently in two keys.

"Samson and Delilah" (Par), fine in St. Louis, looks big in Chicago. "Woman of Distinction" (Col) is doing slow to fair trade this frame. "Love Happy" (UA) is big in Montreal and okay in N. Y. on third round.

(Complete Boxoffice Report on Pages 11-13)

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# EX-GOV'T ATT'Y (HE FOUGHT PIX BIZ) DOPES VIDEO'S LEGALITY ON FREE FILMS

Washington, April 25. Somewhere in the future the nation's motion picture theatres will have a strong anti-trust action against networks because of films shown free on television, in the opinion of Robert L. Wright, formerly motion picture expert for the Justice Department's anti-trust division.

Wright, now a practicing attorney in Washington with many film exhibitor clients, believes that the theatre owners are on the wrong track in their fear that Phonovision—motion pictures over video, for which the audience pays a fee—is their real enemy.

"The independent exhibitor is justified in his fear of the threat of television," claims Wright, "but he is under a misapprehension in thinking that Phonovision is the threat. What hurts him, and will hurt him worse in the future, are free motion pictures, subsidized by advertisers.

"In the long run we can't have the field of motion picture entertainment half subsidized and delivered free into the home, and half offered for a price in the theatre. Inferior product, subsidized and delivered free will be greater competition than good quality pictures for which people have to pay over a system such as Phonovision."

Up to now, says Wright, the exhibitor has failed to make a real survey of the situation to determine whether he can survive on any basis at all against this kind of competition, and doesn't show any disposition to investigate. Wright urges the exhibitors to find out what the effect of Phonovision will be, as well as what will be done to the theatres by the free films.

"Theatre television," Wright comments, "is not the answer to home television. Theatre television is merely an alternative means of distributing pictures."

The former trustbuster, who won for the Government the big divorce case against Paramount, Warners, 20th, RKO and Loew's, sees a big battle looming over who

(Continued on page 24)

## Memphis Censors Argue On Technicality to Nip High Ct. 'Curley' Review

Washington, April 25. Memphis board of censors yesterday (24) called upon the U. S. Supreme Court to refuse a review to United Artists and Hal Roach Studios in the "Curley" freedom-of-speech case. UA and Roach have appealed to the High Court from a censor board ruling barring "Curley" from Memphis and Shelby county screens on the ground that a Negro child is shown playing with white youngsters.

The censors argue in their brief that the proper method would be to obtain an injunction, or declaratory judgment, and that the distributor was the wrong party to bring the action—that it should come from an exhibitor who was barred from playing the film.

Case, won in the Tennessee state courts by the Memphis censors, has attracted industry-wide attention. It is the case on which the motion picture industry is testing its claimed position as a medium of communication protected under the first amendment, just as is the press.

### Mull Censorship Bill

West Memphis, Ark., April 25. Residents of Memphis, across the Mississippi, may have to go farther afield in search of uncensored films if this Arkansas town of 5,000-odd population adopts an official censor board. Such a proposal is before the city council, but lawmakers have put off a vote until May 2 in order that public sentiment may be expressed on the measure.

In the past citizens of Memphis, when deprived of seeing controversial films by that city's censorial chief, Lloyd T. Binford, merely journeyed to West Memphis. Meanwhile, it's been learned here that Binford's scathing attack on RKO's "Stromboli" has been read into the Congressional Record of March 27 by Rep. John E. Rankin, (D., Miss.). Rankin termed Binford's statement as "good reading" for every Congressman.

## Crown, Reisman Meeting Goldwyn for RKO Conv.

Alfred Crown, worldwide sales chief for Samuel Goldwyn, flies to Paris next Monday (1) to join the producer at RKO's Continental European convention. RKO foreign chief Phil Reisman will head for Paris the same day to attend the May 3-4-5 conclave.

In addition to Goldwyn, RKO producers Roy Disney of Walt Disney Productions, and Sol Lesser will be on hand. Crown goes from Paris to London for talks with J. Arthur Rank execs and then possibly to Germany. He returns to the U. S. in mid-May.

## Ad Amendment As Solution To Johnson Row

Washington, April 25.

The proposed amendment to the Motion Picture Assn. of America's Code of Advertising Ethics, which would prevent a company from promoting a picture via exploitation of a star's misconduct, looms here as a likely solution to the industry row with Senator Edwin C. Johnson, of Colorado.

Johnson has hinted to VARIETY that he will buy such a solution to call off his dogs, while it provides a soft industry substitute for policing the morals of big name personalities. Some industry spokesmen insist that such an amendment has been under consideration for a considerable time, although it appears on the surface that Senator Johnson's blasts inspired the April 11 meeting of the MPAA Advertising Advisory Council which launched the push. Even if Johnson did not start the ball rolling, there appears no doubt that he provided the hotfoot which took the plan out of the mothballs to start it going the rounds of the companies for study.

Meanwhile, Johnson is moving ahead with plans for his hearings, to begin May 15, on his licensing legislation. Such hearings would last several days. In addition, it is understood that the senator has ready for use at any time his

(Continued on page 18)

## Par's Conv. June 12-14

Paramount's national convention, the first in 10 years, will tee off June 12-14 at the Ambassador hotel, Los Angeles. Decision for a joint meeting with studios was made this week by Alfred W. Schwalberg, Par's distribution veepee.

Big contingent of h.o. personnel, headed by Barney Balaban, company prexy, will make the trip. Conclave will be used to stoke up steam on showmanship drives.

## Dogfight for Successor to O'Donnell Looms at Variety Club N.O. Meeting

New Orleans, April 25. Early arrivals for 14th annual convention of Variety Clubs opening here tomorrow (Wed.) indicate that there will be fireworks during session over selection of a successor to Bob O'Donnell, Dallas, as chief Barker. O'Donnell is reported as retiring.

Looks like letter sent out by John Harris, of Pittsburgh, sponsoring candidacy of Jack Beresin for this post, has stirred up a hornet's nest. Many are said to feel that Beresin should not jump over Mark Wolfe of Cincinnati for the honor. In the meantime, a move to "draft" O'Donnell has started.

Delegates are expected from all key cities of U. S. for four-day meeting. Roosevelt hotel is convention headquarters. Registration is scheduled all-day tomorrow, with first official gathering at a party that night in hotel's University room.

## House Unit Votes On 20% Tax

Washington, April 25.

House Ways & Means committee votes tomorrow (Wed.) on the important question of whether to eliminate or cut the 20% Federal admissions tax. Informed circles are certain that some sort of slash will get the nod but just what it will be remains in doubt. Vote comes after a closed session today (Tues.) on the admission bite.

Three basic proposals plus a number of variations were discussed behind closed doors at today's meet. First would be a complete wipe-out of the tax. Second mulled would mean a 25%-50% slash. Third would provide the exemption of the first dollar from any tax. Discussions centered around what each would cost in revenues.

The film industry was given something to think about when rep. Herman P. Eberhart (D., Pa.), a strong Administration follower, introduced a bill which would milk large corporations for about \$1,000,000,000 a year in excess profits. This, of course, affects the large studios in Hollywood and the major exhibition chains. Eberhart explained that the extra money was needed to make up loss caused by reducing the excises. However, there appears little likelihood of the Eberhart bill going anywhere.

Last week the committee tentatively voted to cut in half the 25% manufacturer's excise on cameras, projectors and other photographic equipment, and the 15% nick on raw film. It also agreed to drop from 10 to 5% the excise on all musical instruments except for radios, phonographs and records. This would be a break for professional musicians. One of the proposed increases under serious consideration affects video. The committee is giving strong consideration to President Truman's recommendation that the 10% tax on radios be extended to television receivers.

## WB's 7% TILT MAY BE COLLARITES' FORMULA

Winding up a nine-month wrangle, Warner Bros. and collarite Local H-63, International Alliance of Theatrical Stage Employees, reached agreement on a new two-year pact granting a 7% wage hike to about 500 homeoffice staffers. New pact is slated to be ratified by the local's membership at a meeting tomorrow (Thurs.).

Local H-63 will use the Warner agreement as a pattern for upcoming negotiations with Universal, United Artists, Republic, several laboratories and music companies.

## 'The Great Brain Robbery'

While Metro production chief Dore Schary is proud of having brought a film in on a \$500,000 budget, Darryl F. Zanuck's staff—unknownst to him—has just finished one even more economically than that. It cost \$90. Film, which had a highly successful preem at the annual dinner of the Mystery Writers of America in New York last week, is titled "The Great Brain Robbery." Its producer, star and author was Henry Klinger, 20th's associate story editor. It's a 16-minute job (with a 20-minute shooting schedule), 16m.

Pic is a whodunit, of course, with the murdered party 20th's story ed. Suspicion falls on Klinger, who plays a dapper Chaplinesque janitor. He's about to be hanged when the trail leads to the Fontainebleu restaurant, N. Y., meeting place of the MWA. Some 40 of its members pile into an Austin (camera appropriately crops the door on the other side) and there's a wild chase (shot in the Wall street area on a Sunday morning). Crime's finally solved when a piece of a Hedda Hopperesque hat of the type to which MWA prez Helen McCloy is addicted is found near the body. Miss McCloy, instead of being hanged, is handed one of the MWA's "Edgar" awards for her job in knocking off the 20th-Fox ed.

Klinger is one of the organizers and on the board of the MWA. He has worked with various of its members to develop screen material, at which 20th naturally gets first gander.

## FCC Cool to Producers Who Want TV Stations But Won't Rent 'Em Films

Washington, April 25.

Motion picture companies opposing a general policy to exclude anti-trust violators from entering the radio and television field were given a rough time yesterday (24) at oral arguments on the question before the FCC.

Several of the counsel were put on the spot by commission members, who suggested that policy of producers on making films available to TV stations should be given great weight in passing on qualifications of applicants for video stations. Hardly had the hearing begun when Sen. Charles W. Tobey (R., N.H.), a member of the Interstate Commerce Committee, released a letter to FCC chairman Wayne Coy taking producers to task for refusing to rent films to Zenith Radio Corp. for its Phonovision tests.

"The commission should know," Tobey said, "whether another monopolistic conspiracy with respect to the use of motion pictures is being hatched by persons seeking licenses of the public airways. A refusal by motion picture produc-

(Continued on page 25)

## D.C. Indies Charge Suspicious Delays On Clearances

Washington, April 25.

Charges are being aired here that a deliberate shortage in prints has been created by major distributors as a way of illegally stretching out clearances. Complaints to that effect raised plenty of dust at last week's meeting of the Metropolitan Theatre Owners of Washington. Theatre Owners of America, group's national org, is being asked to take action.

Toa will consider a request for the inclusion of print clauses in its proposed new exhib-distrib code of practices. D. C. squawks will be taken up when TOA's executive committee meets in New York, May 15.

At last week's meet, the charge of "collusion" among distributors was voiced by a number of exhibs. Subsequent-runs are supposed to follow the deluxers by 21 days but a recurrent print shortage has sometimes stalled availability of product for as much as 65 days.

In every instance where that occurred, distrib excuse has been some unforeseen difficulty such as "trouble in Baltimore." To their way of thinking, exhibs see too many troubles cropping up in various parts of the country which all add up to a print crisis in Washington. Net result, it is claimed, has been a relapse into a long delay between first and subsequent runs although pix are licensed 21 days behind the first-run district.

### N. Y. to Europe

J. A. De Seve  
Richard Farrell  
Gunnar A. Hahn  
Oscar Hammerstein 2d  
Christopher Lynch  
Joseph A. McConville  
Shirley Potash  
Manuel Rosenthal  
William Satori  
Abe Schneider  
William Shanks  
Buster Shaver  
Joseph Szigeti  
Robert Taylor  
Leopold Terapulsky  
Irving Tishman  
Richard Todd  
Alexander Unisky  
Lou Wilson  
Lawrence Winters  
Robert Wolff

### L. A. to N. Y.

Buddy Adler  
Lloyd Bacon  
Nate Blumberg  
Nelson Case  
Ed Cashman  
Norman Cook  
Ned Crawford  
Gerard Fairies  
Fefe Ferry  
Cy Feuer  
Harold Freedman  
Eva Gabor  
Gene Kelly  
Deborah Kerr  
Michael Kidd  
Ottillie Kruger  
Irving Lesser  
Jeffrey Lynn  
Bill Ernest Martin  
Ilona Massey  
Maria Montez  
Arnold Moss  
Pat Patterson  
Dario Soria  
George Stevens  
Spencer Tracy  
Glenn Wallichs  
Victor Young

### N. Y. to L. A.

William Bendix  
Reg Connelly  
Phil Gerard  
Arnold Grant  
Peter Lawford  
Henry A. Linet  
Alan Lipscomb  
Groucho Marx  
Gummo Marx  
Arnold Moss  
Mickey Rooney  
Manie Sacks  
George Sidney  
Charles Simonelli  
John F. Sinn  
Stewart Stewart

### Europe to N. Y.

Andreas Bjarke  
Peter Cookson  
Robert Cravenne  
Al Daff  
Louis Elliman  
Pierre Frongers  
David J. Goodlatte  
George A. Hamid  
Bruni Loebel  
Georges Loureau  
Albert Margolies  
Richard Ney  
Hjordes Ring  
Les Whalen



# REVAMP THEATRE TV TACTICS

## Aims and Purposes of Nat'l Allied And TOA Increasingly Parallel

Uniformity in "reform" demands of National Allied and Theatre Owners of America has now grown to a point where the targets of the country's two major exhib groups are almost identical. While personality hurdles of top-echelon officials in these orgs make anything like an actual merger just a dim possibility, an effective fusing of working forces towards specific objectives is regarded as the next likely development.

Another step in the direction of parallel goals dropped up this week when Colonel H. A. Cole's five-man committee for distribution changes started calling on major sales toppers. Although its initial objective was the widening of flat rental sales, Cole's group suddenly took on a drive to slash competitive selling situations.

Cole's group charges indiscriminate use of bidding is actually upping the number of exhib anti-trust suits instead of cutting the volume as intended by the majors. It is also his assertion that the request of an exhib for product should not "automatically" lead to competitive selling by the majors. Allied, he said, is not averse to product-splitting where needed.

Contention is also made that the companies are leaning backwards in favor of competitive bidding because it often leads to restoration of product to the chains as against the small indie. Allied is arguing with distrib heads that

(Continued on page 24)

## 20th-Fox Exec Payroll At \$1,457,740, or 208G Up; Duo Get 10% Tilts

Riding strong earnings during the past year, 20th-Fox was able to buck the trend by holding top exec salaries at their previous levels during 1949. Total paychecks to all 20th officers and directors climbed \$207,740 in the past year with the overall figure at \$1,457,740. Boost of more than 10% in salaries were received by Murray Silverstone, foreign dept. chief, and W. J. Eadie, comptroller and ass't treasurer.

Silverstone's pay rise, proxy statement discloses, amounted to \$28,623 with his annual paycheck coming to \$138,028. Eadie received \$61,878 representing a raise of \$6,608. Other salaries were \$265,000 for Darryl F. Zanuck, production topper; \$252,315 for Spyros P. Skouras, prez; \$118,745, W. C. Michel, exec veepee, and \$71,295, Donald A. Henderson, treasurer and secretary.

Al Lichtman, veepee, owed 20th \$123,400 on March 31 for cash advances during the year. Debt is evidenced by \$45,000 in promissory notes, payable on demand, and the

(Continued on page 71)

## Rathvon in On Three-Way British Pic Finance Deal

London, April 25.

A three-way financial setup has been established by independent producer Marcel Hellman for his Technicolor musical, "Happy Go Lovely," which is being filmed at Associated British Elstree studios at the end of next month. Finance is being provided by Peter Rathvon, ABPC and the government's Film Finance Corp.

Peter Rathvon's advance will be primarily for services. David Niven, now in London, is starring with Vera Ellen, who will be on loan from Metro and Caesar Romero. Bruce Humberstone arrived from Hollywood last week to direct.

Filmusical is budgeted at \$1,000,000 and is being made from a screenplay by Val Guest. Robert Lennard has been inked as casting director and John Howell as art director.

## No WB or 20th Stalling

Government's price for granting a consent decree to either Warner Bros. or 20th-Fox was disclosed at last week's RKO hearings before the N. Y. federal district court by Philip Marcus, ass't U. S. attorney general, who heads the decree wing of the Dept. of Justice. Marcus indicated that in negotiations with the two majors only a slash in the three-year period allowed by the decree for divorcement would interest the Government.

In arguing against a similar delay of three years sought by RKO, Marcus said: "Those negotiations (with WB and 20th), as far as the Government is concerned, are premised on a much shorter time for divorcement than provided by this court."

## Zenith's Heated Reaction to Chi Phonevision Nix

Chicago, April 15.

Flat declaration by Spyros Skouras here yesterday (Monday) that 20th-Fox "will not supply motion pictures to Phonevision" set off an immediate chain reaction of heated statements by execs of Zenith Radio, owners of the patents on the wired, pay-as-you-see TV system.

"The theatre is moving into the home and nothing can stop it," Zenith prexy Eugene F. McDonald, Jr., told reporters immediately following Skouras' address before the Society of Motion Picture and Television Engineers. Skouras predicted the tripling of theatre audiences via theatre tele.

"What hasn't occurred to Mr. Skouras," McDonald declared, "is that theatre TV and Phonevision are almost identical. Except that Phonevision will have bigger audiences and be cheaper."

In stating that 20th-Fox will not supply pix for the Zenith setup, Skouras stated: "We will protect the theatres because our first allegiance is to the thousands of theatre men who built up this industry; because we believe the public will be served best through

(Continued on page 24)

## BUNCH NETS IN FEW BIG CITIES

Chicago, April 25.

Spyros Skouras' disclosure here yesterday (Monday) that 20th-Fox's National Theatres chain would have a circuit of 20 houses in the Los Angeles area operating with large-screen TV by the first of next year tipped off a highly-significant switch in major company thinking.

Other top chains, like National Theatres, will choose a single city in which to bunch their early theatre tele installations. This is a departure from original plans to set up chains consisting of one or two TV-equipped houses in various cities.

Aim is to give the new large-screen webs strong buying power for events of particular interest in the area. It also gets around the need for long-distance coaxial cables, which are not available as yet. Plan thus speeds up the time when the big-screen equipment can be operative.

Announcement by at least one other top chain of plan for multiple theatre tele installations in a single city within a relatively short time is expected in the next week or two. Skouras made his disclosure at session here of the Society of Motion Picture and Television Engineers.

Rather than wait for the Federal Communications Commission to assign channels for theatre TV, 20th prexy declared, company has approached the American Telephone & Telegraph Co. It is now negotiating with AT&T to supply necessary cable facilities until the FCC grants channels, Skouras said.

His only hedge on the 20-theatre L. A. installation was the disclosure that 20th would hold a demonstration at its New York offices in June of the technical advances made in exploratory work with Radio Corp. of America. "If this demonstration is satisfactory,

(Continued on page 25)

## General Motors Seeks Major Release for Pic Done as Non-Commercial

Hollywood, April 25.

General Motors is negotiating a major releasing deal for its first non-commercial feature, "Headlines," recently completed on the Hal Roach lot under a \$300,000 budget, with John K. Ford producing and Arthur Pierson directing.

Film, slated for screening under the Wolverine banner, is based on the theme of free American enterprise and contains no ballyhoo for GM merchandise.

## RKO Postponement Indicates Gov't Disinclined to Harry Film Majors Into Any Hasty Divorcement Decrees

### Hughes' Switch?

Filmes are piqued with the possibility that Howard Hughes, controlling stockholder of RKO, may make a sudden switch in previous plans and declare himself retaining the control of RKO theatres while selling his interest in the production-distribution company. Industryites cannot understand why Hughes has been seeking delays in declaring his choice if the question of unloading his theatre interests in favor of production are cut-and-dried.

Hughes must make an announcement by May 8. His attorney promised the court that statement by the deadline date. It will only be an announcement and nothing else, since Hughes cannot do anything tangible to effect it until RKO splits into two units.

There will be no harrying on the major film companies into a hasty divorcement by the Federal courts whether the Government trumpets for it or not. That was the stand-out feature of the RKO hearings last week which resulted in a further postponement of that major's splitup until Dec. 31 of the current year. The three-judge Federal court which holds the whiphand on divorcement repeatedly showed its impatience with the "hurry, hurry, hurry" pitch of Philip Marcus, Government lawyer who carried the ball for an immediate payoff on divorcement.

Since the judges who sat on the hearing—Augustus N. Hand, Henry W. Goddard and Alfred C. Cox—have the last say on modifications of the decrees governing all the defendants, the implication is clear that any of these defendants will be able to push delays if their financial positions warrant the request. At one point, Judge Hand flatly declared that he would not force RKO to surrender its theatres now when the company is suffering a production-distribution loss.

As to the Government's request for the immediate appointment of a trustee to carry out divorcement, the bench termed the motion "altogether too summary." "We deny that motion," Judge Hand snapped at Marcus, "you mean the liquidation of the entire company. It is entirely too summary."

### Bench Favorably Inclined

Court was also clearly irked at the Government's plea for a much shorter time for the liquidation of RKO's minority holdings in the Metropolitan Playhouses. Where

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## RKO Mgmt. Goes To Stockholders For OK on Delay

RKO's management will go to the company's stockholders for approval of the new court-granted extension of time until Dec. 31, 1950, for the splitup of the major into two units. Stockholder battle on the move is certain to develop in view of the opposition to further delays in carrying out the Government consent decree expressed by two minority holders at last week's Federal district court hearing.

If time permits, the question will come to a vote at the company's annual stockholder meet customarily held the first Wednesday in June. Management is uncertain whether the meet will be held on that day because of Securities & Exchange Commission regulations on annual conclaves. If the time bars the step, annual meet will be held in mid-June.

Special meeting may be called on the issue of the added delay on a splitup. With Howard Hughes, RKO's dominant stockholder, swinging 24% of the vote in favor

(Continued on page 24)

## Lawyers Surveying Drafting of COMPO By-Laws Prior to Chi

Steps toward formulating a set of by-laws for the Council of Motion Picture Organizations were instituted last week by Francis Harmon, v.p. of the Motion Picture Assn. of America, who is acting secretary of COMPO. He is enlisting, for the purpose, attorneys associated with some of the component groups in the projected all-industry public relations organization.

Move by Harmon was to have Sidney Schreiber, counsel for the MPAA, confab with Herman Levy, counsel for Theatre Owners of America; Abram F. Myers, counsel for Allied States exhib association, and with Robert J. Rubin, counsel for Society of Independent Motion Picture Producers. He hopes that by having them familiarize themselves with the general organizational setup projected for COMPO, actual writing of the by-

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## Lesser-Poe's 6 'Lums' For Reissue, Video and 16m

Irving Lesser and Seymour Poe have acquired an interest in six "Lum 'n' Abner" features made by Jack Votion for RKO release some years ago. With this acquisition, Lesser and Poe are understood to have set a new policy for their Producers Representatives, Inc., setup of acquiring equities in negatives. They'll handle these for reissue, TV and 16m.

Lesser returned to New York from the Coast over the weekend. While there he confabbed with Walter Wanger, who is repayed by PRI, on plans for regular release of "Joan of Arc" in September. Pic previously had a roadshow release.

Lesser also huddled with client Collier Young on distribution of his "Outrage," which will be sent out by RKO in June.

## See H'wood Paying ASCAP 500G Yearly As Partial Offset to Loss of Theatre Coin

Payment by film producers to the American Society of Composers, Authors & Publishers of an additional \$500,000, or slightly more per year, was seen as a likelihood in trade circles this week. Sum would be in compensation for loss by ASCAP of theatre performing rights fees, formerly paid by exhibs.

Mention of the \$500,000 or slightly higher figure follows exploratory sessions by the copyright committee of the Motion Picture Assn. of America, chaired by Edwin P. Kilroe of 20th-Fox. Under the recent consent decree signed by ASCAP, it cannot negotiate with the film companies in a group, but the latter have been consulting on general policy regarding deals with the music rights organization.

Since the compensatory payment for the performing rights will be made company by company, there can be no exact ceiling on what the overall sum will amount to. It is understood, however, that an effort will be made by each studio to negotiate an ASCAP deal that will provide for payment of a proportionate amount of a predetermined generalized total.

Talks in the MPAA copyright committee on this subject are said by company lawyers to be no violation of anti-trust laws. That's because the studios would ordinarily negotiate a joint deal, but ASCAP is prevented from entering such an agreement by the decree.

### 50% of Previous Take

Figure of \$500,000 would represent about one-half of ASCAP's previous net income on performing rights fees collected from exhibs. Total take from this source prior to Justice Vincent L. Leibel's decision in 1948 outlawing exhib collections was about \$1,400,000 yearly. Bookkeeping and collection expenses amounted to about \$400,000, leaving a net of approximately \$1,000,000.

ASCAP accepted a permanent stricture against collecting the performing rights fees from theatre men in the recent consent decree ending the Government's anti-trust suit against the Society.

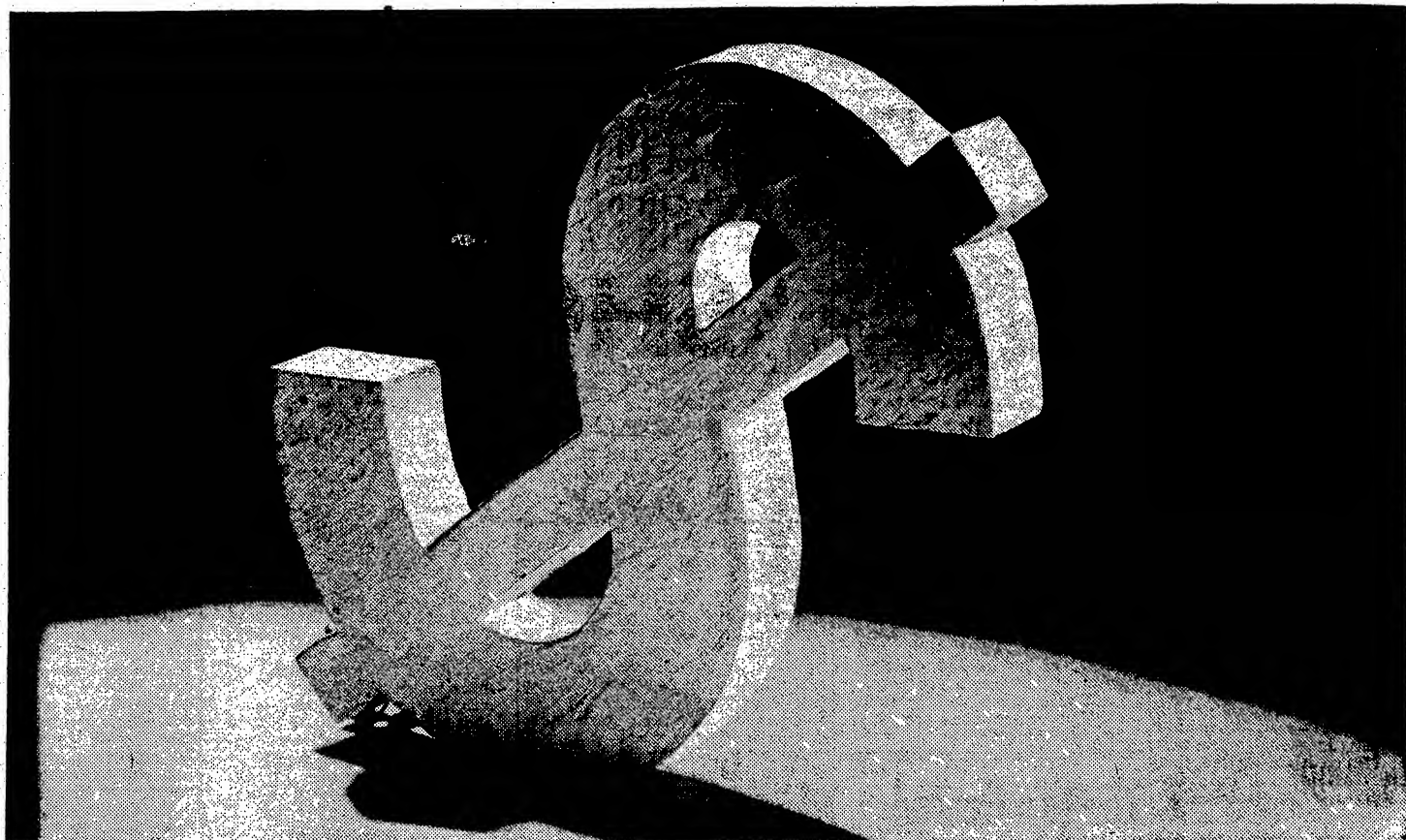
While producers, who continue to pay for synchronization rights

on ASCAP's music, are technically under no obligation to compensate the organization for performing rights losses, major companies favor doing so for several reasons. Principal one is that the \$500,000, divvied among the various studios, would amount to so little that it is considered worthwhile insurance against lawsuits.

There are two types of litigation possible versus the producers. One is a suit against a studio for "contributory infringement." The other is a suit by an individual composer who resigns from ASCAP for that purpose.

The "contributory infringement" charge could grow out of the fact that exhibs would be playing ASCAP music in their theatres without specific license to do so. They would constitute the "primary infringers." But since they can't be sued under the consent decree, ASCAP might turn on the producers, who, by providing theatres with the music, would be contributing to the infringement. Feel-

(Continued on page 25)



## This is the Sign of M-G-M's "TERRIFIC TEN"

While the entire industry is talking about M-G-M's "ANNIE GET YOUR GUN," and the eyes of the industry watch its coming Special Pre-release Engagements, Leo electrifies the industry with the announcement of M-G-M's "TERRIFIC TEN" in a series of Trade Shows!

### IMPORTANT NOTE!

This chart gives you the city, the screening room, the address and the time. ➔

| CITY           | PLACE                     | ADDRESS                | TIME       |
|----------------|---------------------------|------------------------|------------|
| ALBANY         | 20th-Fox Screen Room      | 1052 Broadway          | 2 P.M.     |
| ATLANTA        | 20th-Fox Screen Room      | 197 Walton St., N. W.  | 2 P.M.     |
| BOSTON         | M-G-M Screen Room         | 46 Church Street       | 2 P.M.     |
| BUFFALO        | 20th-Fox Screen Room      | 290 Franklin Street    | 2 P.M.     |
| CHARLOTTE      | 20th-Fox Screen Room      | 308 S. Church Street   | 1:30 P.M.  |
| CHICAGO        | H. C. Igel's Screen Room  | 1301 S. Wabash Ave.    | 1:30 P.M.  |
| CINCINNATI     | RKO Palace Bldg. Sc. Rm.  | 16 East Sixth Street   | 8 P.M.     |
| CLEVELAND      | 20th-Fox Screen Room      | 2219 Payne Ave.        | 1 P.M.     |
| DALLAS         | 20th-Fox Screen Room      | 1803 Wood Street       | 2:30 P.M.* |
| DENVER         | Paramount Screen Room     | 2100 Stout Street      | 2 P.M.     |
| DES MOINES     | 20th-Fox Screen Room      | 1300 High Street       | 1 P.M.     |
| DETROIT        | †Max Blumenthal's Sc. Rm. | 2310 Cass Avenue       | 1:30 P.M.  |
| INDIANAPOLIS   | 20th-Fox Screen Room      | 326 No. Illinois St.   | 1 P.M.     |
| KANSAS CITY    | 20th-Fox Screen Room      | 1720 Wyandotte St.     | 1:30 P.M.  |
| LOS ANGELES    | U. A. Circuit Screen Room | 1851 S. Westmoreland   | 2 P.M.     |
| MEMPHIS        | 20th-Fox Screen Room      | 151 Vance Avenue       | 2 P.M.     |
| MILWAUKEE      | Warner Screen Room        | 212 W. Wisconsin Ave.  | 1:30 P.M.  |
| MINNEAPOLIS    | 20th-Fox Screen Room      | 1015 Currie Avenue     | 2 P.M.     |
| NEW HAVEN      | 20th-Fox Screen Room      | 40 Whiting Street      | 2 P.M.     |
| NEW ORLEANS    | 20th-Fox Screen Room      | 200 S. Liberty St.     | 1:30 P.M.  |
| NEW YORK-N.Y.  | M-G-M Screen Room         | 630 Ninth Avenue       | 2:30 P.M.  |
| OKLAHOMA CITY  | 20th-Fox Screen Room      | 10 North Lee Street    | 1 P.M.     |
| OMAHA          | 20th-Fox Screen Room      | 1502 Davenport St.     | 1 P.M.     |
| PHILADELPHIA   | M-G-M Screen Room         | 1233 Summer Street     | 11 A.M.    |
| PITTSBURGH     | M-G-M Screen Room         | 1623 Blvd. of Allies   | 2 P.M.     |
| PORTLAND       | B. F. Shearer Screen Rm.  | 1947 N. W. Kearney St. | 2 P.M.     |
| ST. LOUIS      | S'Renco Art Theatre       | 3143 Olive Street      | 1 P.M.     |
| SALT LAKE CITY | 20th-Fox Screen Room      | 216 E. First St., So.  | 1 P.M.     |
| SAN FRANCISCO  | 20th-Fox Screen Room      | 245 Hyde Street        | 1:30 P.M.  |
| SEATTLE        | Jewel Box Preview Thea.   | 2318 Second Ave.       | 1 P.M.     |
| WASHINGTON     | 20th-Fox Screen Room      | 932 New Jersey, N. W.  | 2 P.M.     |

SEE NEXT PAGE  
FOR TITLES OF  
"TERRIFIC TEN"  
AND TRADE SHOW  
DATE OF EACH

\* Dallas—"The Skipper Surprised His Wife" and "The Happy Years" at 10:30 A.M. All other pictures at 2:30 P.M.

† Detroit—"Asphalt Jungle," "Stars In My Crown," "Devil's Doorway" and "Three Little Words" at 20th-Fox Screen Room, 2311 Cass Avenue. All other pictures at Max Blumenthal's Screen Room.



Metro-Goldwyn-Mayer proudly announces a series of

# "SAY IT WITH PICTURES" TRADE SHOWS!

Millions of dollars in BIG, STAR-BRIGHT M-G-M pictures. One right after another. M-G-M's "TERRIFIC TEN" will bring joy to showmen's hearts. As usual, it is M-G-M that comes through with pictures, just when this industry needs that M-G-M shot-in-the-arm!



**MAY 4 — "THE ASPHALT JUNGLE"**



**MAY 9 — "FATHER OF THE BRIDE"**



**MAY 10 — "THE SKIPPER SURPRISED HIS WIFE"**



**MAY 11 — "STARS IN MY CROWN"**



**MAY 12 — "DEVIL'S DOORWAY"**



**MAY 16 — "MYSTERY STREET"**



**MAY 23 — "ANNIE GET YOUR GUN" (Technicolor)**



**MAY 24 — "THE HAPPY YEARS" (Technicolor)**



**JUNE 13 — "DUCHESS OF IDAHO" (Technicolor)**



**JUNE 23 — "THREE LITTLE WORDS" (Technicolor)**

And plenty more Big ones where M-G-M's "Terrific Ten" come from!

Still weak in the thesping department, Allen shows his vocal chords to good advantage. Of the four

tunes rendered by the singer, three featured lyrics written by himself. Teala Loring as the femme lead, Gordon Jones as Allen's side-kick, and Minerva Urecal as a crusty old gal handle their roles capably. James Cardwell and Roy Barcroft do okay in the mustache-twirling department. In directing the production, R. G. Springsteen could have concentrated more on the action scenes, which are slightly on the weak side. Technically, film pairs other similar low-budget offerings.

Columbia release of **GRAND RAPIDS** production. Stars **Italo Tajo**, **Nelly Corradi**, **Gino Matterna**; features **Theresa Dorny**, **Gilles Quémant**, **Cesare Barbetti**. Directed by **Carmine Gallone**. Screenplay by **Leopold Marchand** from the **Gounod** opera; music by **Giuseppe Vichi**, **Al Galica**; music **Alessandro Gligozzi**. Castors, **N. Lazzari**, **F. Tropea**. **Township N. Y.**, April 19, '50. Running time, **87 MINS.**

**Mephistopheles**..... **Italo Tajo**  
**Margaret Faust**..... **Nelly Corradi**  
**Margaret Faust**..... **Gino Matterna**  
**Margaret Faust**..... **Theresa Dorny**  
**Valentine**..... **Gilles Quémant**  
**Sibel**..... **Cesare Barbetti**

(In Italian; English Titles)

Combining the original Goethe story of "Faust" with most of the stirring, trenchant music Gounod wrote for his operatic version of the tale, Columbia's Italian production of the deathless legend of good vs. evil is one of the better attempts at translating grand opera into cinematic terms. Pic naturally will find its only real market in the art houses, where it should do above average via word-of-mouth.

Story unfolds in straight dialog and through the Gounod arias, and except for the early sequences involving Faust's courtship of Marguerite, it moves briskly and relentlessly toward the final defeat of Mephistopheles as Faust once again becomes an old man and Marguerite, confident of redemption, is burned at the stake. Initial meeting of Faust and Marguerite and the subsequent development of their love are too draggy and would be sleep-inducing for U.S. audiences except for a prolific use of English subtitles. For the rest, however, the action is tautly paced, the lengthy arias never interfering with cameras that are kept constantly moving.

Gino Matterna brings good looks and an adequate tenor voice to the role of Faust, with Italo Tajo baritone-acting acceptably as the devil. Nelly Corradi is a rather vapid Marguerite until called upon to suffer following the birth of her baby; from then on it's a forthright, if not brilliant bit of thesping. Gal is the only one of the three principals who doesn't sing, Onelia Finechi doing the dubbing chore capably. Other roles are relatively minor, with no particular acting standouts.

Production and lensing are top drawer. Settings for Marguerite's village, the tour of hell on which the devil takes Faust, and the concluding scenes of Marguerite's trial and execution are striking and opulent. Camera work is superior throughout, making sharply effective use of light and shadow, while trick shots necessary to the story line are handled with technical perfection. Orchestra of the Accademia di Santa Cecilia of Rome, under F. Capuana's baton, projects the Gounod score with the proper appreciation of its values.

Carmine Gallone's direction keeps things moving, except for the previously mentioned early sequences, and doesn't allow the tragic story and weighty music to become static, a usual fault in the transition of opera themes to the screen. *Rich.*

## West of the Brazos

Russ Hayden; features Raymond Hatton, Fuzzy Knight, Betty Adams. Directed by Thomas Carr. Screenplay, Ormond, Maurice Tombragel; camera, Ernest Miller; editor, Hugh Winn; music, Walter Greene. At New York theatre, N. Y., dual, week of April 10, 1935. *Revue*, 1935, 1936.

|                  |                        |
|------------------|------------------------|
| 01 April 18, 30. | Running time, 37 MINS. |
| Shamrock .....   | Jimmy Ellison          |
| Lucky .....      | Russ Hayden            |
| Colonel .....    | Raymond Hatton         |
| Deacon .....     | Fuzzy Knight           |
| Ann .....        | Betty Adams            |

|         |               |
|---------|---------------|
| Sam     | Tom Tyler     |
| Manuel  | George Lewis  |
| Cyclone | John Cason    |
| Marshal | Stanley Price |
| Rusty   | Stephen Carr  |
| Ricco   | Dennis Moore  |
| Dave    | James         |

|              |                |
|--------------|----------------|
| Deputy       | George Chesbro |
| Stage Driver | Bud Osborne    |
| Joe          | Jimmy Martin   |
| Attorney     | Gene Roth      |
| Judy         | Judy Webster   |

"West of the Brazos" is one of the first in a series of oaters which Jimmy "Shamrock" Ellison and Russ "Lucky" Hayden are making.

for Lippert release under a five-year deal. Billed as the "Irish Cowboys," the duo are to turn out six saddle sagas annually.

the modest budget category, it contains ample action and better-than-

(Continued on page 22)

## Kind Hearts and Corone

|   |                |
|---|----------------|
| At New York theatre, N. Y., dual, week of April 18, '50. Running time, 59 MINS. |                |
| Shamrock .....  | Jimmy Ellison  |
| Lucky .....   | Russ Hayden    |
| Colonel .....   | Raymond Hatton |
| Deacon .....  | Fuzzy Knight   |
| Ann .....   | Patty Gibson   |

from London, June 29, 1949. "A sophisticated comedy surefire for the art house trade in the U. S.," was the opinion voiced by reviewer *Myro*. Story deals with a far-removed heir to a Dukedom who disposes of all those preceding his accession to the title and subsequently finds himself tried for a murder of which he's innocent. Review also accoladed Alec Guinness, who portrays eight different characters. Guinness is currently appearing on Broadway in T. S. Eliot's "The Cocktail Party."

Pic is being released in the U. S. by Eagle Lion.

The camera work by Arthu Miller is fine, as is the music score by Alfred Newman and the tight editing by Barbara McLean.

"The Secret Fury" isn't a particularly apt title for this melodrama about a scheme to drive a woman insane. Nor is the picture entirely successful in realizing or



# NO HOLDS BARRED ON BIDDING

## UA Encourages Bidding as Step-Up To Company's Distribution Revenues

While United Artists' recent decision to encourage a greater number of competitive bidding situations is ostensibly a move to head off exhib law suits, equally important is the fact that bidding is increasing the company's revenue. UA, which has experimented with a few bidding situations in the past, has discovered, as have most other distribs, that the new method of selling gives it at least as much film rental as before and often a lot more.

The virtual public invitation issued by UA to theatre operators last week to request bidding if they want a shot at the company's product reflects the fundamental distrib-versus-exhib antipathy that has developed around auction selling. Most exhib organizations have been squawking against the practice in the realization that it is pushing up film rentals, while distribs, who originally feared bidding, have been gradually expanding the number of situations where it applies.

UA is following the practice of other companies in not arbitrarily setting up bidding situations, Paul N. Lazarus, Jr., exec aide to prexy Grad Sears, said last week. It will wait a request from an exhib in a competitive area before deciding.

(Continued on page 18)

## 'Faust' at Bat; If No B.O. Score, Col. Strikes Out Rabinovitch's Operapix

Future of Columbia's production program for operatic themes, in which the studio has a deal with Gregor Rabinovitch, hinges on the grosses registered by "Faust and the Devil," preming this week at the Little Carnegie, N. Y. If "Faust," regarded by Abe Montague, Col's distribution veepee, as a quality operatic pic, piles up good art house and circuit returns, Col will give Rabinovitch the greenlight for another three films.

"Faust" is tabbed as the trial balloon after uncertain results on Rabinovitch's first two films. "The Lost One" ("La Traviata") led off the series of six projected operas. Film was a quality offering in Col's eyes but failed to click. However, Col's sales force believes the pic was not handled correctly and are willing to mark off the experience to profit-and-loss. Second pic, "Her Wonderful Lie" ("La Boheme"), was conceded to be a weakie. It was played without production credits to Rabinovitch.

One of the twists in the tieup with the producer is that all the films are made abroad with frozen coin. If Rabinovitch gets the go-ahead signal, he will make either "Tales of Hoffman" or "Aida" next. "Hoffman" would be lensed in Italy or France while "Aida" is tagged for an Egyptian locale. Third opera would be selected later to wind up the six-pic deal.

## CARTOONISTS MAP RAP VS. PRODUCERS

Hollywood, April 25. Screen Cartoonists' Local 852 plans to file unfair labor practices complaint with the National Labor Relations Board this week against Walt Disney, Metro, Warners, Walter Lantz and George Pal following boggedown of current negotiations with cartoon producers. Producers rejected demand for 10% increase of all minimums.

Original SC demand was for 15% boost across the board, with none to receive less than \$10 raise. In case of reissues, members asked 20% of gross as their share, demands were modified to 10% when producers "indicated" they might accept that figure. When this too was denied, members voted to prefer charges.

## Lazarus' Swing

Paul N. Lazarus, Jr., exec aide to United Artists president Grad Sears, is due back in New York next Tuesday (2) from his current visit to the Coast and Chicago. He planned from New York Monday (24).

Coast trip combines a meeting with western branch managers with other sales and production chores. Lazarus is slated to huddle in Los Angeles with theatre op Sherrill Corwin on first-run situation there. He'll also confab with number of UA producers and potential producers. Stops in Chi for another sales meet on the way home.

## Canada Also Gets Anti-Trust Fever

St. John, N. B., April 25.

That old anti-trust fever has spread to Canada. Aroused over the chances of coping first-run product, indie exhibs have been contacting each other personally via telephone, telegram and mail with a view to a concerted anti-trust campaign aimed at forcing distribs to give them an equal break with the big chains on runs.

Threats of damage suits with claims totalling around \$50,000,000 against all major distribs in the Dominion are being voiced by indie exhibs. Suits would be based on claims of discrimination by the distribs in favor of the two big circuits, Famous Players-Canadian (Paramount subsid) and Odeon (J. Arthur Rank).

Reps of the indies contend they have been forced to book second and third-runs simply because distribs will not sell them first-run. Marked increase in the appetite of indies for earlier runs has been evidenced lately. Number of gripes have been sent to the Justice Dept. in Ottawa.

Claim is that there is a violation of the combines and restraint of trade laws. Reportedly, government investigation is already on foot.

## 7 Big UI Films Get Summer Dates To Ease Slack Season

Hollywood, April 25.

Universal-International will release seven of its top-budget pictures this summer to help exhibitors over the hot weather doldrums. Decision was announced by Nate J. Blumberg, company prexy, after studio huddles with Leo Spitz and William Goetz.

Films slated for release during vacation time are "Winchester 73," "Louisiana," "The Sleeping City," "Peggy," "Abbott and Costello in the Foreign Legion," "Sierra" and "Curtain Call at Cactus Creek." Paramount is working around tentative release sked calling for seven pix between September and December. Releases till September are already announced.

New lineup includes "Fancy Pants" and "Union Station" for September, "Copper Canyon" and reissue "Going My Way" for October, "Let's Dance" and "Tripoli" for November, and "Mr. Music" for Christmas offering.

## BANK CHASES 'LULU'

Los Angeles, April 25.

Bank of America filed suit in superior court to foreclose a mortgage on the Benedict Bogeaus production, "Lulu Belle." Codefendant in the suit is Columbia Pictures.

Bank claims the producer owes \$324,574 on a loan of \$600,000, made on Nov. 3, 1947.

## COURT GIVES COS. WIDE LATITUDE

Distribs viewed this week as extremely significant the decision last Friday (21) by a Federal court in Kansas City regarding bidding. It established the appropriateness of distribs permitting submission of bids for product by any theatre, no matter how inferior in size, standing or location as compared with the house it is bidding against.

Seemingly, a major point in the court's thinking on the decision was a side remark by an attorney for one of the houses which had been permitted by the distribs to bid against an acknowledgedly superior theatre. Lawyer cracked that his client would have brought suit if he hadn't been allowed to bid—indicating to the judge that the majors were on the unenviable spot of being sued if they allowed bidding and sued if they didn't.

Decision was on a preliminary injunction sought by Ed Durwood in an anti-trust action he brought against seven majors (all except United Artists) on bidding in Leavenworth, Kas., and against RKO in St. Joseph, Mo.

In nixing the injunction, the court so cut the ground from under the legal arguments of Durwood, it was expected by attorneys this week he would not carry through with the action.

Durwood operates three houses in Leavenworth, the top one of which is the 1,050-seat Hollywood. His suit was based on the fact that the majors had accepted bids from

(Continued on page 25)

## Hudson's Video By-Play Sells UP On TV Trailers

Remarkable pulling power of television trailers, attested to by Leonard H. Goldenson, United Paramount's prez, in his report this week to the circuit's stockholders, was discovered by Earl J. Hudson, head of UP's United Detroit theatres, in an accidental-on-purpose byplay while Hudson was participating in a television panel discussion in Detroit. On the panel question of what is the most important thing in life, Hudson came out for friendship and cited Warner Bros. "The Hasty Heart" as an illustration of an off-beat pic playing up that theme.

Coincidentally, "Heart" was playing at one of UP's showcases at the time and Hudson said so. Result was that both the television station's phone lines and that of theatre were plugged up for hours with calls inquiring about the film. Business in the house thereafter boomed on the WB entry and UP was sold on the idea of further tests for TV trailers.

Another instance of a test was that of "Thelma Jordan" playing in New Haven. Latter's Paramount house had never outgrossed the chain's showcase in Hartford. Clips from a 16m version of the pic were used by Martin Mullin, director of UP's New England circuit, for the test. These films were not made especially for television. Results were extraordinary, it is said, with New Haven doing

(Continued on page 20)

## Lloyd Prepping Return To Indie Production

Hollywood, April 25.

Harold Lloyd is reading scripts for a return to independent film production when his term as Imperial Potentate of the Mystic Shrine expires in June.

Meanwhile, his "Mad Wednesday," produced several years ago for RKO, is still unreleased.

## Goldenson's Q. and A. With Wall St. Group; Analyzes Theatres' Future

### Goldenson Adds UP Stock

Washington, April 25.

Leonard H. Goldenson, prez. of United Paramount theatres, has upped his stock holdings in the new chain. Goldenson has bought a block of 500 certificates of interest in UP common. Certificates can be exchanged at any time for common without further payment.

With his new stock acquisitions, Goldenson now holds 1,350 certificates.

## H'wood Prod. Treks to Mex

Hollywood, April 25.

Production again is Mexico-bound. Following a long hiatus of interest in the southern republic as a shooting site, there is a resurgence of activity for Americans in the Latin neighbor.

"The Torch," produced by Bert Granet for Eagle Lion release as an N. Peter Rathvon project, started the ball rolling. This Paullette Goddard-Pedro Armendariz dueler, finished late last year, generated new interest in Mexico, and also served as a shot-in-the-arm for the Mexican film industry, which long has been in the doldrums. Picture, made entirely in Mexico, including editing, dubbing and scoring, was partially financed by Churubusco Co., which provided below-the-line costs.

Robert Rossen set up "The Brave Bulls" for production in land to the south, and lensed all his exteriors there, which required six-week location jaunt, embracing entire company headed by Mel Ferrer. Troupe is just back, after tying in with practically entire Mexican bullfighting fraternity in film's production.

Republic, to keep production in force, is ready to launch "Torero," another bullfighting film, within next week or so, with Robert Stack and Gilbert Roland in top roles. Studio is sending company south

(Continued on page 24)

## Video, % Pix, 'Forced' Sales to Highlight Sked Of No. Central Allied

Minneapolis, April 25.

Television, percentage pictures and "forced" sale of films by some distributors will highlight the agenda of North Central Allied's annual convention to be held here at the Hotel Nicolet May 3-4. NCA officers and directors will be elected for the coming year at the conclave, and the membership is also slated to be addressed by a number of industry toppers.

Touching on the video bugaboo, NCA's current bulletin points out that "Allied is doing everything possible to protect its members, and has retained special counsel to help secure exclusive TV channels for motion picture theatres." Latest info on the TV threat will be available, it's stated, and independent exhibs are urged to attend to "learn how to cope" with it.

New rash of "must percentage" selling is likely, NCA organ claims, inasmuch as there has been a "door-die" fight to win percentage on both Metro's "Battleground" and Universal's "Francis." Exhibitors' group warns that the distribs' sales tactics on these pix is just a "feeler" and more percentage selling can be expected if the majors' current efforts are successful.

Bulletin also lambastes "forcing" of pictures, which it holds has been branded illegal by every court that's considered it. One Minnesota exhib, according to the bulletin, charged that RKO refused to sell him "Cinderella" unless he also took "Stromboli."

Although United Paramount Theatres will be able to retain only 500 to 650 theatres out of 1,500 houses in old theatre setup, under divorce, the new corporation expects to hold such theatres that will show nearly the same net profit as before, Leonard Goldenson, UPT prexy, told the N. Y. Society of Security Analysts at a luncheon meeting Monday (24). Main theme of his talk was the impact of television and other economic factors on theatre business today, and the near-term prospects for UPT. Goldenson explained to the financial men, naturally interested in any new company, how the quality of a theatre operation was more vital to showing high profit than the actual number of seats or quantity of houses.

United Paramount expects to pay off \$21,500,000 of present obligations during the next five years if earnings stay at present levels, he stated, pointing out theatre operations are strictly on a cash basis—hence, could be looked on more favorably than some other enterprise.

The UPT chief pointed out that his corporation's theatres are not paying any higher rentals on the average than before divorce when asked if boosted rentals had not resulted since becoming an independent setup.

### Here We Go Again—Video!

Answering feelers from the security analysts, Goldenson failed to see why a film producer would gamble on a home TV audience when his return was apt to be extremely limited. He said that the highest price paid for a picture shown on television so far was

(Continued on page 20)

## Churubusco and Azteca Mexican Studios Merger A 3-Way Split With RKO

In the merger now under way of the Churubusco and Aztec studios in Mexico, RKO will receive 30%-33 1/3% of the stock that the new company will issue. The two studios, largest in Mexico, will be owned by the American major, Emilio Ascarraga, RKO's partner in Churubusco, and Azteca. Ascarraga and Azteca will each receive the same amount of stock as RKO.

Exact proportion to each partner is still unsettled because certain fixed indebtedness will be paid off in the form of stock. Management hopes to substitute these shares for bonds and thereby reduce fixed charges.

Purpose of the merger is to reduce competition since Mexico is now suffering from excess studio space and facilities. Only hurdle that must yet be cleared is an official okay from the Mexican government. RKO has invested over \$1,000,000 in the studio but has never obtained a dividend payment. Major has been a 50-50 pard of Ascarraga for four years.

## HEARINGS MONDAY IN SIMPP VS. MICH. GROUPS

Detroit, April 25.

Society of Independent Motion Picture Producers has launched a new offensive to bring its multimillion dollar anti-trust suit against Cooperative Theatres of Michigan and United Detroit Theatres to a decision. Hearings have been set for Monday (1) on an application of SIMPP to examine certain records and documents of Cooperative.

Motion is made after a long lull during which the defendants demanded and took depositions of all SIMPP plaintiffs. J. Robert Rubin, attorney for SIMPP, planes out to Detroit to argue for the inspection.

Suit charges monopoly in the Detroit area allegedly resulting in forced low rentals on indie pix.

THE  
TRADE SHOW  
OF  
WARNER BROS.  
SENSATION  
OF THE TRADE  
WILL BE HELD  
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BE THERE!  
BE THERE!!  
BE THERE!!

# "Caged!"



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WHEN SHE GOES IN—  
ALL BAD  
WHEN SHE COMES OUT!**

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WRITTEN BY VIRGINIA KELLOGG AND BERNARD C. SCHOENFELD  
MUSIC BY MAX STEINER

**ALBANY**  
Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.  
**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 2:30 P.M.  
**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.  
**BUFFALO**  
Paramount Screening Room  
444 Franklin St. • 2:00 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 2:00 P.M.  
**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.  
**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 4th • 8:00 P.M.  
**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. • 8:30 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.  
**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.  
**DES MOINES**  
Paramount Screening Room  
1125 High St. • 12:45 P.M.  
**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

**INDIANAPOLIS**  
20th Century-Fox Screening Room  
326 No. Illinois St. • 1:00 P.M.  
**JACKSONVILLE**  
Florida Theatre Bldg. Sc. Rm.  
128 E. Forsyth St. • 8:00 P.M.  
**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.  
**LOS ANGELES**  
Warner Theatre Projection Room  
2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 2:00 P.M.  
**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.  
**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.  
**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 2:30 P.M.  
**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.  
**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.  
**OMAHA**  
20th Century-Fox Screening Room  
1502 Davenport St. • 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
230 No. 13th St. • 2:30 P.M.  
**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.  
**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.  
**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

**SAN FRANCISCO**  
Republic Pict. Screening Room  
221 Golden Gate Ave. • 1:30 P.M.  
**SEATTLE**  
Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.  
**ST. LOUIS**  
Sranco Screening Room  
3143 Olive St. • 1:00 P.M.  
**WASHINGTON**  
Warner Theatre Building  
1311 & E. Sts. N.W. • 10:30 A.M.



# Chi Perks; 'Riding' -Laine Big \$58,000, 'Carey'-Disk Jock Revue Smart 45G, 'Home' Okay 11G, 'Samson' Tall 30G, 2d

Chicago, April 25. First-run biz here is perking up a bit, with combination of "Riding High" and Frankie Laine onstage at Chicago showing the way with strong \$58,000. "Captain Carey, U.S.A." with disk jockey revue at Oriental, looks smart \$45,000. "Three Came Home" should do fairly nice \$11,000 at United Artists. Holdovers are spotty. "Samson and Delilah," in second week at State-Lake, shapes solid \$30,000 at advanced prices. "Cheaper By Dozen" is holding to trim \$18,000 in third Woods week. "Francis" is fine \$7,500 in third frame at Grand. Others are mainly fair to dull. Garrick's reissue bill of "Destination Tokyo" and "God Is My Co-Pilot" is not so good.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Riding High" (Par) with Frankie Laine onstage. Looks potent \$58,000. Last week, "Dear Wife" (Par) with Edith Fellows and Tommy Dix in person, \$38,000.

Garrick (B&K) (900; 50-98)—"Destination Tokyo" (WB) and "God Is My Co-Pilot" (WB) (reissues). Light \$6,000. Last week, "Never Been Licked" (U) and "Ladies Courageous" (U) (reissues), \$4,000.

Grand (RKO) (1,500; 98)—"Francis" (U) (3d wk). Neat \$7,500. Last week, \$33,000.

Oriental (Booth) (3,400; 50-98)—"Captain Carey" (Par) with disk jockey show. Fast \$45,000. Last week, "Woman of Distinction" (Col) and Lena Horne in person (2d wk), fine \$37,000.

Palace (RKO) (2,500; 50-98)—"Conspirators" (M-G) and "Girls' School" (Col) (2d wk). Sluggish \$6,000. Last week, \$10,000.

Roosevelt (B&K) (1,700; 50-98)—"Barricade" (WB) and "Side Street" (M-G). Looks modest \$7,000. Last week, "Yellow Cab Man" (M-G) (2d wk), \$7,500.

Selwyn (Shubert) (1,000; 50-98)—"Third Man" (SRO) closed Saturday (22) after 4 days of 10th week. Off to show \$2,000. House shutters indefinitely. Last week, \$4,800 but very profitable long-run.

State-Lake (B&K) (2,700; 74-120)—"Samson and Delilah" (Par) (2d wk). Big \$30,000 at advanced admissions. Last week, smash \$47,000.

United Artists (B&K) (1,700; 50-98)—"Three Came Home" (20th). Okay \$11,000. Last week, "Sundowners" (EL) and "House by River" (EL) (2d wk), \$7,000.

Woods (Essaness) (1,073; 98)—"Cheaper By Dozen" (20th) (3d wk). Smart \$18,000. Last week, \$24,000.

World (Indie) (587; 80)—"Saints and Sinners" (Indie) (2d wk). Fine \$4,500. Last week, \$5,200.

## 'Outriders' Limp \$16,500, Prov.; 'Kettle' Nice 13G, 'Dozen' Robust 15G, 2d

Providence, April 25. "Cheaper By Dozen" is pulling them in for second fifty week at Majestic and looks topper currently. Loew's State is moderate with "Outriders." "Ma, Pa Kettle Go to Town" shapes nice at Albee.

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"Ma, Pa Kettle Go to Town" (U) and "Dynamite Pass" (RKO). Nice \$13,000. One day p.a. by Marjorie Main helped. Last week, "Quicksand" (UA) and "Zamba" (EL), \$10,000.

Fay's (Fay) (1,400; 44-65)—"Red Pony" (Rep) and vaude onstage. Good \$7,000. Last week, "Seven Sinners" (Indie) (reissue) and vaude, so-so \$6,000.

Majestic (Fay) (2,200; 44-65)—"Cheaper By Dozen" (20th) and "Tarnished" (Rep) (2d wk). Very good \$15,000 after hitting sock \$18,000 opener.

Metropolitan (Snider) (3,100; 44-65)—"Sundowners" (EL) and "Great Rupert" (EL). Opened today (Tues.). Last week, "Captain Carey" (Par) and "Girl in My Heart" (Mono), so-so \$8,500 in 9-day run.

State (Loew) (3,200; 44-65)—"Outriders" (M-G) and "Intruder In Dust" (M-G). Mild \$16,500. Last week, "Black Hand" (M-G) and Xavier Cugat orch onstage at upped scale fell off after nice week-end but not too bad \$25,000.

Strand (Silverman) (2,200; 44-65)—"Cargo Capetown" (Col) and "Her Wonderful Lie" (Col). Good \$12,000. Last week, "Riding High" (Par) (2d wk), nice \$9,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Riding' Fancy 17G In Laggard Pitt

Pittsburgh, April 25. Brutal is the only word for biz this week. As if things weren't bad enough generally, baseball season had to open with Pirates going crazy on early winning streak, which is cutting in plenty. Only partial rays of sunshine are "Riding High" at Penn. and "Cheaper by Dozen," which continues to show surprising strength in third stanza at Harris. Otherwise, everything is in the dumps.

**Estimates for This Week**  
Barry (Skirball) (1,100; 45-80)—"Gun Crazy" (UA). Worst yet since this house switched from grind duals to first-run. Not much more than \$3,000 in sight, sad. Last week, "Love Happy" (UA) (2d wk), only \$3,500 in 5 days.

Fulton (Shea) (1,750; 45-80)—"Buccaneer's Girl" (U). Just about holding the franchise open. Limping to \$5,500. Last week, "Wabash Avenue" (20th) (2d wk), \$5,000 in 5 days.

Harris (Harris) (2,200; 45-80)—"Cheaper By Dozen" (20th) (3d wk). Holding up very nicely at \$9,000. Last week, fancy \$13,000.

Penn (Loew's) (3,300; 45-80)—"Riding High" (Par). Generally rated among best of Bing Crosby's but isn't matching that distinction in money. Not too bad at \$17,000, but below hopes. Last week, "Third Man" (SRO), far below original estimate at \$16,500.

Senator (Astor) (1,750; 50-99)—"Father Is Bachelor" (Col) and vaude with Gus Van. Flesh isn't catching on here and it'll probably come out in another week after month's unsuccessful try. May possibly get \$8,000, and that's not enough. Last week, "Mark Gorilla" (Col) and Grand Ole Opry, \$7,500.

Stanley (WB) (3,800; 45-80)—"Capt Carey" (Par). Biz at this big-seater down to unbelievable depths of late, and only thin \$11,000 looms. Last week, "Stage Fright" (WB), \$9,000.

Warner (WB) (2,000; 45-80)—"Destination Tokyo" (WB) and "God Is Co-Pilot" (WB) (reissues). Fair \$7,500. Last week, "Cinderella" (RKO) (m.o.), fine \$7,000.

## Ink Spots Up 'Undertow' To Stout \$24,000, Omaha

Omaha, April 25. Top picture gross in town is "Riding High" at the Paramount where it is heading toward very good session. Biggest coin naturally is going to Orpheum where "Undertow" is bolstered by a stage revue and upped prices. Brandeis, with "A Woman of Distinction" is slow. Weather is springlike.

**Estimates for This Week**  
Paramount (Tristates) (2,800; 16-65)—"Riding High" (Par). Not so big \$11,000. Last week, "Wabash Avenue" (20th), \$10,500.

Orpheum (Tristates) (3,000; 20-80)—"Undertow" (U) with stage show headed by Boyd Raeburn orch, Ink Spots, Gil Lamb. Landing \$24,000, nice for stage bills. Last week, "Capt. Carey, U. S. A." (Par) and "Call of Forest" (Indie), \$11,000 at 16-65 scale.

Brandeis (RKO) (1,500; 16-65)—"Woman of Distinction" (Col) and "Masked Raiders" (RKO). Slow \$5,500. Last week, "Cinderella" (3d wk), fine \$7,000.

State (Goldberg) (865; 16-65)—"East Side" (M-G). Started today (Tues.). Last week, "My Foolish Heart" (RKO), big \$5,500.

## 'Tomahawk' Oke \$10,000, Mpls.; 'Wabash' \$16,000

Minneapolis, April 25. Among major newcomers the most attention currently is being attracted by "Ticket to Tomahawk." Another fresh entry, "Wabash Avenue," looks just good. Takings generally, however, have taken a downturn, films suffering along with other business lines here. Adverse factors for the picture houses are competition from "Ice Follies" into the Arena for a month-run and drawing huge crowds, and the Minneapolis Lakers' basketball playoff game Sunday.

**Estimates for This Week**  
Century (Par) (1,600; 50-70)—"Cheaper By Dozen" (20th) (3d wk). Still torrid \$7,500 after fine \$8,500 second stanza.

Lyric (Par) (1,000; 50-70)—"Riding High" (Par) (m.o.). Strong \$6,000. Last week, "Undertow" (U), light \$4,000.

Radio City (Par) (4,000; 50-70)—"Wabash Avenue" (20th). Good \$16,000. Last week, "Riding High" (Par), mild \$14,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"The Nevadan" (Col). Fair \$10,000. Last week, "Blue Grass Kentucky" (Mono) and vaudeville, nice \$17,500 at 55-76 scale.

RKO-Par (RKO) (1,600; 50-70)—"Back Bataan" (RKO) and "Marine Raiders" (RKO) (reissues). Lightweight \$6,000. Last week, "Cinderella" (RKO) (3d wk), fine \$7,500.

State (Par) (2,300; 50-70)—"Ticket to Tomahawk" (20th). Okay \$10,000 or over. Last week, "Nancy to Rio" (M-G), \$7,500.

World (Mann) (400; 50-85)—"Conspirator" (M-G) (3d wk). Okay \$2,000. Last week, \$3,200.

## Balto Bogs Down; 'O'Grady' Fine 12G

Baltimore, April 25. Trade here is back to pre-holiday doldrums this week with few outstanding figures reported. "Daughter of Rosie O'Grady" is showing some promise at the Stanley while "Cheaper By Dozen" looks sock at the New. Others are just ambling along.

**Estimates for This Week**  
Century (Loew's-USA) (3,000; 20-60)—"Outriders" (M-G). Fairish \$11,000. Last week, "Third Man" (SRO), solid \$14,800.

Hippodrome (Rappaport) (2,240; 20-80)—"Tarzan Slave Girl" (RKO) plus vaude headed by Lex Barker and Denise Darcel. Okay \$14,000. Last week, "Blue Grass Kentucky" (EL) with Ted Mack's Amateurs onstage, \$14,700.

Keith's (Schanberger) (2,460; 20-60)—"One Way Street" (U). Opened today (Tues.) after "Riding High" (Par) (2d wk) held well at \$8,800 on heels of big \$12,400 get-away.

Mayfair (Hicks) (980; 20-65)—"Singing Guns" (Rep). Bettering house average at \$5,000. Last week, "Quicksand" (UA) (2d wk), thin \$3,700 after first round drew \$5,300.

New (Mechanic) (1,800; 20-60)—"Cheaper By Dozen" (20th). Sock \$13,000 looms. Last week, "Wabash Avenue" (20th) (2d wk), okay \$7,700.

Stanley (WB) (3,280; 25-75)—"Daughter Rosie O'Grady" (WB). Nice \$12,000. Last week, "Stage Fright" (WB), \$8,300.

Town (Rappaport) (1,500; 35-65)—"Cargo Capetown" (Col). Light \$7,000. Last week, "Back Bataan" (RKO) and "China Sky" (RKO) (reissues), mild \$5,200.

## Seattle Slow; 'Cab Man' Easy Champ, Hep \$14,000

Seattle, April 25. There are few bright spots here this session, with most new entries showing up in poor style. Especially disappointing is "Woman of Distinction," with mild week at Fifth Avenue. Ace newcomer is "Yellow Cab Man," going great at Music Hall. "Cinderella" continues nifty run on moveover at Music Box.

**Estimates for This Week**  
Coliseum (Evergreen) (1,877; 59-84)—"Ticket to Tomahawk" (20th) and "Kill or Be Killed" (EL). Good \$8,000. Last week, "Capt. Carey" (Par) and "Tyrant of Sea" (Col) (2d wk-6 days), oke \$6,000.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Woman of Distinction" (Col) and "Military Academy" (Col). Fair \$7,500. Last week, "Wabash Avenue" (20th) and

(Continued on page 26)

# B'way Fair Considering Holdovers, Baseball Season Opening; 'O'Grady' Still Tops at 116G, 4th, 'Riding' Nice 70G

With Broadway nearly 100% holdover, business at first-run theatres is holding up fairly well albeit a bit spotty this session. Presence of so many holdover bills, most of them in third and fourth weeks, and several days of mild, spring-like weather hurt. This handicap was partly overcome by rain Sunday (23) and Monday (24), giving many houses a smart lift on Sunday especially. First-runs also had some competition from launching of baseball seasons at Yankee Stadium, Polo Grounds and Ebbets Field during week.

Biggest money is going to "Daughter of Rosie O'Grady" with Easter stagelash at the Music Hall. Annual Easter pageant was held over for fourth week with film, with sturdy \$116,000 likely. "Riding High," with Billy Eckstine, Henny Youngman and Pete Rugolo band onstage, is holding nicely with \$70,000 collected for second week ended last Sunday (23) at the Paramount.

Fourth week of "Cheaper By Dozen" with stage bill headed by Fran Warren and Harmonicats, is moderate \$60,000 at the Roxy. "Reformer and Redhead," with Sammy Kaye band and Nancy Walker topping stagelash, is doing okay \$22,000 in five days of third stanza at Capitol.

"City Lights" shapes as strongest of newer holdovers, sticking up near second week figure at \$19,000 for third session at the Globe. "Comanche Territory," staying only five days of third round at the Rivoli, is steady with \$12,000. "Big Lift" supplants it tomorrow (Thurs.) following benefit preem tonight. "Damned Don't Cry" with Peter Lind Hayes and Mary Healy heading stage bill, is holding well with \$29,000 in third Strand week.

New bill at Palace, "Guilty By-stander" and vaude, shapes up well at \$19,000. Besides the Rivoli, the Roxy, Capitol and Strand bring in new shows this week.

**Estimates for This Week**  
Ambassador (Sirtzky) (1,200; 55-11)—"Scandals of Clochemerle" (Sirtzky) (5th wk). Fourth week ended Monday (24) held okay at \$6,500 after fine \$7,700 for third round. Stays on.

Astor (City Inv.) (1,300; 60-125)—"Golden Twenties" (RKO) (3d wk). March of Time production still fairly steady and unusually good for documentary at \$10,000; second was \$11,000.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (79th wk). Still solid at \$8,000 after \$8,500 last week. Continues.

Capitol (Loew's) (4,820; 55-150)—"Reformer and Redhead" (M-G) with Sammy Kaye orch, Nancy Walker topping stagelash (3d-final wk). Going only 5 days in current stanza, with okay \$22,000 in prospect after modest \$33,000 for second, much below hopes.

"Conspirator" (M-G), with Russ Morgan orch, Joan Edwards, Jackie Miles topping stage, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-175)—"Love Happy" (UA) (3d wk). Down to near \$10,000 in current round after fine \$12,500 for second, below expectancy.

Globe (Brandt) (1,500; 50-120)—"City Lights" (UA) (reissue) (3d wk). Holding up very well at big \$19,000 after fancy \$21,000 for last week. Stays on.

Mayfair (Brandt) (1,736; 50-120)—"Guilty of Treason" (EL) (3d wk). Second stanza ended last Sunday (23) fell to \$11,000 after disappointing \$14,000 in first week, considerably under hopes. "House By River" (Rep) opens May 1.

Palace (RKO) (1,700; 55-120)—"Guilty Bystander" (EL) and vaude. Good \$19,000. Last week, "Great Rupert" (EL) with vaude, nice \$21,000, over hopes, with Jimmy Durante pic held responsible for upbeat.

Paramount (Par) (3,664; 55-150)—"Riding High" (Par) with Billy Eckstine, Henny Youngman, Pete Rugolo orch onstage (3d wk). Started Monday (24). Second frame held up well at \$70,000 after big \$100,000 opener.

Park Avenue (U) (583; 90-150)—"Run for Money" (U) (3d wk). Doing okay at \$5,000 after fine \$6,500 for second round. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-240)—"Daughter of Rosie O'Grady" (WB) with Easter stagelash (4th-final wk). Still very sturdy at \$116,000 after smash \$149,000 for third frame. "No Sad Songs for Me" (Col) with stagelash opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Hidden Room" (EL). Opens today

(Wed.). Last week, "Desert Victory" (Indie) and "Tunisian Victory" (Indie) (reissues), nice at \$10,000, and enough for holdover. In ahead, "Without Pity" (Indie) (5th wk), big \$7,000.

Rivoli (UAT-Par) (2,092; 90-180)—"Comanche Territory" (U) (3d wk-5 days). Still showing sustained strength at \$12,000 but winding up. Second stanza solid \$23,000. "Big Lift" (20th) opens tomorrow (Thurs.) following benefit preem tonight (Wed.).

Roxy (20th) (5,886; 80-175)—"Cheaper By Dozen" (20th) plus Fran Warren, Harmonicats topping stage bill (4th-final wk). Down to fair \$60,000 on blowoff round; third was \$78,000. "Wabash Avenue" (20th), with Louis Armstrong and his All-Stars, Chico Marx, Martha Stewart and Blackburn Twins, the Continentals, opens April 28.

State (Loew's) (3,450; 55-150)—"Nancy Goes to Rio" (M-G) (4th wk). Off to light \$11,000 or less in third week ended last night (Tues.) after only \$15,000, under hopes, for second. "Annie Get Gun" (M-G) set to open May 17.

Strand (WB) (2,776; 55-120)—"Damned Don't Cry" (WB) with Peter Lind Hayes and Mary Healy, Miguelito Valdes orch heading stagelash (3d-final wk). Off to \$29,000 in third session after fine \$34,000 for second but below hopes. Pair of reissues, "God Is Co-Pilot" (WB) and "Destination Tokyo" (WB) open Friday (28) for single week, sans stagelash.

Sutton (R&B) (561; 90-150)—"Fallen Idol" (SRO) (24th wk). Down to \$5,600 in 23d round ended last Monday (24) after \$6,000 for 22d week. Stays on.

Trans-Lux 60th St. (T-L) (453; 74-150)—"Tight Little Island" (U) (18th wk). Holding satisfactorily with \$4,000 in 17th week ended last Saturday (22) after \$4,800 last frame. Continues.

Victoria (City Inv.) (1,060; 95-150)—"Third Man" (SRO) (12th wk). Holding to fine \$20,000 this round after \$23,000 last week. Stays on.

## 'O'Grady' OK 7G In Slow L'ville

Louisville, April 25. Downtown houses are just loping along this week. Advent of spring weather, and horse talk in air, is resulting in modest slump hereabouts. Best of the lot looks like "Riding High," at Rialto, but take will be only fair. "Rosie O'Grady" also is only okay at Mary Anderson.

**Estimates for This Week**  
Mary Anderson (People's) (1,200; 45-65)—"Daughter Rosie O'Grady" (WB). Likely okay \$7,000 or near. Last week, "Stage Fright" (WB), \$6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Riding High" (Par). Bing Crosby pic only fair \$12,000. Last week, "Cheaper By Dozen" (20th), fine \$14,000.

State (Loew's) (3,000; 45-65)—"Conspirator" (M-G) and "Black Hand" (M-G). Ordinary \$10,000. Last week, "Third Man" (SRO) and "Chinatown Midnight" (Col), \$11,000.

Strand (FA) (1,400; 45-65)—"Cheaper By Dozen" (20th) (m.o.). Good \$5,500. Last week, "Red Shoes" (EL) (2d wk), oke \$4,500.

## K.C. NSG; '3d Man' 14G, Over Avg.; 'Kid Texas' \$16,000, 'Paid' Drab 10G

Kansas City, April 25. Theatre row's average for the week will be satisfactory, with some good and several bad spots. Of former, "Third Man" at Midland and "Kid from Texas" at Fox Midwest first-run trio shape best, especially the latter. "Paid in Full" at Paramount and "Stage Fright" at Missouri are both slow. Orpheum has a weak number in "Guilty of Treason." "Cheaper By Dozen" continues in handsome style on moveover to Esquire. Warner temperature is not helping.

**Estimates for This Week**  
Esquire (Fox Midwest) (820; 45-65)—"Cheaper By Dozen" (20th) (m.o.). Third week downtown, nice

(Continued on page 26)





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# Baseball, Weather Hurt Det. Albeit

## 'Riding' Good 22G, 'Francis' Nice 18G

Detroit, April 25.

Opening of baseball season and nice weather will cut into biz slightly this round. Rash of new product with top stars and plenty of advance bally has softened the decline considerably. "Riding High" looks best at the Michigan with good session. "Francis" shapes nice at the Palms but "Wabash Avenue" is only fair at Fox. "Cinderella" is holding up well in second stanza at Adams.

**Estimates for This Week**  
Fox (Fox-Mich) (5,000; 70-95)—"Wabash Avenue" (20th) and "State Penitentiary" (Col). Mildish \$23,000. Last week, "Cheaper By Dozen" (20th) and "Western Pacific Agent" (Indie) (2d wk), fine \$30,000.

Michigan (United Detroit) (4,000; 70-95)—"Riding High" (Par) and "Harbor Missing Men" (Mono). Good \$22,000. Last week, "Capt. Carey" (Par) and "Father Is Bachelor" (Col) (2d wk), \$16,000.

Palms (UD) (2,900; 70-95)—"Francis" (U) and "Square Dance Katy" (Rep). Nice \$18,000. Last week, "Yellow Cab Man" (M-G) (2d wk), solid \$14,000.

United Artists (UD) (2,000; 70-95)—"Proudly We Hall" (Par) and "Wake Island" (Par) (reissues). Light \$9,000. Last week, "Three Came Home" (20th) and "Blue Grass Kentucky" (Mono), \$15,000.

Madison (UD) (1,800; 70-95)—"Third Man" (SRO) (2d wk). Trim \$14,000. Last week, \$18,000.

Adams (Balaban) (1,700; 70-95)—"Cinderella" (RKO) (2d wk). Swell \$13,000. Last week, \$18,000.

Downtown (Balaban) (2,900; 70-95)—"Reformer and Redhead" (M-G) and "Side Street" (M-G). NSH \$8,000. Last week, "Sundowners" (EL) and "Boy from Indiana" (EL) (2d wk), \$9,000.

## 'Hand' Fast at \$16,000, Hub; 'Guns' Sing Neat 22G, 'Caesar' Oke 33G

Boston, April 25.

Hold over "Cheaper by Dozen" for second week at Met still shapes as strongest thing in town, with "Wabash Avenue" at Memorial still okay. Of newcomers, "Black Hand" at Pilgrim looms strongest. "Champagne for Caesar" at State and Orpheum looks okay while "Singing Guns" at Paramount and Fenway looms neat.

**Estimates for This Week**  
Astor (Jaycox) (1,200; 50-95)—"Third Man" (SRO) (3d wk). Neat \$14,000 after nice \$15,000 for second.

Beacon Hill (Beacon Hill) (780; 40-95)—"Il Travatore" (Indie). Oke \$7,000. Last week, "Bicycle Thief" (Indie) (9th wk), fair \$3,200.

Boston (RKO) (3,200; 40-85)—"The Capture" (RKO) and "Outrages of Orient" (Indie). Slow \$16,000. Last week, "Ma, Pa Kettle To Town" (U) and "Fighting Stallion" (Indie), \$14,000.

Fenway (NET) (1,373; 40-85)—"Singing Guns" (Rep) and "Harbor of Missing Men" (Rep). About \$6,500 in view. Last week, "Riding High" (Par) and "Davy Crockett" (UA) (2d wk), mild \$5,000.

Mayflower (ATC) (700; 35-85)—"Cargo Capetown" (Col). Opened Monday (24). Last week, "Love Happy" (UA) and "Strange Gamble" (UA) (2d wk), \$3,000 for 10 days.

Memorial (RKO) (3,500; 40-85)—"Wabash Avenue" (20th) (2d wk). Okay \$17,000 after \$20,000 for first.

Metropolitan (NET) (4,367; 40-85)—"Cheaper by Dozen" (20th) and "Boy Indiana" (EL) (3d wk). Nice \$19,000 after \$23,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Champagne for Caesar" (UA) and "Bodyhold" (Col). Good \$20,000 shaping. Last week, "Outriders" (M-G) and "Military Academy" (Col), \$17,000.

Paramount (NET) (1,700; 40-85)—"Singing Guns" (Rep) and "Harbor Missing Men" (Rep). Neat \$15,500. Last week, "Riding High" (Par) and "Davy Crockett" (UA) (2d wk), \$10,000.

Pilgrim (ATCF) (1,700; 35-85)—"Black Hand" (M-G) and "Side Street" (M-G). Broke opening day records with fifty \$16,000 in view. Last week, "Love Happy" (UA) and "Strange Gamble" (UA) (2d wk), sad \$4,000.

State (Loew) (3,500; 40-85)—"Champagne Caesar" (UA) and "Bodyhold" (Col). Mild \$13,000. Last week, "Outriders" (M-G) and "Military Academy" (Col), \$10,000.

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,240,000  
Based on 24 cities, 201 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
Last Year ..... \$2,786,000  
(Based on 24 cities and 209 theatres.)

## 'Street'-Cugat Stout 26G, D.C.

Washington, April 25.

City is generally off this week partly because of large group of holdovers. Biggest total is going to "Side Street" at Capitol, big draw being Xavier Cugat band on stage. "Woman of Distinction" is disappointing at the Warner. "The Titan" is amazing at the small-seater Dupont.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-85)—"Side Street" (M-G) plus Xavier Cugat orch on stage. Strong \$26,000. Last week, "Samson and Delilah" (Par) (2d wk), so-so \$22,000 at hiked prices.

Dupont (Lopert) (386; 50-85)—"Titan" (Indie). Amazing \$7,500 for this arty import. Last week, "Tight Little Island" (U) (4th wk), nice \$4,000.

Keith's (RKO) (1,939; 44-80)—"Francis" (U) (2d wk). Okay \$13,000 after neat \$17,000 last week. Moves.

Little (Lopert) (285; 50-85)—"Tight Little Island" (U) (5th wk). Good \$3,000 in first week of "solving" here. Last week, \$2,800 in day-date with Dupont.

Palace (Loew's) (2,370; 44-74)—"Cheaper By Dozen" (20th) (3d wk). Okay \$12,000. Last week, hot \$20,000.

Playhouse (Lopert) (485; 50-90)—"Third Man" (SRO) (6th wk). Steady \$9,000 after \$9,500 last week. Holds.

Warner (WB) (2,164; 44-74)—"Woman of Distinction" (Col). Mild \$12,000. Last week, "Stage Fright" (WB), sturdy \$16,000.

Trans-Lux (T-L) (654; 44-80)—"Red Shoes" (EL) (7th wk). Slipping but still okay \$5,500 after \$6,000 last week.

## Denver Hits Road, B.O. Skids; 'Tomahawk' 20G

Denver, April 25.

Ideal spring weather over weekend with snow flurries following on Monday (24), is making den in box-office here this stanza. "Ticket to Tomahawk" is getting the most money but is only fair in four houses. Elsewhere pickings are very slim, with even formerly strong holdovers taking a beating.

**Estimates for This Week**  
Broadway (Wolfberg) (1,500; 35-74)—"Key to City" (M-G) (4th wk). Fair \$6,000. Last week, \$7,500.

Denham (Cockrill) (1,750; 35-70)—"Riding High" (Par) (3d wk). Down to mild \$8,000. Last week, \$14,500.

Denver (Fox) (2,525; 35-74)—"Ticket to Tomahawk" (20th) and "Kid Cleveland" (Rep), day-date with Esquire, Tabor, Webber. Fair \$12,000. Last week, "Wabash Avenue" (20th) and "Boy Indiana" (EL), good \$16,000.

Esquire (Fox) (742; 35-74)—"Ticket Tomahawk" (20th) and "Kid Cleveland" (Rep), also Denver, Tabor, Webber. Fairish \$2,000. Last week, "Wabash Avenue" (20th) and "Boy Indiana" (EL), good \$3,000.

Orpheum (RKO) (2,600; 35-74)—"Conspirator" (M-G) and "Riders of Range" (RKO). Modest \$12,000. Last week, "Cinderella" (RKO) (3d wk), fancy \$8,000.

Paramount (Fox) (2,200; 35-74)—"Traveling Saleswoman" (Col) and "Mark Gorilla" (Col). Thin \$6,000. Last week, "Woman in Hiding" (U) and "Call of Forest" (Lip), fair \$8,000.

Tabor (Fox) (1,967; 35-74)—"Ticket Tomahawk" (20th) and "Kid Cleveland" (Rep), also Denver, Esquire, Webber. Moderate \$4,000. Last week, "Singing Guns" (Rep) and "Harbor Missing Men" (Rep), fair \$4,000.

Webber (Fox) (750; 35-74)—"Ticket Tomahawk" (20th) and "Kid Cleveland" (Rep), also Denver, Tabor, Esquire. Fair \$2,000 or under. Last week, "Singing Guns" (Rep) and "Harbor Missing Men" (Rep), \$1,800.

## INDPLS. WAY OFF BUT 'DOZEN' FAST \$17,000

Indianapolis, April 25.

First-run film biz has spring fever here this week, with showing of "Cheaper by Dozen" only bright spot in the situation. It is piling up big gross at Indiana to lead town by wide margin. "Third Man" at Loew's is next best, but only fair. "Three Came Home" at Circle, looms disappointing.

**Estimates for This Week**  
Circle (Gamble-Dolle) (2,800; 44-65)—"Three Came Home" (20th). Frail \$8,000. Last week, "Perfect Strangers" (WB) and "Father Makes Good" (Indie), \$9,000.

Indiana (G-D) (3,300; 44-65)—"Cheaper By Dozen" (20th). Great \$17,000. Last week, "Cinderella" (RKO) (2d wk), fine \$9,500.

Loew's (Loew's) (2,427; 44-65)—"Third Man" (SRO) and "Military Academy" (Col). Fair \$10,000. Last week, "Baby Makes Three" (Col) and "Tell to Judge" (Col), \$10,500.

Lyric (G-D) (1,600; 44-65)—"Cinderella" (RKO) (m.o.). Oke \$4,000 in third week downtown. Last week, "Whirlpool" (20th) with Desistis, mentalist act, onstage, thin \$3,500.

## 'O'Grady' Philly Leader, Neat \$25,000; 'Comanche' Fine 9G, 'Cindy' 13G, 4th

Philadelphia, April 25.

Expected up-surge of biz hasn't materialized with trade way off at most first-runs. The mid-town houses got a brisk Saturday gate, but rain cut down Sunday receipts.

Of new product, "Daughter of Rosie O'Grady" is doing best at Mastbaum. Not smash, it is giving spot one of bigger recent weeks. King Cole and Lucky Millinder at Earle with "Mark of Gorilla" looks trim. "Comanche Territory" is sharp at Karlton.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"Four Days Leave" (FC). Sad \$5,000. Last week, "Kid from Texas" (U) (2d wk), \$8,000.

Boyd (WB) (2,360; 50-99)—"Woman of Distinction" (Col) (2d wk). Thin \$10,000 after \$15,000 opener.

Earle (WB) (2,700; 50-99)—"Mark of Gorilla" (Col) with King Cole Trio, Lucky Millinder orch, onstage. Neat \$25,000. Last week, "Great Rupert" (EL) with George Shearing, Billie Holiday onstage, weak \$15,000.

Fox (20th) (2,250; 50-99)—"Cheaper By Dozen" (20th) (2d wk). Smart \$21,000 after boff \$30,000 break-in.

Goldman (Goldman) (1,200; 50-99)—"Yellow Cab Man" (M-G) (3d wk). Tapering to \$8,500. Last week, big \$11,000.

Karlton (Goldman) (1,000; 50-99)—"Comanche Territory" (U). Nice \$9,000. Last week, "Once More, Darling" (U), \$7,500.

Mastbaum (WB) (4,360; 50-99)—"Daughter Rosie O'Grady" (WB). Good \$25,000 or over. Last week, "Stage Fright" (WB) (2d wk), dim \$13,000.

Princess (WB) (450; 40-85)—"Bicycle Thief" (Indie) (3d wk). Tidy \$4,500. Last week, \$6,000.

Randolph (Goldman) (2,500; 50-99)—"Riding High" (Par) (2d wk). Down to \$9,500. Last week, smash \$11,500.

Stanley (WB) (2,950; 50-99)—"Third Man" (SRO) (3d wk). Holding to nice \$15,000. Last week, \$20,000.

Stanton (WB) (1,475; 50-99)—"Tarzan Slave Girl" (RKO). Fair \$9,000. Last week, "Singing Guns" (Rep) \$7,000.

Trans-Lux (T-L) (500; 50-99)—"Cinderella" (RKO) (4th wk). Strongest film in town, still great \$13,000 for this stage of run. Last week, \$13,000.

## Cincy Swings Low; '3d Man' Loud 15G, 'Cargo' Light \$8,000, 'Francis' 7G, 3d

Cincinnati, April 25.

Zingy b.o. music of "Third Man" is saving this stanza's overall mark from dipping to a longtime low. Other new bills, on disappointing side, are led by "Cargo to Capetown" with "Side Street" trailing. Holdovers, "Cheaper by Dozen" and "Francis," are good third-rounders.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—"Third Man" (SRO). Zingy \$15,000. Last week, "Riding High" (Par) (2d wk), moderate \$9,500.

Capitol (Mid-States) (2,000; 55-75)—"Cheaper by Dozen" (20th) (3d wk). Good \$7,000 trailing swell \$10,000 second stanza.

Grand (RKO) (1,400; 55-75)—"Black Hand" (M-G). So-so \$7,500.

## L.A. Lags; 'Capture' No Dice \$20,000, 'One Way' 26G, 'Outriders' Mild 22G, 'Home' Only 41G, 'Carey' Okay 27G

Los Angeles, April 25.

Offish pace continues at first-runs here with nothing outstanding this frame. Even good crit appraisal on some entries is not helping. "Three Came Home" shapes only moderate \$41,000 in five theatres. "Captain Carey" is fairly good \$27,000 in two houses, with stage bill at downtown site. Medium \$26,000 looms for "One Way Street" in five spots. "Outriders" is about \$22,000 and "The Capture" \$20,000, both mild, and both in two locations. On upped-scale run, "Third Man" is building to big \$7,500 at Fine Arts for second round.

## 'Wabash' Sultry \$16,000, St. Louis

St. Louis, April 25.

With mercury soaring to 91 degrees last Sunday (23), natives flocked to outdoor amusements, and trade at deluxers slowed to snail's pace. Week's biz is way off with only "Wabash Avenue" showing any drawing power of newcomers, being nice at the Missouri. "Ticket to Tomahawk" is just okay at the St. Louis. Shubert shutters for summer at end of current run of "Samson and Delilah," still nice in third stanza.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 50-75)—"Cheaper by Dozen" (20th) and "Buccaneer's Girl" (U) (m.o.). Fair \$10,000. Last week, "Francis" (U) and "The Nevada" (Col), \$11,000.

Fox (F&M) (5,000; 50-75)—"Under My Skin" (20th) and vaude. Mild \$12,000. Last week, "Buccaneer's Girl" (U), \$10,000.

Loew's (Loew) (3,172; 50-75)—"Outriders" (M-G) and "Great Plane Robbery" (UA). Light \$11,000. Last week, "Third Man" (SRO) and "Western Pacific" (Lip), \$14,500.

Missouri (F&M) (3,500; 50-75)—"Wabash Avenue" (20th) and "Four Days Leave" (FC). Nice \$16,000 or near. Last week, "Riding High" (Par) and "Captain China" (Par), \$10,000.

St. Louis (F&M) (4,000; 50-75)—"Ticket to Tomahawk" (20th) and "Girl in Heart" (Mono). Okay \$13,000 or under. Last week, "Cheaper by Dozen" (20th) and "Boy Indiana" (EL) (2d wk), big \$15,000.

Shubert (Ind) (1,700; 60-81)—"Samson and Delilah" (Par) (3d wk). Fine \$9,000 after \$11,500 for second stanza.

## 'Rio' Torrid \$15,000 In Toronto; 'Cindy' 12G, 2d

Toronto, April 25.

With Easter holiday over, "Cinderella" has been yanked from three of four-house combo but not before racking up a terrific \$40,000 for second week. "Cinderella," held at Odeon for third frame, continues sock. Of newcomers, "Nancy Goes to Rio" is setting pace, with "Kettles" and "Riding High" holding firm, both in third week. Without any censorship cuts, "Stromboli" is having first Canadian showing, with just fair returns.

**Estimates for This Week**  
Biltmore (Okun) (931; 36-66)—"Stromboli" (RKO). Satisfactory \$7,000. Last week, "Flame of Barbary Coast" (Rep) and "Gangster" (Mono), \$6,600.

Danforth, Fairlawn, Humber (Rank) (1,330; 1,165; 1,201; 38-77)—(Continued on page 26)

**Estimates for This Week**  
Downtown, Hollywood, Beverly Hills, Hawaii, Forum Music Halls (Prin-Cor) (902; 512; 834; 1,106; 2,100; 55-81)—"Baron Arizona" (Lip) and "Operation Haylift" (Lip) (2d wk). Slim \$9,000. Last week, \$18,700.

Los Angeles, Chinese, Uptown; Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-81)—"Three Came Home" (20th). Modest \$41,000. Last week, "Cheaper By Dozen" (20th) (2d wk), nifty \$40,700.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-81)—"Daughter Rosie O'Grady" (WB) (2d wk). Slow \$20,000. Last week, way under hopes at \$27,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-81)—"Outriders" (M-G). Mild \$22,000. Last week, "Yellow Cab Man" (M-G) and "Side Street" (M-G) (2d wk-3 days), \$10,600.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-81)—"The Capture" (RKO) and "Military Academy" (Col). Dull \$20,000. Last week, "Cargo Capetown" (Col) and "Captive Girl" (Col), \$19,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-81)—"Capt. Carey" (Par) with Pied Pipers, Rio Bros., others onstage at L.A. only. Okay \$27,000. Last week, "Riding High" (Par) (2d wk), with stage bills both houses, great \$35,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-81)—"One Way Street" (U) and "Harbor Missing Men" (Rep). Medium \$26,000. Last week, "Ma, Pa Kettle To Town" (U) and "Federal Agent" (Rep) (2d wk-5 days), \$11,400.

Orpheum (D'town) (2,210; 50-95)—"Killer Shark" (Mono) (2d run) with vaude. Only \$12,000. Last week, "Vicious Years" (FC) (2d run), with vaude, \$14,200.

Four Star (UA) (900; 60-81)—"Rigoletto" (Indie) (2d wk). Slow \$2,500. Last week, \$3,700.

Fine Arts (FWC) (679; \$1-8.10)—"Third Man" (SRO) (2d wk). Perking to \$7,500. Last week, nice \$7,300.

## Heat Sloughs Frisco But 'Rio' Smooth at \$19,000; 'Tomahawk' NSH \$16,000

San Francisco, April 25.

Heat continues to clip local box-offices. Even personals on opening day by Dan Dailey failed to help "Ticket to Tomahawk" much at the Fox where it is in for a lightweight session. "Nancy to Rio" shapes best of new entries, being fine at Warfield.

**Estimates for This Week**  
Golden Gate (RKO) (2,844; 60-85)—"Black Hand" (M-G) and "Storm Over Wyoming" (RKO). Fair \$12,000. Last week, "Cinderella" (RKO) (3d wk), pleasing \$11,500.

Fox (FWC) (4,651; 60-95)—"Ticket to Tomahawk" (20th). Light \$16,000. Last week, "Wabash Avenue" (20th) and "Harbor Missing Men" (Rep) (2d wk), \$11,500.

Warfield (Loew's) (2,656; 60-85)—"Nancy to Rio" (M-G). Fine \$19,000 or near. Last week, "Yellow Cab Man" (M-G) (2d wk), \$14,500.

Paramount (Par) (2,646; 60-85)—"Stage Fright" (WB). Good \$17,000. Last week, "Riding High" (Par) (2d wk), \$12,000.

St. Francis (Par) (1,400; 60-85)—"Third Man" (SRO) (3d wk). Held to \$14,000. Last week, hefty \$17,500.

Orpheum (No. Coast) (2,448; 55-85)—"Cargo Capetown" (Col) and "Captive Girl" (Col). Thin \$10,000. Last week, "Guilty of Treason" (EL) and "Boy Indiana" (EL), \$14,000.

United Artists (No. Coast) (1,207; 55-85)—"Woman of Distinction" (Continued on page 26)

UNIVERSAL-INTERNATIONAL PICTURES  
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PRINCIPAL PHOTOGRAPHY ON  
"HARVEY"  
HAS STARTED AT THE STUDIO  
ON STAGE #9

Casting Call. JAMES STEWART  
Director: HENRY KOSTER

HARVEY

DO NOT ENTER  
WHEN RED LIGHT  
IS BURNING

STAGE  
9





# Oberammergau's Wholesale Facelift For Passion Play; U. S. Tourists Eyed

By JOSEF ISRAELS, II

Oberammergau, April 15. Just about every house and person in this Bavarian village is in the throes of cleaning, painting, decorating, hair growing and rehearsing for the May 21 preem of the 300-year-old Passion Play. Undoubtedly Europe's, if not the world's biggest show biz enterprise for this season, the Passionspiele has already attracted sufficient advance b.o. to sked additional performances atop the 36 on the original timetable. The play will be given mostly on a twice-a-week schedule, increased to three shows in midseason when biz warrants. End of the once-in-a-decade season is down for Sept. 24, but may be prolonged if sales justify.

Pre-season visitors are already dropping in on Oberammergau from nearby Munich and the U. S. Army's Garmisch recreation area, but mostly for a few hours' look around and maybe lunch at the Alte Post Inn, where they can shake hands with this year's star player, 37-year-old Anton Preisinger, who runs the hostelry.

Town's souvenir stores are already richly stocked with the fine woodcarving for which the Oberammergauers are famous. First thing the tourists notice on climbing the excellent concrete road into Oberammergau is the preponderance of long hair and beards. Haircuts or shaves have been verboten for almost a year. The town's males, without exception look plenty Biblical. Even the kids, hundreds of whom are in the cast of the Passion Play, sport long locks, making it impossible, without a careful look for pants or skirts, to determine sex.

## Adjusted Pays

Rehearsals, under direction of George Lang, giant woodcarver who runs the whole Oberammergau (Continued on page 16)

## New Rossellini, De Sica Films to Be Ready in May

Rome, April 18. "Saint Francis of Assisi," the Roberto Rossellini film being made currently near Rome, will be finished about May 15, the director stated. Naturally, there will be the technical work to do after the filming is done, but work goes on each day from early morning to late at night, as he is anxious to see the pic completed and make arrangements for another. The past two weeks have been rainy and stormy here, but weather conditions should clear any time now.

Although Rossellini has other pictures in mind for the future, he declined to make any formal announcement at this time.

"Miracle," the Vittorio De Sica film which is currently being made in Milan, is well under way and expected to be finished about the middle of May. Film is being made in collaboration with Italian interests and London Films of England.

## Arg. Pix Critics Award '49 Oscars

Buenos Aires, April 15. Assn. of Argentine Film Commentators has voted on its awards for 1949. Voting in general was very much on the lines of the awards made earlier in the year by the Academy of Motion Picture Sciences. Soño Film's "Almafuerte" was picked as the best picture of the year, followed by "Danza del Fuego" (Emelco) and "Apenas un Delicuento" (Inter-Americana). The Hungarian picture, "Valahol Európában" ("In Any Part of Europe") was voted the best foreign picture, while "Joan the Mad," a Spanish film, and "Los Novios," Mexican, got the award for the best Spanish-speaking pictures.

Daniel Tinayre, Luis Cesar Amadori and Hugo Fregonese were picked as best Argentine directors. Best stories were "Almafuerte," "La Cuna Vacía" and "Yo no Elegí Mi Vida." Award for the best adaptation went to "A vivato" (best grossing picture of last year). Amelia Bence, Tita Merello and Zuluy Moreno were voted best actresses, and Narciso Ibanez Menta, Jorge Salcedo and Alberto Closas best actors.

Actresses Golde Flami, Carmen Valdez and Juana Sujo were singled out as best supporting players, while Patricia Morand, a beauty contest winner from Tucuman, was heralded as the "find" of the year on the distaff side and Jose Maria Gutierrez on the male. Best original scores were those penned by Alberto Ginastera, Alejandro Gutierrez del Barrio and Juan Ehlert. Gutierrez del Barrio, a Peruvian, did not live to receive his award. Humberto Peruzzi, Alberto Etchebehere and Ricardo Jounis got the awards for the best photography. Oscars here are known as "Ariels."

## Spanish R.R. Fare Hike Fatal to Touring Troupes

Madrid, April 18. Increase of 33% in railway fares decreed by the Spanish government, is proving fatal to touring companies all over the country. Last week, traditionally very good for biz, four legit and three revue companies which had left Madrid during Holy week for provincial tours folded up. About 500 artists and technicians have been put out of work. Impresarios found it impossible to cover extra transportation expenses, especially on the usual two-day stands.

## CANARY PIX PRODUCT

Washington, April 25. Four new film theatres have been opened in the past year in the Canary Islands and 14 others are either under construction or being planned. There are currently about 200 features circulating through the islands, of which 50% are American.

A year ago, 71% of the pictures were Hollywood product.

## Rey-Gomez Boff Tour

Milan, April 18.

Federico Rey and Pilar Gomez, Spanish and Latin-American dancers now under management of Columbia Artists Mgt., N. Y., are currently appearing in Milan after boff showings in Cannes, Nice, Monte Carlo and San Remo. Duo is due in Rome end of month. Tour, which lasts until October, will include Switzerland, Holland, France and Egypt. Rey is also designing sets and costumes for a new Paris musical revue.

## Jack Buchanan to Emcee New 'Folies Parisienne' French-Made Vidfilms

London, April 25. Series of 13 half-hour featurets, under the general title of "Folies Parisienne," with Jack Buchanan as emcee for the batch, are to be lensed in Paris next month by John Nash. Films are budgeted at 50,000,000 francs (approximately \$142,000), with finance being provided from French as well as American sources.

Nash left for Paris last Wednesday (19) with Henry Caldwell to prepare the series, and they'll interchange as producer and director. Recently they completed in six days 13 "Cafe Continental" shorts based on the BBC-TV feature which opened on WNET, N. Y., last Thursday (20).

Appearance of Jack Buchanan in the series will necessitate his absence from the cast of the Adelphi show, "Castle in the Air."

Each of the 13 will be a complete revue, and international stars and acts are being inked. Les Compagnons de la Chanson, currently featured in the new "Latin Quarter," at the London Casino, have been signed for one of the films and will make a Sunday to Monday trip from the theatre to Paris, so as not to interfere with the show. Series are expected to be lensed in six weeks, but will probably not be available for TV distribution in the States until the fall.

## ARG. LONGHAIR SEASON OK, EXCEPT FOR SINGERS

Buenos Aires, April 18. Buenos Aires hasn't proved a profitable venture for longhair singers in recent seasons. The Argentine public seems to have lost interest in vocalists. Even Beniamino Gigli and Tito Schipa haven't sold out. Instrumentalists, however, draw.

Wilhelm Furtwangler has arrived in Buenos Aires to conduct five symphony concerts at the Colon Opera. These, of course, are relayed from the theatre by the municipally-owned Radio Municipal. Top price set this year by the Colon management is \$4 (U.S.) for stalls for concert series, and season tickets and advance sales for Furtwangler have been exceptionally good.

The current season looks inviting. Poldi Mildner heads the pianists, which include Rudolf Firkušny, Witold Maluczynsky and Friedrich Gulda. Fiddlers include Henryk Szeryng, already in town, and Yehudi Menuhin, who is scheduled for July. Menuhin's contract with Bernardo Iriberry calls for a high guarantee of \$32,000 (U. S.). Iriberry also has Marian Anderson under contract for August, after an interval of 12 years. She is a top favorite with Argentine audiences.

Pilar Lopez and her Spanish Ballet are playing to sold out houses at the Avenida theatre.

## Jap's 2,280 Pix Houses

Washington, April 25. Japan, now has 2,280 film theatres in operation. Tab for Japanese pix ranges from 20 to 80 yen, and for Hollywood films from 20 to 250 yen. The figures include the 100% admissions tax. (The yen is currently worth 360 to the American dollar).

Foreign films must be okayed by Gen. MacArthur's Civil Information and Education Section. Films are generally listed at a 50% rental but the distributor gets as high as 60% on some special pictures.

Other Foreign News  
On Page 16

# Easter Cold Spell Warms London Film Boxoffice; Kaye Pic in Record

London, April 18.

## Wm. L. Wilder to Collab On Pic Made in Italy

Rome, April 18. Union Film Co. of Rome will make a film with William L. Wilder of Hollywood during 1950. Wilder, who was here in January, said at that time that he would get started some time in June.

Exteriors will be made in Amalfi, village on the southern coast of Italy, and interiors in a studio in Rome. Union Films will get the European distribution.

They will also distribute Wilder's last American film, "La Piovra" ("Once a Thief"), starring Cesar Romero, and are also considering entering this film at the 1950 Venice Film Festival.

## Rep Switches To 20th in Aussie

Sydney, April 18.

Decision of Republic to switch horses on Aussie distribution has created a big surprise in local industry circles. Formerly going through British Empire Films, with top release via Greater Union Theatres, of which BEF is a unit under Norman B. Rydge, the Republic product now goes to 20th-Fox, with key release via Hoyts.

Richard Altschuler, Rep's veepee, and Reginald Armour, foreign topper, were in this zone three weeks ago for huddles with Norman Rydge on a new contract covering distribution by BEF. Apparently, parties couldn't see eye to eye on terms. Understanding is that the link with 20th-Fox is for about seven years. Altschuler has since returned to the U. S., with Armour remaining to straighten out additional details. Armour's territory now includes the Far East, Africa, Asia, New Zealand and Australia.

Gordon D. Ellis, BEF g.m., has just returned from an important mission to London. It's understood that he has fixed up major distribution deals with British producers for the Aussie field. BEF takes over this month the complete distribution here of the J. Arthur Rank product formerly going through the British division of 20th-Fox on release via Hoyts. The Rank product will now get release over the Greater Union loop. Rank is a 50-50 partner with Ryde in GUT and BEF.

Apart from the Rank product, BEF distributes also E.L. Selznick, Associated British, Ealing, Allied Artists, Monogram, Hallmark and other indie producers' fare.

Hoyts, opposition to GUT, also operated several houses on a British policy with the Rank product. Loop, with the exception of Korda's London Films, will now go all U. S. Hoyts is linked with 20th-Fox on a stock deal. Interesting point in the London Films' setup is that physical distribution is via Universal, which is also linked with Rank. Whether LF will finally go to BEF on any new deal is a moot point presently.

Understood that the first Republic topper in the new deal with 20th-Fox will be "Sands of Iwa Jima."

## Uruguay-Arg. Tourist Trade on the Upbeat

Montevideo, April 11. Sparkling fall weather encouraged an unusually large exchange of tourists between the River Plate countries this Easter, intensifying the boom in Argentina's entertainment biz. Chief attraction for Uruguayans are Argentina's many legit shows, in comparison with those over here. On the other hand, a good number of Argentines snatch at any chance to weekend in Montevideo, just for the pleasure of seeing the latest U. S. films, which have not been imported into Argentina since March, 1949.

Currently the Uruguayans have the advantage over the Argentines as tourists, in that their currency has strengthened to four times its present value in relation to the Argentine peso.

The cold spell during the Easter vacation gave the West End pix boxoffice a much-needed fillip. Most theatres had substantial weekend queues and the Warner showcase in Leicester Square broke its own record by nearly \$3,000 with the Danny Kaye comedy, "The Inspector General." This is being retained for a run of at least seven weeks and from the beginning of May will also be playing another West End house.

"On the Town" held up big in its third week (with stage show) with a nifty gross of \$20,000. The Oscar-winning "All the King's Men," which bowed in at the Gaiety last Thursday (13) after powerful press reviews, started off with a heavy weekend and maintained steady business during the week. "They Were Not Divided" was the biggest grosser among the British productions with more than \$10,300.

## Estimates for the Week

Carlton (Par) (1,128; 65-\$1.60)—"Dancing Years" (A. B. Pathe). Mild opening week at just under \$6,200. Helped by Easter vacation but dropped in second week. Holds.

Empire (M-G) (3,099; 50-\$1.60)—"On the Town" (M-G) and stage show. Strong third week at around \$20,000, holding up to smash opening week figures. Fourth week continuing firm but "East Side, West Side" (M-G) moving in April 24.

Gaumont (CMA) (1,500; 45-\$1.60)—"All the King's Men" (Col). Opened last Thursday to healthy start and expected to reach \$9,900 in first week. Holds.

Leicester Sq. Theatre (CMA) (1,753; 45-\$1.60). "They Were Not Divided" (GFD). Continued strong in second week at \$10,300, after \$11,000 in first stanza. Continues.

London Pavilion (U-A) (1,217; 45-\$1.60)—"She Wore a Yellow Ribbon" (RKO). "Bride for Sale" (RKO). Strong double-bill opened to big \$2,500 in first weekend and likely to collect \$7,500 in opening week. Holds.

New Gallery (CMA) (1,376; 45-\$1.60). "Blue Lamp" (GFD). 13th week in second West End run holding up to modest \$2,400. "One Way Street" (U-I) in April 20.

Odeon, Leicester Sq. (CMA) (2,200; 45-\$1.60)—"Under My Skin" (20th). "Canadian Pacific" (20th). Second week finished mild \$6,900. "Big Lift" (20th) moves in April 27.

Plaza (Par) (1,902; 65-\$1.60)—"Appointment With Danger" (Par). Third stanza finished around \$3,600 after mild second week nearing \$4,000. "State Secret" (British Lion) in 21st.

Warner (W-B) (1,735; 45-\$1.60)—"The Inspector General" (W-B). Socko opening at \$20,000 nearly \$3,000 up on theatre's record. Second weekend equalled opening business and picture holding firm throughout week. Staying at least seven weeks.

## Austrian Pix Production At Lowest Postwar Level

Vienna, April 18. After dropping of bonus plan by the Austrian government, and the banks nixing all applications for credits, Austrian pix production has reached the lowest level since the ending of hostilities. M. Ehrlich, president of the Producers Assn., gave out statistics showing that in 1949 there were 39 pix shot, while in the first three months of 1950 the output was a meagre three.

However, if an agreement can be reached about a transfer to Austria of frozen coin in Western Germany, prospects would improve.

## Int'l Film Congress Set For Berne This Year

Zurich, April 18. International Film Congress, held last year at Hamburg, will take place this year at Berne, May 13 to 21. The 1950 meeting will chiefly be devoted to shorts and documentaries, with about 20 countries to be represented.

Dr. Hugo Mauerhofer, of the Swiss Film Chamber, which is sponsoring, was elected chairman of the Congress.

## London 'Liberty' Limited; Tree Revival Promising

London, April 25. "Cry Liberty," a new domestic comedy by Esther McCracken, who wrote the record-breaking "Quiet Weekend," was presented by Linnet & Dunfee at the Vaudeville, Friday (21) after a provincial tour. Show, directed by Richard Bird and starring Edwin Styles and Joyce Barbour, is a mildly entertaining comedy of frustrated farmers rebelling against hampering officialdom. Though cordially received, it's likely to have a limited appeal.

Making a West End return after 17 years, "The Green Bay Tree" opened at the Playhouse Wednesday (19) and scored a warm audience ovation and an almost unanimous press next morning. Obviously dated, but retaining much of its intrinsic charm and wit, it is adroitly directed by Anthony Pelissier, who extracts every ounce from Mordaunt Shairp's clear-cut characters.

The cast of five, headed by Hugh Williams, who appeared in the juvenile lead 17 years ago, and including Walter Fitzgerald, Brenda Bruce, Jack Watling and Henry Hewitt, play their parts impeccably. Show, which is presented by Alec L. Rea and E. P. Clift, has more than an even chance of success, although it is inconclusive and not always satisfying.

## U.S. Group Trekking Chile On Educational Pix Hunt

Washington, April 25. In a throwback to the wartime operations of the Office of Inter-American Affairs, the U. S. Embassy in Chile has sent a projection crew in a jeep on a journey of more than 2,000 miles through the southern portion of the country to screen sound and color films on educational subjects.

The two-month trip is backed by the Chilean Assn. of Housewives, Cultural Services of the U. of Chile and Ministry of Agriculture. Films will demonstrate modern methods of canning, new ideas in agriculture, how to keep a water supply pure, etc. The crew is part of the U. S. Information Service and is attached to the Embassy. The jeep carries its own powerplant for the equipment.



## Arg. Studio Space Augmented; Pix Makers in Foreign Production Ties

Buenos Aires, April 18.

Several new studio sets which have been in construction for Argentina's major motion picture producers over the last two years, are now about ready for inauguration, while the three major studios, Argentina Sono Film, Emelco and San Miguel, have considerably augmented their studio installations all around.

Argentine producers now have 29 sets at their disposal, 26 of these built especially for film production, and 21 of fairly modern design. The balance are mere sheds originally built as storage or other purposes. With U. S. film imports at a complete standstill, and Argentine pictures monopolizing most of the first-run houses in the biggest Argentine cities, producers are turning their attention to plans for new studio construction or enlargement of existing facilities.

Assured of outright protection for national production also, the Argentine producers are becoming increasingly international-minded, seeking out stars from other Latin countries to focus international attention on their pictures. The latest plan of this type has film star Hugo del Carril, now a producer, dickering with French producer Andre Paulve to make a picture in France teamed with French actress Michele Morgan. Del Carril is due to leave shortly for Spain, where he is under contract to star in "The Black with a White Soul" for Cesario Gonzalez. Meanwhile, the dicker with Paulve is in process of negotiation, while director Marcel Carne is expected to meg the picture, which is reported to be "The Key to Dreams," on a story by Carne himself.

### Arg.-French Deal

Dr. Enrique Telemeaco Susini has returned from Europe, in the course of which he worked out a deal with the General Cinema Union of France for co-production of pix with Argentine-French talent, to be made in both Argentina and France.

Luis Saslavsky is talking with a French studio to direct a picture based on a story by Jean Cocteau. At the same time the Argentine pix industry has decided to submit two pictures to the forthcoming festival in Venice. Argentina Sono Film will submit "Danza de Fuego" and Cinematografica Interamericana has selected comedian Luis Sandrini's latest picture, "La Culpa la Tuvo el Otro" ("The Other Guy Was to Blame").

An entirely new production unit, Eos Films, has signed a German director, Carl Ritter, to direct "Las Siete Danzas de la Vida" ("The Seven Dances of Life"), with Georges Rigaud, Laura Hidalgo, Domingo Sapelli, Deneb Renshaw, Pedro Laxalt, Pilar Gomez and a corps de ballet.

## Rank's Gate Studios

### On Market for \$420,000

London, April 25.

The Gate studios at Elstree, acquired personally by J. Arthur Rank at the time of his initial entry into the industry as producer of religious films, are now on the market. They are being offered privately, fully equipped and free and clear at \$420,000.

The studios, which were recently used by Herbert Wilcox for filming "Odette, G.C." have one large and one small stage. In the past two or three years Rank has been using these studios for advanced TV film experiments, and installed equipment to test the efficacy of simultaneous recording on film from a TV tube.

### Seidelman Back

Sam L. Seidelman, Eagle Lion general export manager, planned in N. Y. from a hurried trip to Great Britain Monday (24). He made the trek reportedly to check on the booking of EL product in J. Arthur Rank's two big circuits, the British-Gaumont and Odeon, since EL has been anxious to learn details of how their pictures have been handled in Britain.

Seidelman was gone from N. Y. about two weeks.

## McCarthy Huddling With MPAA Continental Execs

Paris, April 25.

John G. McCarthy, veepee and director of the Motion Picture Assn. of America's international division, huddled with continental managers of the majors after his arrival here from the U. S. last Wednesday (19). Following day (Thursday), he lunched with Baumgartner, of the Rank of France; Andre Des Fontaines, top of the UGC (French government controlled cinema holdings), and Fourre Cormery, government film chief.

Prior to letaving for a week in Spain and Italy, McCarthy also conferred with Pierre Frogerais, prez of the French film producers' organization, and Robert Cravenne. Both Frogerais and Cravenne, who are delegates to the MPAA's Advisory Unit for Foreign Films, are due in New York May 2. McCarthy, who was accompanied on his Spanish junket by MPAA continental chief Gerald Mayer, will take in London, Oslo and Germany after his return here within a fortnight.

## New Zealand Boxoffice

### Holding Up Strong; U.S. Pixers in Good Spot

Film theatre attendance is holding remarkably well in New Zealand, although off from the 1946 peak, according to Trevor Townsend, general manager of theatre operations for Robert Kerridge's circuit there, who is currently in N. Y. He arrived from Auckland, N. Z., Monday (23) and heads for London Friday (28), where he will attend the British Industry Fair.

Continued boxoffice strength in New Zealand augurs well for U. S. film companies because only 25% of rental coin now is impounded there. Townsend felt that an even freer flow of distribution money might soon be possible.

Of the 190 theatres in New Zealand operating six nights or oftener, Kerridge chain has 137.

## 'Electra' Now OK in Arg;

### 'Toll' Revival Looks Good

Buenos Aires, April 25.

Last week brought only one U. S. film release, "Mourning Becomes Electra" (RKO), which has been held back for over two years by censorship. "Don't Trust Your Husband" (UA), at the Opera, has been doing excellent business since March 30.

Paramount has reissued "For Whom the Bells Toll," and all the ballyhoo over the Ingrid Bergman-Roberto Rossellini romance will certainly help to give this good business. In this country Rossellini is something of a hero because of his pix, which are considered sensational, which makes the Bergman romance "simpatico."

All the prems nowadays are locally-made pix, at the rate of three to four a week. This highlights the local producers' determination to make hay while the sun shines, and monopolize the local screens, and even if U. S. pix are allowed in again in quantity, there will have to be some division of first-run houses between the local and imported films.

## U.S. Pix Strong in Cuba

Washington, April 25.

American films had another strong boxoffice year in Havana last year, reports Nathan D. Golden, chief of the motion picture-photographic branch of the U. S. Commerce Dept. During 1949, 236 Hollywood features were released in Havana and grossed \$2,108,740 of the total of \$2,664,644 taken in at the boxoffice for all new features during the year.

The 71 Mexican pix released earned \$275,967 at the boxoffice and the 17 British flickers took in \$95,983. Remainder of the business was earned by product made in Spain, Argentina, Cuba, France and Italy.

## London Film Notes

London, April 25.

Earl St. John, head of Two-Cities Films, dickering with Phillip King, author of "On Monday Next," current Comedy theatre hit, for film rights. If deal goes thru, St. John will produce film in conjunction with David Henley, currently head of Posters' agency's film section, and formerly J. Arthur Rank's casting director and talent scout. Associated British Picture Corp. has just closed deal with Stanley French for film rights of Ronald Jeans' Savoy theatre hit, "Young Wives Tale."

Borrah Minevitch, who has financial interest in the French pic, "Jour De Fete," here, for the premiere at the Cameo-Polly with Jacques Tati, who is star in it. Script difficulties which held up filming of "Castles in the Air," the Jack Buchanan Adelphi theatre hit, by Hallmark Productions, has now caused final abandonment of project.

## Pix Censorship In France on Upbeat

Paris, April 18.

Progressively, censorship by ukase instead of censorship by committee is obtaining here. A first intimation was given when Minister of Information Henri Teitgen fired Censor George Huysmans, who he considered too easy.

The law for film censorship here is that the censorship committee, which includes representatives from every ministry, views the picture and decides if it is to be killed altogether; only permitted to be played non-commercial (meaning private organizations or cine clubs); permitted for all audiences commercially, or only for adults.

Recent instance was when Universal wanted to reissue Eric Maria Remarque's old "All Quiet on the Western Front." U's French manager, Etienne Descombey, is himself a member of the committee. Picture was about to be screened when M. Romieu, representing the ministry of the Interior, said the screening was useless because his department objected to the release.

This was protested by Descombey, who insisted on a screening. The president, M. Savin, then objected to a screening, siding with Romieu. Finally Descombey was told that the screening would take place at some other time, but that anyway the picture would not be permitted to play "because it was a pacifist picture and that was not wanted currently."

In another case, after a French picture, a Jason production titled "No Holyday for God" (a story showing kids capturing dogs to raise a fund), had been fully passed by the committee, Minister Teitgen took it upon himself to restrict it to adult audiences.

Another case is that of an American-made film, the committee had passed it for general release, Minister Teitgen forbade it except for non-commercial release, thus causing the importer a heavy loss.

Latter case is being appealed, and the case of the Jason production is going to be submitted to the Conseil d'Etat.

## Current London Shows

(Figures show weeks of run)

London, April 25.

"Annie Get Gun," Col's m (151).  
"Beau Stratemeg," Lyric (52).  
"Black Chiffon," West's (52).  
"Bonaventure," Vaude (20).  
"Bonadventure," Majesty's (54).  
"Castle Air," Adelphi (20).  
"Cry Liberty," Vaudeville (11).  
"Detective Story," Princess (5).  
"Eliz. Slept Here," Strand (26).  
"Fallen Angels," Ambass. (20).  
"Folies Bergere," Hipp (29).  
"Green Bay Tree," Playhouse (1).  
"Harvey," Prince of Wales (69).  
"Heiress," Haymarket (65).  
"Home at Seven," Wam (7).  
"King Rhapsody," Palace (32).  
"Knights Madness," Vic. Pal. (6).  
"Lady Misdad," St. Mart. (13).  
"Larger Than Life," York (11).  
"Latin Q. 1950," Casino (6).  
"Man With Umbrella," D'Ich's (3).  
"Mr. Gillie," Garrick (7).  
"Oklahoma!" Drury Lane (151).  
"Old Vic Rep.," News (28).  
"On Mon. Next," Comedy (47).  
"Ring Round Moon," Globe (13).  
"Streetcar," Aldwych (29).  
"Traveller's Joy," Criterion (98).  
"Treasure Hunt," Apollo (32).  
"Venus Observed," St. James (14).  
"Way Things Go," Phoenix (87).  
"Wild Violets," Stoll (11).  
"Worm's View," Whitehall (15).  
"Young Wives Tale," Savoy (41).

## Swedish 45% Pix Admission Tax Causes Closings, 38% Drop in B.O.

Stockholm, April 25.

A stiff admission tax of 45% imposed in February, 1949, has caused a 38% drop in attendance at Swedish film theatres. In addition, out of a total of 2,484 houses, some 200 already have been forced to close and it's predicted that at least 500 more will shutter before the summer is over.

Exhibition isn't the only phase of the industry which is taking it on the chin financially. According to the Economic Research Institute a study of the period of 1941-42 and 1947-48 shows that production costs have risen from 260,000 kroner (\$52,000) for an average picture in 1941 to 315,000 kroner (\$63,000) in 1948.

Despite the monetary plight of both exhibitor and filmmaker, the government has refused to permit an increase in admission prices. As an example of how the producer has been affected by this policy, the Research Institute states, is the fact that of 33 pix turned out in 1941 the average profit on each was 10,000 kroner (\$2,000). This compares to an approximate loss of 100,000 kroner (\$20,000) on every picture made in 1948.

Larger urban theatres haven't been hit nearly as hard as the smaller rural houses. One hinterland town reports that its 180-seater grosses 351 kroner when the house sells out. Of this, 131 kroner go for taxes, while other expenses such as film rental, salaries, etc., take 341 kroner. Thus there's a loss of 121 kroner on every performance.

Breakdown of theatre operation reveals that 406 houses are located in cities. These give regular performances twice daily. Some 160 theatres have only one screening daily, 337 give four performances every week while 1,393 give between one and three performances weekly. Many of the latter, most of which are in the country, have closed, leaving at least 1,500,000 people with no chance of attending films.

## Oberammergau

Continued from page 15

dramatic works, have been under way since final selection by village vote of the star players last November. Presently they are held in lunch and after work sessions, mostly in individual scenes. By end of April full-stage, full-length rehearsals of the eight-hour play will start, necessitating full-time attention from most players, who then swing over to the Passion Play payroll. Salaries are adjusted by player's family need rather than by prominence of his part.

### 350,000 Visitors Goal

Size of anticipated bookings is indicated by opening next month of a full-scale American Express tourist office in this small town. Estimates set 350,000 visitors as a tentative goal. Maybe 100,000 of these will be Americans, and most of the total will spend at least one night in the village or environs. Efforts are made to sell all Passion Play tickets on inclusive basis, which brings the customer to town evening before the performance feeds and houses him in hotel or private home through day of the play, and a following 24 hours when cast is resting and visitor is recuperating from the 8:30 a. m. to 6 p. m. (with two hours for lunch) performance.

Depending on quality of the accommodation and position of the play seat, these tax cost from \$14.50 to \$19 for the works. Visitors are naturally figured to give up plenty more for beers, wood carvings and cuckoo clocks and postcards. The Play itself is figured to maybe break even on its 5,000 seats, with the town getting off the nut on the tourist angle.

The new Christ, who plays the part this year for the first time, is a bit apprehensive of his physical ability to cope with the role. A slightly built red-haired man with a mystical face, Preisinger, in addition to being on the open-air stage in cold, rain and even snow for most of the show's eight hours, must carry an 80-pound cross on his shoulder for 45 minutes, and then hang crucified on Calvary for 25 minutes, clad only in loin cloth. He is already taking some physical training courses to strengthen his arm muscles for the hanging ordeal. Audiences, even with rented pillows for the hard seats of the Passion Theatre, will need physical fortitude as well.

## Mex Pix Chamber Elects

Mexico City, April 18.

Raul de Anda, top producer, is the new prez of the National Cinematographic Industry Chamber. Antonio G. Osio, impresario of the Cine Olimpia here is veepee; Jose A. Quiroga, treasurer; Oscar Brooks, asst. treasurer, and Roberto Cervantes, secretary.

Jesus Grovas, another top producer, is the Chamber's manager.

## FAMOUS PLAYERS-CAN. NET GAIN OFF FOR 1949

Toronto, April 25.

The 30th annual report of Famous Players (Canadian) Corp., as presented by J. J. Fitzgibbons, president, to the shareholders, shows a decline in net earnings, solely because of higher operating costs and higher income taxes. Consolidated net profits for 1949 were \$3,071,910, or \$1.77 a share—compared with the previous year, when net profits were \$3,286,264, or \$1.89 a share. However, the company has built eight new theatres in Canada, remodelled 11 others and acquired three drive-ins, thus absorbing more than \$3,000,000 of the company's cash resources. (FPC now operates 393 houses across Canada; with the Dominion having 1,775 theatres.)

The 12c drop in shareholders' dividends is due almost entirely to income taxes, said Fitzgibbons; \$1,805,676 in 1949 as against \$1,646,770 the previous year. Current assets are \$7,287,083.

## 2d Spanish-Language

### Film Confab for Madrid

Madrid, April 18.

Second film convention of Spanish-speaking countries will be held in Madrid May 15-25. Argentine and Mexico are the most important entries. Each country can present a maximum of six pix and three shorts. Prizes will be distributed to the best pic, director, etc. Many producers, directors and stars from Central and South America have already announced that they will be in Madrid for the convention. The Spanish film industry will take the opportunity to make as comprehensive arrangements as possible with Latin-American countries for distribution of its pix and exchange of stars and directors.

Spanish film industry, with full support of the government, is trying to enlarge its sales and gain new markets. Drawback is that many of the Spanish pix of past years have not been b.o. successes in Latin America, while some of the Argentine pix have not pleased Spanish critics and public.



"Here is a photoplay that can be sold without qualification as proof irrefutable that 'Movies Are Better Than Ever'—Establishes New Milestones—sure to be one of the most profitable and popular of the season!"—*Boxoffice*

# THE BIG LIFT

MONTGOMERY

PAUL

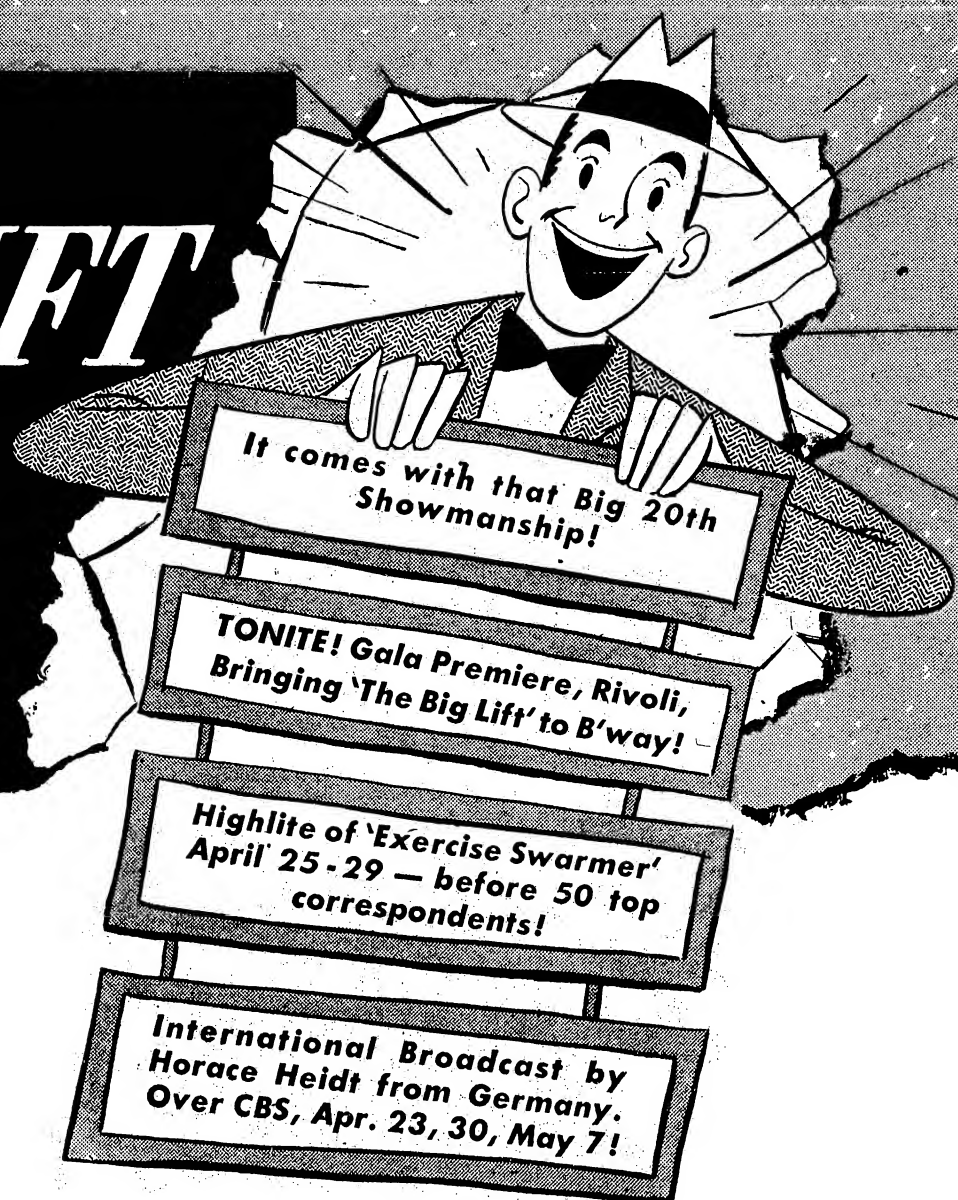
CLIFT · DOUGLAS

GEORGE SEATON

Written and Directed by

Produced by

WILLIAM PERLBERG



There's No Business Like **20** Business

CENTURY-FOX



# Rodgers Hopes COMPO Will Achieve Some System to Curb Wave of Suits

Grave warning that the film industry cannot hold up under the wave of exhib anti-trust suits was sounded this week by William F. Rodgers, Metro's distribution v.p. "Unless we stem the tide," Metro declared, "we are going to find product and everything else suffering. Today I am employed as general sales manager. Unfortunately, that is the least I do. I am so involved in legal matters."

Rodgers' chief hope of a solution is in an ambitious arbitration system, run by and for the industry under the sponsorship of the Council of Motion Picture Organizations. As for public relations, "we are as weak as we can be," he added. "I hope that COMPO will establish good public relations," he added.

"As big and as strong as this industry is," Rodgers said, "I don't believe we can stand up against all these suits." Rodgers, who is distrib alternate to Ned E. Depinet, RKO prez, in COMPO will urge adoption of an arbitration system at the next meeting of the group in Chicago, May 8-9. He believes most exhibs want correction of clearance and run problems rather than court damages. "We cannot leave that meeting until COMPO is definitely formed and operating," he said.

Rodgers is inclined to take lightly the claims that showmanship is a dying art. "The most important people in the industry have a real sense of what is showmanship," he added. "I've seen wonderful campaigns run with resounding success." To further showmanship, he said, Metro is scheduling three regional sales meets during May in New York, Chicago, San Francisco and one in Toronto in June.

"Annie Get Your Gun," Metro's big musical, will play at advanced prices in eight Loew's test engagements, opening May 2, Rodgers disclosed. These bookings will precede fixing of a sales policy and any other selling. It is believed this is aimed at piling up big revenues as a demonstration to other exhibs that they can voluntarily boost their scale for the pic and shoot at bigger boxoffice. "Annie" preems in Atlanta, San Francisco, Cleveland, St. Louis, Dayton, Evansville, Norwalk and Hartford for a cross-the-board test of all situations.

Rodgers would like to see exhibs come up with some national promotional idea before his company lends financial support to local campaigns. Referring to requests for backing from local groups in Boston, Baltimore and elsewhere, he said: "We don't want to do it in 32 exchanges in 25 different ways. We would like to support some idea which has a national aspect."

Metro now has 10 pix lined up for tradeshows in the next two months, Rodgers noted.

## Solo Pix

Continued from page 3

country, Brandt believes single feature theatres are holding up better than dualer flickeries. This experience, he said, is true in his own houses since some of them run double-bills and others single.

"Double-bills are doing a great deal to chase the customers out of the theatres," Brandt declared. "I believe we can give a better show by combining one feature with a varied program of shorts. After all, there is nothing a second feature can do for such films as 'Samson and Delilah,' 'Francis,' 'Cinderella' and 'Riding High.'"

"If the shorts are right, a big picture is helped along by them. A bad feature hurts the show, on the other hand. Moreover, we should not forget that shorts formerly were a valuable stepping-off point for future stars. A good many of them were developed first in shorts."

The case for shorts as an answer to the television test has been talked up lately by other exhibs. It is pointed out that the briefs meet video on its own ground, providing the public with a varied series of subjects and a change-of-pace. Southern exhibs, operating mainly in a single-bill section, have reported better business than the average over the country. Interstate chain in Texas, for instance, has suffered no relapse in grosses from one year ago.

## More Settlements

Indicating the big cost now saddled on the majors in the rush of anti-trust actions brought against these companies is the latest settlement of a treble damage suit. Majors will pay out \$290,000 to the Kimbark theatre in Chicago as the price for dropping that action. Settlement, one of the largest yet made, follows a deal to plank out \$1,050,000 to William Goldman for the final windup of his second suit on the Erlanger theatre against the companies.

Kimbark brought action against the distribs and the Balaban & Katz chain for \$510,000 in treble damages. It charged conspiracy in preventing the house from getting product until 73 days after the Loop first-runs and discriminating in favor of B&K theatres.

## H'wood Cool To Jackson's Heat

Hollywood, April 25.

Motion Picture Industry is viewing the investigation of Hollywood's morals by Judge Stephen S. Jackson without undue excitement.

General feeling is that no Hollywood group should stick out its chin as a target for "publicity-hunting politicians." As one member put it, "our organization is not inclined to jump through Jackson's hoop."

Jackson met Dore Schary last Wednesday and suggested that MPIC cooperate in arranging interviews with industry leaders. The MPIC delegates took the request "under consideration."

## Morally Fit Films Key To Sen. Johnson's Okay Of RFC Loans to Indies

Washington, April 25.

Colorado's Senator Edwin C. Johnson endorsed the principle of Reconstruction Finance Corp. loans for independent Motion Picture Production yesterday (24), providing the pix carry the Motion Picture Assn. of America code seal and are made by actors of good morals.

Johnson made his point in a letter to Harley Hise, chairman of the RFC. The Senator's letter quoted at considerable length from a recent story in DAILY VARIETY in which Sam Bischoff predicted the RFC would make film production loans. "I am greatly interested in the production of films by independent producers," wrote Johnson. "I believe they should be given every encouragement. However, if a government agency makes production loans to them, it should insist in its loan contract that the films produced do not contribute to juvenile delinquency."

"No Federal funds should finance films which do not qualify for the MPA code seal under the direction of the Breen office. And Federal funds should not be invested in films in which the artists employed are notorious violators of good morals. Most sincerely I hope that the projected loan to the independent producers may be approved, and that it may include a clause in the contract which will afford some protection to American youth."

## 4 Majors Sue Williams

Oxford, Miss., April 25.

Separate percentage-chiselling suits were filed here in the Federal district court against Homer J. Williams by Metro, Warner Bros., Universal and Columbia. Williams operates the Grenada and Pix theatres in Grenada, Miss.

Each suit charges under-reporting receipts on percentage pix and demands damages to compensate for distrib losses.

## Ad Amendment

Continued from page 4

threatened second blast about Hollywood.

Without admitting that the Code amendment would cause him to cancel out the hearings, Johnson declared that "I have hoped for that kind of result from the first. I have never believed Federal censorship was the answer."

He disclosed that he will shortly introduce, as a substitute for his original bill, which called for licensing actors, producers, distributors and television films, a newer and much simpler measure. VARIETY disclosed this more than a month ago in its March 22 issue, when it explained the senator was readying a substitute bill which would merely license the interstate transportation of motion picture films.

Johnson narrowed the range of his fire several weeks ago. He got it down to the point where his hearings will delve only into preventing the industry from "capitalizing on immoral acts by performers" in order to promote their pictures. Johnson feels keenly that RKO went all out to capitalize on l'Affaire Bergman-Rossellini to build the gate for the mediocre "Stromboli."

"I have never been stuck on a licensing bill," Johnson said. "I don't think censorship is the answer. I believe that self-policing is the right way and have said so."

"However, there will be a bill and we are going ahead with plans for our May 15 hearings. I plan to introduce my new bill, which is practically complete, before then. I have had the help of excellent constitutional lawyers and you need not have any fear that this will be an unconstitutional bill."

"In order to have hearings, there must be a bill or a resolution. So my first bill was a very broad bill, giving us authority to study all problems involved and to have a hearing covering the entire matter."

Johnson promised "important, well-informed witnesses, who will be able to give more than an opinion." Several will be from the industry.

Referring to a demand for cancellation of the hearings by Senator Alexander Wiley, of Wisconsin, Johnson said he would be glad to have Wiley testify and explain his views. Wiley charged that the Johnson bill would set up a "police State monster" and "gestapo," in a statement on the Senate floor last week.

Johnson today called on Senator Alexander Wiley (Wisc.) to be the first witness in the hearings May 15. Invitation was made in a hot letter to Wiley retaliating for the latter's attack against the bill on the floor of the Senate. Wiley had called the proposed law unconstitutional.

Primary objective of the hearings, Sen. Johnson said, would be to find some voluntary solution. As for the Wiley objections, the senator retorted: "Obviously, you missed entirely the dangers to American youth inherent in this film ('Stromboli'). No film can be wholesome if artists appearing therein have rotten and notorious private lives which have become public scandals."

On a voluntary crusade, Johnson exploded that it is "just dandy but I don't hear the rumblings of one getting under way." He cited to Wiley examples of "Stromboli" ads in Colorado including: "Senators say it is red-hot, lurid sex" and "Rossellini says it's wonderful."

## COMPO By-Laws

Continued from page 5

laws can be speeded at the public relations group's meeting in Chicago May 8 and 9.

Basis for the by-laws will be an outline worked out during the last COMPO session in Washington in December. Draft of suggested organization was prepared by a subcommittee chairmanned by Harry Brandt and then was revised during a two-hour discussion by all the delegates.

Final draft, which the lawyers have been asked to study preparatory to the Chi confab, is contained in the minutes of the Washington meeting.

## Inside Stuff—Pictures

Because of recurrent reports of a Warner Bros. settlement of the Government anti-trust suit, both bears and bulls are having a field day with the WB common stock. Speculating on a favorable deal with a break for the stockholders, there has been strong bullish trading on the stock for the past couple of months. Result has been greater activity in Warners than any other film stock.

At the same time, bears are still showing interest in the issue. Short holdings in the past 30 days have crept upward to a total of 10,575 shares against 9,350 in the previous semester. It represents the largest short holdings in film stocks.

Only other film shares in which the bears have recently given a play is Universal's. Short holdings dropped sharply in the last 30 days from a previous 4,640 shares to a current total of 1,300.

One reason for the slowdown of indie film production is the "excessive" charge made for studio space and equipment on some rental lots. That was the statement made by an independent producer who was temporarily cramped for cash and had to use studio credits in order to complete a deal. Stage space and services cost him \$120,000 although most of the picture was shot on location. For deferrals, he had to turn over 17½% of his net profits. In his current picture, he says, he has plenty of financial backing and will be able to save about \$200,000 in production costs by putting coin on the line.

Distrib sales toppers admit to being disturbed over the mushrooming habit, particularly in the midwest, of inserting local ads and plugs in regular shorts. Exhibs thereby pick up some extra coin from the corner merchant while giving the impression that the briefie is being shown at the "courtesy" of a local sponsor. Sales execs say that "it has been done time after time" but nothing can be done about stopping the habit under present licensing contracts. It is also pointed out that the same stunt was frequently pulled on newsreels before distribs clamped down under a newsreal contract provision which bars any additions or cuts in the reels.

Catholic War Veterans have dropped the idea of picketing the Globe theatre, N. Y., where a reissue of Charles Chaplin's "City Lights" is playing after vainly protesting to Harry Brandt, operator of the Times Square house. In response to a beef by a CWV rep, Brandt quipped: "Why don't you picket my Mayfair theatre?" Latter showcase is playing "Guilty of Treason," anti-Commie film on the Cardinal Mindzenty case. Brandt brought up the Mayfair booking to spotlight the neutral policy of any theatre. CWV were mulling a reprise of their picketing Chaplin's "Monsieur Verdoux" when that pic played Broadway.

Lauding "Border Incident" (Metro)—titled in Mexico, "Mercado Humano" ("Human Market")—in its second week at the Cine Magerit, Mexico City, "Lumiere" (Jorge Mendoza), pic crick of Excelsior, top daily, said: "Pictures like this must be exhibited free by the government so as to change the mind of those thousands of Mexicans who yearn to emigrate to other lands." Pic discusses plight of Mex minorities in the U. S.

## Argentina Reopening

Continued from page 3

American country for the next five years. This represents approximately 25% of total gross that Yank pix register each year. Another important feature calls for the unlimited importation of American films into Argentina. There has been a tight system of licenses in effect for the past years with no films brought into the country in the past 13 months.

The one big obstacle still remaining is an agreement on the frozen currency either now amassed in Argentina or which will pile up during the five-year stretch ahead. Johnston is asking for wide latitude in the use of this coin, while Cerejo wants the companies to be confined to narrow limits.

Brightening prospects of a deal follow lengthy discussions which started on Cerejo's arrival in this country. John McCarthy, head of MPA's international wing, participated in these talks until two weeks ago when he flew to Europe. It is expected that Stanton Griffiths, U. S. Ambassador to Argentina, and chairman of Paramount's executive committee, will join in now that he has reached the U.S. on a visit.

For a time, Argentine officials insisted on a quota of 200 pix yearly instead of the 500-600 brought in before the dollar shortage hit the country. However, it is understood that Cerejo has relented on this stand in favor of the 75% freeze on future remittances. No dollars have been sent out of the country in the past two years.

Johnston outlined part of the pact at a meeting of foreign managers last week. He then trekked to D.C. for further talks with the Argentine minister. Major shelves in Argentina are practically empty of product because of the long ban on imports. Most of the companies have been relying on reissues to keep their offices open.

Griffis B. A. to D. C.

Buenos Aires, April 21.

On the eve of his departure for Washington, U.S. Ambassador Stanton Griffiths touched on the problem of American pix in this country. Speaking at the University Women's club, Griffiths referred to Yank distribs who for many months have been shut off from the importation of new or current films on the perhaps very tenable theory that the Argentine government did not wish to pile up additional peso deposits

until the dollar problem was solved."

In this matter, the diplomat added, "I felt that the greatest goodwill propaganda that emanates from the United States comes through its motion pictures, and I hoped that America and Argentina alike would not be shut off from them." Griffiths did not make any definite statement as to how the film problem is to be solved. He said that the general economic problem of import licenses and dollars has not yet been solved.

## UA Bidding

Continued from page 3

clearing that situation open for bidding.

UA, however, is encouraging theatremen to request auction selling by announcing that it is setting up the machinery to handle it on a large scale. Its sales force was given the initial word on opening wide doors on bidding at a confab of eastern branch managers in New York weekend before last.

Lazarus Monday (24) left for the Coast where he'll huddle with western branch managers toward the end of the week to acquaint them with the new policy. He will be in Chicago next Monday (1) for a similar conclave of midwestern branch managers. Meantime, Fred Jack, western and southern general salesmanager, will hold a meeting for southern branch managers in Dallas Saturday (29).

Although many exhibs object to bidding because of its tendency to push up rentals, it is welcomed by a good many independents. It gives subsequent-runners who have not been able to get the product and run they think they can handle an opportunity to make a stab at it. In some cases they succeed in winning pix and establishing a better policy, while in others they find the process too costly and revert to former runs.

In numerous other situations, however, distribs claim there is collusion on bidding. Competing exhibs, rather than fight each other to the detriment of both, agree on product splitting. This practice was condemned as suppressing competition in squawks made to the Dept. of Justice two weeks ago by the Society of Independent Motion Picture Producers, Sempel Goldwyn and Eagle Lion.



# Vaughn Monroe

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**THE NATION'S FAVORITE  
ON RECORDS  
ON STAGE  
ON RADIO**

Romance, comedy, music and sex—quintessence popular reception from any type audience. Should build into one of the season's top grossers.  
Appears to have a guaranteed box office.  
WEEKLY VARIETY  
Decidedly superior western. Enhanced by Trucolor.  
MOTION PICTURE DAILY  
Should have plenty of appeal.

First rate western show with click written all over it.  
M. Vaughn Monroe is clearly going places.

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Replete with action and enhanced by Trucolor.  
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MOTION PICTURE  
Vivid and exciting yarn aimed for good sure-fire hit. Will bring plenty of spandulix to every box office. Definitely good entertainment.  
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**NOW  
A MOVIE  
STAR!**

# in SINGING GUNS

MAX BRAND'S FAMOUS ADVENTURE NOVEL

VAUGHN MONROE in "SINGING GUNS" in TRUCOLOR

Screen Play by Dorell and Stuart McCowan • Based on the Novel by Max Brand • Produced by Philip H. Lovejoy  
Associate Producer—Melville Tader • Directed by R. S. Springsteen • ABE LINCOLN  
A REPUBLIC PRODUCTION  
Starring ELLA RAINES • WALTER BRENNAN • WARD BOND with JEFF COREY • PERRY KELLEY

*in TRUCOLOR*

**BIG DATES!**

PARAMOUNTS, LOS ANGELES and HOLLYWOOD • FOX, SAN FRANCISCO • MALCO, MEMPHIS • PARAMOUNT, ATLANTA • PALACE, TAMPA and JACKSONVILLE • JOY, NEW ORLEANS • PARAMOUNT & FENWAY, BOSTON TABOR, ALADDIN & WEBBER, DENVER • IMPERIAL, CHARLOTTE • FULTON, PITTSBURGH • STANTON, PHILADELPHIA • METROPOLITAN, WASHINGTON, FLORIDA, MIAMI • COLONY, MIAMI BEACH



## Par Sure Giving Gloria Glorious Publicity Build

In a drive to re-create Gloria Swanson as a star of the first wave after her 20-year retirement from the screen, Paramount is laying down one of the heaviest publicity barrages in the postwar era. Miss Swanson has been booked for 54 interviews, radio shows, public appearances, dinners and other affairs in the past 30 days.

She has been quizzed by at least one newspaper rep of every New York daily during that period as well as the wire services and most of the national mags. Since the b.o. pull of "Sunset Boulevard" depends to a large extent on how successfully her popularity is revived, Par's flackery has probably concentrated more on the actress than any other figure in the company's history.

### Ducking Petrillo Ban

Hopping through a crack in the James C. Petrillo ban against the use of film track music over television, Columbia has planned an all-out TV campaign for "Faust and the Devil." Gregor Rabino-vitch's filmization of the opera. Col is using generous clips of the film in a number of programs to bally the pic's opening at the Little Carnegie, N. Y., this week. Ban exacted by the prez of the American Federation of Musicians applies to pix made in the U. S. "Faust" was produced in Italy with music in the public domain, hence it is exempt from the Petrillo ukase.

Plugging for a fast kickoff for "The Eagle and the Hawk," Pine & Thomas pic released by Paramount, distrib will send a big troupe of Hollywood players for personal appearances in Houston where the film preems and in seven other cities. Junket will be headed by the two producers. It includes John Payne, Gail Russell, William Bendix, Frank Faylen, Arleen Whelan and Aileen Stanley, Jr.

Following the film's opening at the Metropolitan, May 3, personals will also be made in Dallas, Fort Worth, New Orleans, Atlanta, Baltimore, Indianapolis and San Francisco. Stars will make special appearances at hospitals and charity affairs en route.

## Hodiak at Odds With M-G After Exiting Pic

Hollywood, April 25.

John Hodiak failed to report for costarring spot in Metro's "Cause for Alarm" with Loretta Young and Barry Sullivan, which rolled Monday (24). Studio said Hodiak selected role after being given choice of two starring parts opposite Miss Young in the Tom Lewis production. He had been rehearsing a week and notified studio Friday (21) he didn't like the assignment.

Studio said it "will take every possible action to protect its position," which can mean suspension. Hodiak is under a term contract. Suspension would be Metro's first in many years against a contractee.

## MG's 'Plymouth' Pic

Hollywood, April 25.

Landing of the Pilgrims will be dramatized by Metro in "The Plymouth Adventure," based on Ernest Geller's historical novel. Book is the Literary Guild's selection for May.

Lore Schary will produce, with William A. Wellman directing and Spencer Tracy, Deborah Kerr and Van Johnson heading the cast. Helen Deutsch will write the screen adaptation.

## Mono's 4 Tinters

Hollywood, April 25.

Monogram is going in heavily for tinters this year with four Cinecolor productions on the program. In previous years the limit was one.

Color films in this year's lineup are "Blue Grass of Kentucky," "Young Daniel Boone," "County Fair" and "Hiawatha."

## SAFETY FILM SWITCH TO COST \$2,000,000 YEARLY

Hollywood, April 25.

Motion picture producers, currently in the midst of a campaign to reduce the cost of production, are none too happy about the adoption of safety base 35mm film. Even though the safety film will save money in the long run, its immediate effect will be to increase the cost of raw film by approximately 9%, or about \$2,000,000 annually.

During the next six months Eastman Kodak will convert its Rochester, N. Y., plant to the exclusive manufacture of safety film, thereby eliminating the availability of the old inflammable type. The Du Pont company, currently supplying raw film for the Hollywood lots, is ready to switch over to safety film for release prints.

In time the shift will mean a huge saving to the industry through lower insurance rates, the elimination of fireproof projection booths in theatres, special fireproof vaults in film exchanges and in the cutting process in the studios. At present, however, the studios and exchanges cannot get lower insurance rates until they have discarded all the old inflammable prints. This will take quite a while.

Eastman started experiments with safety film 35 years ago and has spent millions on research in its laboratories. About six years ago the program was speeded up through demands by the armed services for safety film for air shipment. Now the company is tapering off all production of inflammable film.

## Arnaz, Ball Set Prod. Outfit for Pix-TV-Vaude

Hollywood, April 25.

Desi Arnaz and Lucille Ball, a domestic combination for a number of years, have incorporated their musical and thespian talents into a company known as Desilu Productions, designed to handle motion pictures, TV shows and vaudeville units. Associated with the pair as secretary, treasurer and business manager is Andrew Hickox.

New combo starts out with a vaude show, opening June 2 in Chicago, followed by stands in N.Y., Buffalo and Milwaukee. Miss Ball will tape her air show, "My Favorite Husband," five weeks in advance to cover the stage tour. Their first film will be "Blazing Beulah from Butte," with Edward Sedgwick as associate producer.

## Sues WB for \$200,000

In Operation of Theatre

Steubenville, O., April 25.

Warner Bros. Theatres of Ohio was sued Thursday (20) for \$200,000 damages by Capitol Amus. Co. of Steubenville. Capitol contended Warners had violated terms of a 20-year lease on the Capitol theatre which expired April 19 by allowing the theatre to deteriorate and failing to maintain its standing as a first-run house.

Capitol owns two other theatres here and one in Canton.

## Clarke Heads ASC

Hollywood, April 25.

Ray Rennahan succeeded Charles G. Clarke as president of the American Society of Cinematographers for a one-year term. Other officers elected were John Boyle, secretary; Alfred Gilks, treasurer, and Fred Jackman, Arthur Edeson, Hal Mohr and William Skall, veepees.

New executive board consists of Lee Garmes, Victor Milner, Sol Polito, Leon Shamroy, Joseph Walker, John Arnold, Sol Halperin, Milton Krasner, John Seitz and Arthur Miller.

## 'Shoplifter' Banned

Atlanta, April 25.

Contending that the picture offers "a course in shoplifting," Christine Smith, Atlanta's motion picture censor, Wednesday (19) banned Universal-International's "I Was a Shoplifter."

U-I officials immediately announced they would appeal Miss Smith's decision to the Carnegie Library Board of Directors, who constitute a board of review.

## UP's Prexy Brushes Off B.O. Downbeat as a Quite Natural Postwar Factor

In the first report of a divorced major chain, United Paramount showed itself as a financially flourishing circuit. Easily meeting its dividend requirements of \$2 per share yearly, UP aired a total take of \$3,863,000 including undistributed earnings of \$670,000 from partnership chains. Operating earnings were off 18% from the same quarter of 1949, Leonard H. Goldenson, UP pres noted, but substantially ahead of the final quarter of '49.

Capital gains of \$210,000 was included in the report. In all, UP received \$1,072,000 from the sale of theatres during its first three months of existence. Another \$411,000 was picked up by the sale of commercial property in San Francisco.

Operating in-the-pocket earnings, excluding capital gains, came to \$2,983,000 equivalent to 91c per share on the circuit's 3,221,605 shares of common outstanding. With both capital gains and earnings of partnership chains, earnings totaled \$1.18 per share. First divvy of 50c per share was made along with circularizing the letter detailing profits.

Goldenson noted an "intense interest" in the downward trend of earnings. "It seems unnecessary, if one considers the history of the past 10 years in the industry, to go far afield in search of reasons for the decline," he said. "During the war and for a time afterward, gasoline was rationed and many forms of recreation and diversion were suspended, with the result that motion pictures enjoyed a virtual monopoly in the entertainment field. I do not believe that it is either surprising or unhealthy that attendance at motion picture theatres has fallen from its abnormal peak."

## Goldenson Q.&A.

Continued from page 9

\$24,000, which contrasted with the average \$2,000,000 or thereabouts figured for a big picture and \$10,000,000 expected on "Samson and Delilah."

Goldenson stated that with UPT (which he said had an average admission price of 37½¢) patrons generally worried more about what was playing at the theatre than how much the admission was. Agricultural areas now generally are running ahead of industrial sectors in theatre take, he cited.

Asked just how serious the decline in boxoffice has been, he said that comparisons with early 1949 were not fair for his company because UPT biz for 18-20 weeks up to the middle of May that year were the highest ever. He felt that comparison with later in the year or other years would more clearly reflect just how drastic the boxoffice slump has been.

### Theatre TV

UPT is looking forward to getting a special TV wavelength for use in the theatre, Goldenson told his audience, since this would give a better image on the screen than presently obtainable. He believed that with theatre TV on a regular schedule, film houses would be able to handle big sports events that would be too expensive for advertisers to use in home TV.

Third dimension pictures, which Paramount engineers are now working on, would give theatre business a terrific lift, according to Goldenson. He told questioners that drive-ins had not hurt UPT biz much because the company has mostly first-runs which are little effected by ozoners. He described the outdoorers as appealing to a different type of audience, and that it has cut into some subsequent-run operations.

Answering questions regarding Phonevision, he said that Par engineers claimed they could unscramble the design and thereby get pictures sent out via this system for free.

Robert O'Brien, UPT secretary-treasurer, was on the platform with Goldenson. Meeting was chaired by S. B. Lurie, of Paine, Webber, Jackson & Curtis, investment house. Lurie stated that some Wall Street brokers had overlooked the bullish angle that there was new blood in the film industry and that the picture biz had stopped fighting TV and was joining it.

## Fear Brit. Prod. Curve

Continued from page 3

in this type picture making in the next couple years.

Eric Johnston and Ellis G. Arnall, who head the U. S. negotiating team going to England for the talks that begin May 15, do not want to be pinned down by Wilson to any commitment for quantity production in Britain. They don't want conversion of frozen pounds to hinge on picture making there. They are aiming to widen the uses to which blocked currency can be put.

### More Government Coin

London, April 25.

Government will soon make available to the British film industry another £1,000,000 (\$2,800,000) to finance production, Harold Wilson, prez of the Board of Trade, disclosed Sunday (23). He told the Assn. of Cinematograph & Allied Technicians that the coin will go to the National Film Finance Corp.

NFFC, which was set up last year with £5,000,000 credit, recently closed its first year's books with all but £600,000 out on loan and with a potential deficit of £750,000.

In reply to beefs that the entertainment taxes were excessive, Wilson said that profits of distribs and exhibs were much too high. He hinted that the government might cut them unless they were voluntarily lowered and production costs were brought down.

The British technicians, many hundreds of whom have experienced long spells of unemployment, the previous day had heard details of the cooperative production plan formulated by their union.

A non-profit-making company has been registered with a board of directors, including some of the top craftsmen in the industry, and with Sir Laurence Olivier as adviser on scripts, casting and creative problems.

New company, which is planning an immediate program of six productions, is receiving 100% financial backing from NFFC. First picture under the new arrangement will be "Green Grow the Rushes" from the Howard Clewes best seller of last year. Derek Twist, who wrote the screenplay with the author, is to direct and John W. Gossage will produce.

Phil C. Samuel, who has been inked as executive producer, has been released by the Rank Organization from his Two Cities contract. Among productions with which he has been associated are "Hamlet," "Henry V," and "Odd Man Out."

ACT Films Ltd. will pay no dividends, but has provision for profit-sharing. Profits can also be ploughed back to stimulate fresh production, and can also be used for charitable purposes.

As a contribution to the cooperative principle, higher grade technicians are to work on the union minimum rate, but will participate in earnings. Talks are going on with British Actors' Equity in the hope that similar arrangements for deferment can be agreed with the cast.

No distribution deal has yet been arranged and a studio has yet to be selected. The first film will be away on location for five weeks, with seven weeks studio lensing to follow.

Prior to Wilson's appearance, film director Anthony Asquith, in his role of prexy of ACAT, joined the ranks of those who are screaming out against the importation of American technicians and stars. He said British studio technicians wanted more than jobs—they wanted useful employment on worthwhile films.

Claiming that his union never desired to be insular in outlook, and had never objected to the best of the world's technicians working alongside them, ACT firmly believed that this should be done by some orderly agreement between themselves and the appropriate organization in America. Particularly, they wanted assignments on merit and not dictated as part of the arrangements for financing production.

Asquith asserted that U. S. financed films, made with Hollywood scripts, by Hollywood directors, producers and stars, qualified for British quota, but when subsequently shown abroad, the public often believed they were seeing an American picture.

"What would the Americans say," asked Asquith, "if a British

company set up shop in Hollywood, and with British script, British stars, British producer, director, and other grades, proceeded to make a film portraying an outstanding feature in American history with which we were in no way connected?"

## UP Trailers

Continued from page 9

better biz than Hartford for the first time.

### Another Illustration

Use of TV trailers in Chicago for "The Heiress" also paid off big, UPers are convinced. In this test, stills from the film were used along with a running commentary and background music from the public domain. Chicago theatre did better business on "Heiress" on the basis of comparable figures than any other UP house in the country.

Goldenson is sold on TV trailers and is currently urging producers to turn them out. Conviction of UP execs is that the trailers can reach a part of the public that is not ordinarily filmgoers. What is also counted on is the fact that pix can be sold as off the beaten path on TV while ads tend to give all films the same look.

Topping the widest-scattered and biggest chain in the U. S., Goldenson confirms previous impressions that if TV is cutting into the b.o., no study of grosses has demonstrated that fact. Understood that UP used two factors in its study, TV saturation (% of sets in a town against total population); and % attendance lagged behind last year. No relationship could be discovered between % saturation and decline in grosses.

people will continue to patronize theatres in large numbers. The marginal motion picture and the marginal theatre may suffer. The good pictures and the good theatres will retain the good will and the patronage of the amusement minded American. Moreover, the possibility that television will strengthen rather than weaken the place of the motion picture should not be overlooked.

"At the same stage in the development of radio, numerous prophets predicted the end of motion pictures as a mass medium. As time went on, it became more and more apparent, until finally it was generally recognized, that radio was a support to the motion picture industry. Some say that the parallel is not a true one because television, unlike radio, embraces sight as well as sound. While this is so, I do not believe that the distinction will make for a different experience. In the sense that both seek the leisure time of people within the home, radio and television are identical. Just as radio increased the desire of people to see actors, actresses, plays and dramatic presentations in the theatres, I believe that television will do the same."

## RKO Formula

Continued from page 3

since he'd have no management or stock control of the theatre circuit.

Brandt group, which has been sweating out its efforts to buy the circuit for 10 weeks, is hoping for final word from Dietrich and Hughes shortly after the May 8 deadline. They think that, once Hughes has given the court his decision on remaining in production, he'll move fast to unload the theatre.

Hughes holds almost 1,000,000 shares of RKO, representing about 24%. That would have given him about \$6,000,000 for the chain under the deal he was negotiating with a group headed by Stanley Myer, Cliff Work and Matty Fox last year.

Rep of the Brandt syndicate stated that the formula deal which it is attempting to work out "might start out to look like we'll pay less than \$6 and end up with us paying a lot more, or it may start looking like we'll pay more and end up by our paying less."

Members of the Brandt syndicate are said to be outside of show business. There is also a major bank involved.



# THE PICTURE WITH THAT **Extra Exploitation SOCK!**

NEWSPAPERS TIED IN WITH THE  
NATIONAL GOLDEN GLOVES TOURNAMENT  
BLANKET THE COUNTRY!  
There's one in your territory!

No picture in years

has had as much guaranteed

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## THE GOLDEN GLOVES STORY



Central National Pictures presents

### JAMES DUNN: "THE GOLDEN GLOVES STORY"

A CARL KRUEGER Production with Arch Ward • Kevin O'Morrison • Kay Westfall • Tony Zale  
and introducing Dewey Martin • Gregg Sherwood • Screenplay by Joe Ansen and Felix Feist  
Based on a story by D. D. Beauchamp and William F. Sellers • Associate Producer Sherman A.  
Harris • Produced by Carl Krueger • Directed by Felix Feist • AN EAGLE LION FILMS RELEASE



Excitement at World Premiere,  
Oriental Theatre, Chicago

## Film Reviews

Continued from page 8

### West of the Brazos

average acting. These assets help the film stack up as a good entry in its intended market. Thomas Carr's direction is breezy and Ernest Miller's camerawork competently captures the outdoor vistas.

Routine story which producer Ron Ormond authored in association with Maurice Tombragel has Ellison and Hayden besting the outlaws to regain a ranch, rich in oil. Thesping team realistically handle the fistfuffs and six-shooting. Raymond Hatton, as the sheriff and Betty Adams, Ellison's gal friend, also register neatly. John Cason is an okay heavy. *Gibb.*

### The Dancing Years (BRITISH)

London, April 5.

A-B Pathe release of ABC production. Stars Dennis Price, Gisele Preville, Patricia Dainton, Anthony Nicholls. Directed by Harold French. Screenplay, Warwick Ward, Jack Whittingham; camera, Stephen Dade; editor, Richard Best; story and music, Ivor Novello. At Carlton. Running time, 78 MINS.

Rudi Kleber.....Dennis Price  
Maria Ziedler.....Gisele Preville  
Grete.....Patricia Dainton  
Prince Reinholdt.....Anthony Nicholls  
Franzel.....Grey Blake  
Frau Kurt.....Muriel George  
Tennor.....Olive Gilbert  
Rudi's secretary.....Martin Ross  
Headwaiter.....Carl Jaffe  
Maria's son.....Jeremy Spenser

Ivor Novello has always drawn at the British boxoffice, and this Elstree Technicolor filmization of his Drury Lane success is likely to be a natural for exhibs in most British situations. In America, however, it looks a dubious proposition, and is easily outclassed by a whole string of Hollywood musicals.

Vienna at the beginning of the century is a colorful setting, and the production has been opulently mounted. The Viennese waltzes from Novello's facile pen have a charm of their own with their richly sentimental refrains, blending well with the emotional story of a broken romance between a young composer and an operatic star.

Like all of the author's work, "The Dancing Years" abounds with sweet, sugary situations. It's sentiment from beginning to end, with hardly a breath of humor by way of variation. Instead, it sticks rigidly to the safe Novello format and cashes in on the popularity of the music. Tunes are put over impressively but with little originality, and are helped by a nice ballet sequence.

The suave personality of Dennis Price comfortably fits the original Novello role. He easily suggests the young composer who rises from the obscurity of the Vienna woods when his talent was recognized by a leading star. This latter part provides an emotional holiday for Gisele Preville, and her performance is at all times in keeping with the demands of the story, changing unobtrusively from the happy woman in love with the composer, who marries the prince as a result of a misunderstanding, and faces life philosophically.

Principal support falls to Patricia Dainton, an attractive blonde, who comes out well as the young girl who persuades Price to give her first refusal in marriage, and thereby causes the misunderstanding. Anthony Nicholls, as the prince and Grey Blake, as Miss Dainton's admiring suitor, have very little to do.

Technicolor lensing is quite adequate but direction and editing lack pace. Settings achieve a good all-round standard. *Myro.*

### State Secret (BRITISH)

London, April 19.

British Lion release of London Films. Frank Launder, Sidney Gilliat production. Stars Douglas Fairbanks, Jr., Glynis Johns, features Jack Hawkins, Herbert Lom, Karel Stepanek, Walter Rilla. Direction and screenplay, Sidney Gilliat; camera, Robert Krasker; editor, Thelma Myers; music, William Alwyn. Vostan language. Georgina Shield. At Plaza, London, April 18. 50. Running time, 104 MINS.

Dr. John Marlowe, Douglas Fairbanks, Jr. Lisa.....Glynis Johns  
Babs.....Leonard Sachs  
Teresa.....Glynis Johns  
Col. Galcon.....Jack Hawkins  
General Niva.....Walter Rilla  
Dr. Revo.....Karel Stepanek  
Theodor.....Herbert Lom  
Buckman.....Robert Ayres

The team of Launder and Gilliat have collaborated on a dramatic suspense drama with marked political point. The Ruritanian setting of "State Secret" might be anywhere on the wrong side of the Iron Curtain, a locale of topical interest and an aid to making it a boxoffice hit in the home market. For America it has the strong marquee name of Douglas Fairbanks, Jr., and a story

which should help to put it on the popular map. Production-wise, it needs a tightening of action sequences, but it has all the characteristics of a strong grosser.

Story is set in the mythical state of Vostnia, and a special Vostnian language has been invented for the film. Inevitably it appears to have a Slav foundation but is probably an adroit compromise between English, German and Russian.

Central character in the plot is an American doctor (Fairbanks) who has just perfected a complicated method of surgery for a comparatively common disease. He is induced by a trick to accept an honor from the state of Vostnia, but after his arrival finds he is operating secretly on the president of the country. The subsequent death of the dictator makes the doctor's "detention" in Vostnia a political necessity until the news can be released, and the bulk of the plot describes his adventures in endeavoring to escape.

The escape through the intricate police net of Vostnia, through the mountain passes and across the frontier, provides the dramatic highlights of the film. These are the sequences which could be improved by brisk editing, and would give the climax, at present somewhat protracted, greater tension and excitement.

Almost half the footage has passed through the projector before the principal femme character is introduced as an unwilling third-rate vaude artist who is dragged into the net. Her natural caution, born of instinctive reaction not to run contrary to the police state, adds a note of humor as well as a touch of romance. Scenes with the two stars are ably handled and the drama is heightened by the double escape act across the mountains.

For Fairbanks, the role of the American doctor is a natural. This is an adventurous part, and he plays it in lively, intelligent fashion, scoring strongly with a subtle wit and an unflinching sense of humor. Glynis Johns gives a warm and charming interpretation of the half-English girl who is dragged in on his side. The picture stealer, however, is Herbert Lom, cast as a black-marketeer who has the choicest lines and the surest part. Other characters combine in giving a grotesque impression of life in a dictatorial police state.

Alpine settings provide a breath of fresh air and the trek across the mountain slopes leads to some first-rate lensing. *Myro.*

### Amor e Veleni (Loves and Poisons) (ITALIAN)

Genoa, April 4.

Herald Film release of Herald-Ideal production. Stars Lois Maxwell, Amadeo Nazzari, features Anna Nieve, Alfredo Varelli, Afro Poli, Olga Solbelli, Mariella Merlino. Directed by Giorgio Simonelli. Camera, Carlo Montuori, Jr.; music, Salvatore Alliera. At Smeraldo, Genoa. Running time, 100 MINS.

Pic is an average costumer with enough action to please supporters of this type of fare in local nabe runs, but its overseas chances are slim. Usual doses of intrigue, poison and murders are mixed into pic's events, which take place during a Roman visit of Swedish Queen Christina. Queen's ex-lover, Count Santinelli, falls for a Roman damsel, and Christina, though still deeply in love with Santinelli, steps aside to help unite the two lovers.

Lois Maxwell registers as the self-sacrificing queen, though character is unclear and weakly scripted. Amadeo Nazzari's Santinelli is one of vet thespians' poorest jobs to date. Alfredo Varelli capably puts over his stock villain role. Rest of cast is adequate. Natural settings and Roman palace locations add to values and technical credits are average. *Myro.*

### Children of Chaos (FRENCH)

Victory Films release of Vedis Georges Demier's production. Features Rene Darcy, Robert Demogret. Directed by Leon Joannon. Screenplay, M. Bessy. Jean-Georges Auril based on scenario by Siegfried Fassio; editor and English titles, Charles Clement. At Stanley, N. Y. week April 19. 50. Running time, 71 MINS.

Victory Victor.....Rene Darcy  
Jenny.....Janine Darcey  
Jorisse.....Serge Reggiani  
"Hawk-Nose".....Raymond Bussieres  
Droopy.....Jean Mercanton  
Lefty.....A. M. Julien  
La "Puce".....Robert Demogret

(In French; English Titles)

The "Boytown" theme, after several expositions in various countries, has lost much of its freshness, but little of its vitality. Subject of rehabilitation of juvenile delinquents is still a worthwhile cinematic endeavor, but in the case of "Children of Chaos" a loosely drawn script and faulty editing

mitigates the net effect of this film. There are some indications that there have been several cuts in the American version which destroys continuity and transforms much of the sociological impact into melodrama. Film's possibilities in the art houses have been hurt through this procedure, but it stands a good chance in the language situations.

Rene Darcy is seen as the reformer who knows the score in the reformatories, having himself served a term in an institution. He founds a rehabilitation center where he works on the theory that humane treatment can effect a transformation of cutthroats into good citizens. There are some obstacles in his way, including a band of yeggs who need the services of some of the inmates. However, Darcy wins despite these obstacles.

Enactments are uniformly good. Darcy gets able assistance from Serge Reggiani, as a tough problem of rehabilitation while staunch support is given by Raymond Bussieres, Jean Mercanton, A. M. Julien and Janine Darcey. Robert Demogret has some appealing moments as a youngster placed in Darcy's charge.

Leon Joannon's direction is spotty and titles by Charles Clement overcome the language barrier nicely. *Jose.*

### La Marie Du Port (Marie of the Port) (FRENCH)

Paris, April 6.

Corona release of Sacha Gordinie production. Directed by Marcel Carne, adaptation by Louis Chavance, Marcel Carne; dialog, G. Ribemont-Dessaigne. Stars Jean Gabin; features Blanchette Brunoy, Nicole Courcel, Rene Blanchard, Carlette, Claude Rains, Eul. Seigner, Jeanne Marken. Camera, Henri Aelkan, music, Joseph Kosma; editor, Leonide Azar. At Marignan, Paris. Running time, 100 MINS.

Chantalard.....Jean Gabin  
Odette.....Blanchette Brunoy  
Marie.....Nicole Courcel  
Viau.....Carlette  
Marcel.....Claude Rains  
Patronne.....Jeanne Marken

Director Marcel Carne and star Jean Gabin, responsible for some of the better pre-war Gallic pix, are together again. Result is a well-made film that deals in adult emotions, and should do well in art house and surestate situations. Combo of the pick of French technicians and actors gives the film an impressive technical polish.

Film deals with the problems of fidelity and infidelity. Gabin is again cynical and world-weary, and finally finds a worthwhile value. In taking his mistress to her father's funeral in a little port town he lingers long enough to buy a boat. It is a symbol of his yearning for release. He meets the younger sister and is enamored. It is only an adventure to him until he finds his demanding, volutary mistress carrying on with the sister's youthful beau. To him it is a prize joke, but the sullen sister goes off to despair and possible suicide. A chastened Gabin overtakes her to offer her security, faith and marriage.

Gabin, aging but still dynamic, is excellent as the tight-lipped, self-sufficient restaurateur who finds his values late in life. Blanchette Brunoy plays the sensual, bored mistress with a suitable cloying manner. Standout of the pic is newcomer Nicole Courcel's impressive thesping of the sullen Marie, who believes in nothing until a sudden revelation brings maturity.

Carne directs in a firm and at times slow-paced manner. He draws a good picture of the port, and the resulting byplay in the lives of its people. Alekan's photography is impressive, and Kosma's music effectively sustains mood. Word of mouth and marquee appeal will do much to put pic over. Pic's frankness in the treatment of human foibles may get it into censorship difficulties. *Mosk.*

### Botta e Risposta (ITALIAN-SONGS)

Genoa, April 2.

Vela Film release of Dino De Laurentis production. Features Fernandel, Susy Delair, Nino Taranto, Isa Barzizza, Louis Armstrong and combo, Katherine Dunham, Borrah Minevitch Rascals, Renato Rascel, Nicholas Broek, Enzo Vighi, Dante Maggio, Nita Dover, Ernesto Almirante, Achille D'Angelo. Directed by Mario Soldati. Screenplay, Garinei, Giovannini, Matar. Music, Enzo Vighi, ches; camera, Aldo Tonit; music, Armstrong, Barzizza, D'Anzi, Dunham, Redi, Mascheroni, Frustrati. At Grattacielo, Genoa. Running time, 100 MINS.

Some of the top performers in the fields of music, dance, and comedy have been brought together under one title for this creditable effort by producer Dino De Laurentis, and their names will contribute heavily to the healthy boxoffice future "Botta e Risposta" should enjoy. Filmed with French cooperation, it's essentially a series of specialty numbers tied together by a thinnish story about a dress which gets lost on a trip from Paris to Rome. Fernandel, Italo comic

Nino Taranto, Isa Barzizza and Susy Delair are involved in the frame-story, with Miss Delair neatly delivering three songs in the process.

Among the specialties, Louis Armstrong, Earl Hines and their jazz combo are spotted for two sock numbers; Katherine Dunham and troupe shine in the rope dance and a blues item, both from their touring show; Nicholas Bros. do their popular stair dance, and the Borrah Minevitch Rascals' shenanigans are a heavy laugh contrib. Several numbers from Italian shows will please the local rooters. *Hawk.*

### Jungfrun Pa Jungfrusund

(The Girl From Jungfrusund) (SWEDISH)

Stockholm, April 1.

Sandrew-Bauman Film release of Anders Sandrew production. Stars Lude Gentzel, Ake Soderblom, Inger Juel; features Sicken Carlsson, Emy Hagman, Sven Lindberg, Gosta Pryzelius, Lout Alcoron, Nils Asblom, Jan Molander, Willy Peters. Directed and scripted by Ragnar Arvedsson. Camera, Curt Jonsson; music, Sune Waldimir. At Astoria, Stockholm. Running time, 88 MINS.

An acceptable comedy dealing with a theme about the Swedish navy, with the title from a very popular Swedish oldtime waltz. The film is by no means a masterpiece, but its success is assured because of the title and its stars, such as Ake Soderblom, Sicken Carlsson, Inger Juel, Lude Gentzel and Emy Hagman, who are box-office names all over Scandinavia. Direction by Ragnar Arvedsson, who also wrote the story, is very good. Camerawork by Curt Jonsson is outstanding, as is Sune Waldimir's musical score. Film would do very well at Swedish-language houses in the U. S. *Winq.*

### The Sinner of Magdala (MEXICAN)

Dallas, April 19.

General Film Productions release of Espana Continental Films production. Stars Medea de Novara, Louis Alcoriza. Directed by Miguel Torres. Camera, Alex Phillips. At Coronet, Dallas, April 2. 50. Running time, 75 MINS.

Jesus.....Medea de Novara  
Peter.....Carlos Villatoro  
Mary.....Louna Alcanir  
Axos.....Eduardo Norega  
Pontius Pilate.....Jose Bayera

(Dubbed in English)

"The Sinner of Magdala" is the Biblical story of the conversion of Mary Magdalene, and the story of Jesus of Nazareth and His betrayal by Judas, through the Crucifixion and finally the Resurrection.

The story is well written, well photographed and a superb job of dubbing English sound over Mexican lip movements. The camera sequences and montage effects blend well with facial closeups and while the running time is somewhat long, the story gains momentum as it progresses to the final Rising of Christ.

The acting is methodical. The dialog is in part authentic excerpts from the Scriptures. The script allows some gruesome but moving effects. It evokes the spiritual emotions of the Biblical miracles and prompts a stirring audience reaction. The Crucifixion scenes allow dramatic camera treatment. The musical score is superbly handled with a variation of pitch that gives the acting force and movement.

Medea de Novara, who plays Mary Magdalene, is the wife of the producer and exhibits fine cam-of Jesus. *Berg.*

### Ce Sicle a 50 Ans (This Is the Half Century) (FRENCH-DOCUMENTARY)

Paris, April 6.

AGDC release of SEPIC-UGC production. Directed by Denise Tual. Screenplay, Serge Roulet, Lucien Sive, J. G. Aurio, Michel Petitjean; commentary by Jean Masron, Pierre Fresnay, Francois Perier. Camera, Andre D. maitre; music, Georges Auric, Henri Sauguet; editor, Madeleine Baglan. At Le Raimu, Paris. Running time, 100 MINS.

Pic dips into old film archives to come up with an exciting, provocative rehash of the highpoints of the last 50 years. Film's interest lies in its nostalgic, sociological appeal of the world in retrospect. Good exploitation and word of mouth will make this social documentary a good art house bet.

Film treats the subjects of aviation, big industry, strikes, the wars, woman suffrage, the arts, sports, scientific advances and the atom bomb, and intersperses them with the fads and foibles of the day. Three sketches are mixed in with the time sequences to depict the customs of the day. The liberation of Paris, President Wilson's visit to Paris, assassinations, worker police clashes and the Russian Revolution stand out in their preciseness and new material brought to the subjects. The pic's necessarily kaleidoscopic style allows it to touch lightly on its myriad contents, and thus never manages to achieve deeper sig-

nificance than a glorified newsreel.

Its main brilliance lies in its clean associative, rhythmic editing. It moves at an expert pace, using time and movement for its transitions. The sketches depicting young lovers in various decades are brought off rather poorly. They stand out in a harsh light from the enfolding reality, and can easily be sheared without loss. Excellent music counterpoints the images, and the commentary can easily be dubbed into English. Though of universal appeal it has a definite Gallic slant, and there will be dissension as to their choice of what and who helped shape the half century. This points up the fact of all the interesting material lying in Hollywood vaults waiting to be brought to life by expert craftsmen. *Mosk.*

### La Duquesa de Benameji

(The Duchess of Benameji) (SPANISH)

Barcelona, April 1.

Cifesa release of Juan Manuel de Rada production. Directed and written by Luis Luna. Screenplay by Manuel and Antonio Machado; special dialog by Jose M. Peman; camera, Ted Pahle and Ruiz Capillas; music and lyrics, Juan Quintero. Stars Amparito Rivelles, Jorge Mistral; features Manuel Luna, Eduardo Fajardo, Felix Fernandez. At Alexandra, Barcelona. Running time, 100 MINS.

Manuel and Antonio Machado have worked out a sentimental, romantic yarn about the handsome bandit Lorenzo Gallardo, based on the real adventures of the Andalusian outlaws who were the terror of travelers in the mountains of Sierra Morena. Action is placed in the middle of the 19th century, a romantic period when ladies fell in love with the robbers who captured them.

The romantic atmosphere of this pic makes it agreeable to all audiences, especially femmes, who will fall for Jorge Mistral's acting as the handsome king of the road. Amparito Rivelles plays a double role as a Duchess and the gypsy, being beautiful and acting well. Pic is a deluxe production. Camera work, settings and outdoor, are fine. *Caba.*

### Duello Senza Onore (Duel Without Honor) (ITALIAN)

Genoa, April 2.

Manento Film production and release. Stars Annette Bach, Constance Dowling, Massimo Girotti, Roldano Lupi; features Ave Ninchi. Directed by Camillo Mastrocchino. Screenplay, Mastrocchino, Gaspare Cataldo; camera, Gabor Pogany; music, Ezio Carabellia; editor, Eraldo da Roma. At Universale, Genoa. Running time, 105 MINS.

"Duello Senza Onore" is a handsomely-produced period piece with dialog to match. Its values are dampened by an involved script which rarely catches fire, but it's nevertheless a slick job which should rate its share of returns. Tale's about a scheming woman, Olga (Constance Dowling), whose selfishness ruins her cousin Bianca's life and love.

Miss Dowling is fine as the evil schemer; Annette Bach makes the role of the wronged girl believable, and Massimo Girotti and Roldano Lupi contribut reliably as the men involved. Camillo Mastrocchino's direction is smooth and Gabor Pogany's lensing splendid. Remaining credits are outstanding in a fine production. *Hawk.*

### La Souriciere (The Mousetrap) (FRENCH)

Paris, April 2.

Gaumont release of SNEG production. Directed by Henri Calel. Script, Andre Gilliois. Stars Bernard Blier, Francois Perier; features Larquey, Jean Marchat, Danielle Godet, Junie Astor, Molodtji. Camera, Jacques Lemare; music, Jean Marion; editor, Claude Bancel. Gaumont Palace, Paris. Running time, 15 MINS.

Jean Lesourd.....Bernard Blier  
Michel Rivarain.....Francois Perier  
Mouton.....Molodtji  
Lebondit.....Jean Marchat  
Jacqueline.....Danielle Godet  
Simone.....Junie Astor  
Gravelle.....Larquey

Pic has an exciting theme, but misplaced emphasis and faulty construction don't exploit it well. Instead of being a searing study of a man in torment, it turns into a talky study of the French law courts in action. Lensed about Paris and in the courthouses, it does gain an aura of authenticity, though its form of chase film builds no suspense. It has two of France's leading actors, Bernard Blier and Francois Perier, on whose foreign circuit appeal film could make a good second-run entry.

Story concerns a young lawyer whose first defendant unwittingly confesses a murder to him, not knowing he has been picked up only for robbery.

Perier as the lawyer never gets a chance to show his torment, and (Continued on page 23)



## Film Reviews

Continued from page 22

### La Sourciere

as a result seems to be wooden throughout. Blier turns in a fine job as the victim of circumstances. Daniele Godet, essaying her first important role, is properly sensual as the woman in the case. Lensing is slick and the editing smooth. Production value is o.k. Mosk.

### Orange D'Ete (Summer Storm) (FRENCH)

Paris, April 3.

Pathe release of Pathe-Itala production. Directed by Jean Gehret; original script by Michel Davey. Stars Gaby Morlay, Odette Joyeux; features Odile Varsois, Balpetre. Camera, Philippe Agostini; music, Marcel Delannoy; editor, Roger Eacout. At Plaza, Paris. Running time, 80 MINS.

Pic is a fragile Gallic study of the struggle of two sisters for one man. It is told in a straightforward manner, and is helped by good acting. However, the uninspired conception and static direction take an original subject and reduce it to a mere program filler. Film was shot in three versions, French, English and Italian.

It concerns a sickly girl who lives in a romanticized world. She has been corresponding with an English boy for many years, sight unseen. He comes for a visit and her realistic sister gets interested in the lad. The loss of her ideal brings tragedy in its wake.

Pic is given crystal clarity by the expert lensing of Philippe Agostini. The static cutting gets quite noticeable and distracting. Gaby Morlay is fine as the sympathetic mother, and Odette Joyeux properly ethereal as the romantic daughter. Peter Trent, a young English actor, is competent as the boy, and brings a properly accented French to his role. Director Jean Gehret does not capture the poignancy in the story. Mosk.

### La Terra Trema (The Earth Trembles) (ITALIAN)

Genoa, April 1.

Victor Film release of Universal production. Written and directed by Luchino Visconti. Camera, G. R. Aldo; music, Visconti and Willy Ferrero; sound, Vittorio Trentino. Reviewed in Genoa. Running time, 127 MINS.

"La Terra Trema," Luchino Visconti's second directorial effort (after "Ossessione"), is likely to stir up plenty of controversy, both from an artistic and political point of view. It's doubtful, however, that the general public, Italian or otherwise, will go for this ponderous, fragmentary tale of Sicilian fishermen and their troubles.

Artistically and technically the film is an important achievement. There is unnecessary caricaturization and certain lack of logic with which Visconti points up class antagonisms, plus a confusing fragmentary quality. Film garnered a top prize at the 1948 Venice Festival.

Visconti's direction of the Sicilian fisherfolk is a magnificent job; the entire cast is well chosen and he's captured the grim and joyful sides of their daily lives with stark realism, aided by G. R. Aldo's superb lensing (which includes the first functional use of deep-focus photography in Italy), and by an impressive soundtrack recorded on the spot. Hawk.

### Levey's English Version Of Italo-Made 'Fabiola'

Indie producer Jules Levey inked Fredric Pressburger and Forest Izard to assist him in prepping an English version of "Fabiola," screen adaptation of Cardinal Wiseman's novel. Pressburger has been associated with Zoltan Korda as director and associate producer while Izard is a writer and linguist.

Originally "Fabiola" was made in Italian with Michele Morgan as the star. Levey is distributing that version as well as French, Spanish and German adaptations.

### Lesser Backs Indie

Hollywood, April 25.

Larry Lansburgh organized Odyssey Films, new indie outfit bankrolled by Sol Lesser, with a program of at least a picture a year. Starter will be "Lost Island," based on a novel by Charles Nordhoff and James Hall.

Picture will be filmed largely on Catalina Island, with a camera crew sent to the South Seas for background footage. Lansburgh will double as producer and director.

## Joelson May Add Cocalis' 10 in N.J.

Julius Joelson, New York circuit operator, is negotiating for acquisition of the 10-theatre Aldon circuit in New Jersey with trustees of the Cocalis estate. Should he close the deal, Donald Jaycocks and A. C. Kilpatrick, current operators of the chain, will step out. Understood that Joelson is close to the inking stage on the acquisition.

Jaycocks and Kilpatrick took over operation of the theatres, a part of the original Cocalis circuit, two years ago. Their operation calls for the payment of a fixed rental plus a percentage to the Cocalis estate. Understood that trustees have been offering the circuit around to potential ops at a \$167,000 yearly rental.

Joelson heads the J. J. Theatres circuit with 12 houses in the Bronx; two in Manhattan and one in Maine. Trustees of the Cocalis estate are James J. Thompson, Evangelos T. Harilaouas and James S. Cocalis. Monroe Stein is attorney repping the estate.

### Metro to Produce 'Caesar' Next Year

Hollywood, April 25.

Metro will make "Julius Caesar" early next year but no cast has been set. No excessive production outlay is expected since "Caesar" is in public domain.

During lensing of "Quo Vadis" in Rome technicians will do much background filming simultaneously for "Caesar."

Last version was Italian import released here in 1922 by George Kleine service.

### \$200,000 Galveston Ozoner

Galveston.

Galveston Theatres, Inc., acquired 20-acre site on which construction will start soon on an 800-car ozoner. Will cost \$200,000 and have 200 seats for walk-in patrons.

### Ministry Stude Repents For Gypping Theatres

Toledo, April 25.

Managers of five Toledo houses—Loew's Valentine, Rivoli, Loop, Avalon, and Granada—recently received letters from a repentant youth containing sums ranging from 30c to \$2.

The youth wrote, "This is only an estimate of what I owe, if it isn't enough you should let me know and I will send more."

He explained that he had entered the theatres on a child's ticket after he had reached the age of 12, when prices change. The youth, now 18 and a high-school senior, intends to enter college this fall to study for the ministry.

### Adler-Draper

Continued from page 2

Wiggin (Wiggin & Dana of New Haven) is the attorney for the plaintiffs. Mrs. McCullough is charged with damaging the Draper-Adler showbiz careers by tagging them Communists.

Talesmen were asked: "If Draper and Adler supported Henry Wallace in 1948, would that prejudice you?" All said they would be fair about it. Plaintiffs sought to weed out all members of veteran orgs as well as vigilante groups.

Case demanding \$200,000 damages spotlights a new angle in recent wave of trials in which Communism is the focal point. Both Draper and Adler have categorically denied the McCullough charges of Communist sympathies, first voiced by the Greenwich woman in statements to the press in January of 1949. She repeated the allegations several times; it is alleged.

Entertainers claim widespread publicity given her accusations has injured their income considerably. They claim a loss of \$10,000 each in cancelled bookings alone. They also aver that they are experiencing "unusual" difficulties in obtaining further bookings.

## Now It's the Utility Cos. Backing A New Rash of 16m Jackrabbit Pix

Smalltown and rural exhibitors this week are massing against a new onslaught of 16m jackrabbit entrepreneurs. After almost a year of comparative quietude, 16m exhibitors, including both the mobile jackrabbits and permanent rural installations, have broken out in a new rash. Indie exhib organizations, in view of the current box-office dip and competition from television and other sources, fear the narrow-gauge competition may be the final straw to eliminate some marginal commercial houses.

New 16m parade is being led by electric power utility companies and indie narrow-gauge distributors, who are trying to line up installations in the smaller communities which now have no standard 35m theatres. Much of the product being offered is of high quality and, they assert, the 16m operations would not conflict with established theatres, but would rather tend to expand the existing market. One such outfit asserted that 69%, or 22,021, of the country's cities and towns have no theatres.

But, according to the indie exhibs, the threat is certainly present. Associated Theatre Owners of Indiana, for example, emphasized in a bulletin to member exhibs that few smalltown and rural theatres can exist on their in-town patronage only. "They depend upon the surrounding small theatreless towns for a large portion of their business," this Allied group declared. "Neither is the 35m theatre on an equal basis where it can fairly compete with the narrow-gauge operation."

Exhib groups point out that all major distribution companies will refuse to license a 16m booking where it can conflict in any way with an established 35m account. Majors who go in for 16m distrib, for the most part, are trying to confine their bookings to the wide expanses of Texas and other spots where there cannot possibly be any competition. Very fact that

major product is available on 16m stock, however, leads to competition in one way or another, and so the Allied and other indie exhib groups are warning their members to alert themselves against the start of a new cycle of narrow-gauge competition.

### Par Forced to Defer Start of 'Keystone'

Hollywood, April 25.

Paramount, which has already sunk around \$400,000 into the film, has been forced to defer indefinitely "The Keystone Girl." Studio had set June 5 starting date on Mack Sennett-Mabel Normand biopic.

William Morris, which handles Betty Hutton, Paul Douglas and Jimmy Durante, told the studio its clients weren't interested.

### Flacks Okay Pact

Hollywood, April 25.

Screen Publicists Guild voted to accept a new basic working contract with the major studios, running to Oct. 25, 1953. Flacks have been working without a pact for about a year.

New ticket provides for a union shop clause and an 11.7% cost-of-living increase. Wage scale ranges from \$173.55 weekly minimum for seniors down to \$55.60 for apprentices.

### Griffith Memorial

Louisville, April 25.

Through the efforts of Arey Miles, Eminence, Ky., exhibitor, and Ray Mattingly, Louisville theatre equipment employee, Hollywood friends will erect a memorial over the grave of David W. Griffith in Mount Tabor cemetery near LaGrange.

Screen Directors Guild provided funds for the memorial, which will be unveiled May 7.

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says  
*Jeanne Crain*

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## Bypassing B'way On 'Kettle' Cues U to Repeating

Sidestepping of a Broadway first-run by Universal for its "Ma and Pa Kettle Go to Town" as a test of a pic's earning possibilities on a straight opening in the New York circuits has paid off so well that the company will route other films along the same road. Preempting across-the-board in 67 nabe houses, U reports that "Kettle" will take out almost three times as much film rental as "Ma and Pa Kettle," first in the series. That pic opened at the RKO Palace on a flat rental and then went through the Loew's chain dualled with "Johnny Stoolpigeon."

U's tester was to determine whether a film needs a Times Square opening for bally penetration prior to its turn through the circuits. Because "Kettle" is a family pic peculiarly adaptable for nabe exploitation, decision was made to by-pass a Broadway run. Experiment was cued by the fact that 8 out of 10 films fail to pay off a profit on the mainstem because of high ad budgets.

According to U's sales execs, company has discovered that as much hoopla can be drummed up on a straight nabe preem as with Broadway preliminaries. Handled correctly, it is said, excitement can be built up in the nabes thereby eliminating the expensive Broadway engagement for certain types of pic.

"Kettle" bally was backed by personal appearances of Marjorie Main, Percy Kilbride, Meg Randall and Richard Long who toured a number of RKO houses. Visits of the stars brought out big crowds of nabe unsophisticates whereas Broadway stroller is inclined to take that sort of bally in his stride. Each p.a. had the usual embroiling of kleig lights and cameras.

U found that the opening received as much coverage and publicity as the downtown preem would plus extra coverage which resulted in activities planned for each borough. Only difference was that some of the papers didn't review it—which U figured was just as well in N. Y. Martin Ragaway, who wrote the script with Leonard Stern, was brought in for advance work. Leonard Goldstein, pic's producer, also came to Gotham to work on the kickoff.

## Niven, Romero, Vera-Ellen Set for Brit. Filmusical

London, April 18.

Marcel Hellman, head of Excelsior Films, is just back from America, having signed Cesar Romero, David Niven and Vera-Ellen to star in filmusical titled "Happy-Go-Lovely." Scenario is by Arthur Macrea and screenplay by film director Val Guest. Jack Billing, American, will direct the dances and will also do one dance in the film with Miss Ellen.

Pic goes into production May 30, with Bruce H. Humberstone coming from Hollywood to direct.

## Auten-Sanders Package UA's 'Titan' With Short

Deal has been closed between Harold Auten, United Artists' exec, and Nat Sanders, head of Film Renters, Inc., for the dual packaging of UA's "The Titan" with FR's "Waverly Steps," a 40-minute documentary. Two pix will be distributed domestically by UA following the long run of "Titan," film treatment of Michelangelo's works, in the Little Carnegie, New York sureseater.

"Waverly" was turned out by the British government's Crown Film unit. It treats of a weekend in Edinburgh, with the accent on that Scottish city's historic sights. Pic is figured to complement the "Titan" handling of the Italian scene.

Certificate of limited partnership was filed this week in N. Y. by a large group of angels for "Titan." Robert Snyder and Ralph Alsant are listed as general pards. Dr. S. Neikrug is tagged as biggest limited partner with a \$5,100 stake entitling him to 15% of the profits.

## Wright Dopes TV

Continued from page 4

will control the entertainment business, and says the need is for "a sharp analysis of the nature of the struggle."

### Admen's Offensive

"First of all," warns Wright, "the exhibitors have no legal right to group action against television motion pictures. However, they will be able to make a case against subsidized competition, which would threaten to give national advertisers a monopoly of motion picture exhibition. They may be able to drive these free pictures out of business. But first the exhibitors must have the facts."

"The important thing will be to find out what harm is being done to them."

"In any anti-trust case—and I don't foresee any in the near future—the exhibitors must be able to show intent to eliminate them on the part of the competitors. I don't think they would be able to show it against the advertisers. But I believe they might show such intent against a TV network, in a basic fight for control."

"It is true that Phonevision also is a threat. But that would be a private fight up to the point where it would threaten to drive out of business those who furnish entertainment on a pay-as-you-go basis."

"As of now, there are no lawsuits pending against anyone in this connection. It is a long-range matter."

Wright points to the informal warnings by some exhibitors to film companies not to sell pictures to television. He doesn't see any lasting value.

### Just Another Outlet?

"The home television receiver," he says, "is one more way of exhibiting motion pictures to an audience. The producers are not going to pass up this new market. The situation in which some studios make pictures for theatres and others make them for television will not last. As soon as somebody figures out a method of profitably tapping this new market, then all the studios and distributors will tap it."

"The exhibitors will learn that they can't hold back pictures from television any more than they could hold them back from opposition theatres or from drive-ins. Our anti-trust laws bar any such restrictive practices, just as they prevented the exhibitors with roofed-over theatres from pressuring the distributors to withhold good pictures from the drive-ins."

"The motion picture theatre today is in the same position as baseball, for example, where people are told to stay home and hear the game on the radio, or see it on television. The exhibitors cannot solve their problem until they go after all the facts."

"For example, the film theatre and the baseball team owner might both be wiser if they make a deal to sell television rights for a game of a theatre to show for pay—rather than to let televised version of the game be given away free by advertisers."

## RKO Stockholders

Continued from page 5

of the extension, there is little doubt that his forces will win the stockholder okay. Proxies on the question would carry management recommendation that the stockholders back the postponement. Nonetheless, certain minority but substantial interests oppose the delay and will undoubtedly seek to collect their own proxies in an effort to vote down the move. One attorney, Alfred Berman of the big lawfirm of Guggenheimer & Untermeyer, told the court that his outfit reps stockholders with 60,000 shares of common. Another stockholder with 4,000 shares also voiced his opposition in court.

Substantial speculation on RKO theatre stock bought on a when and if basis has developed over the past few months. These interests are in favor of an early breakup of the company and will throw whatever power they have behind the opposition.

RKO decision to seek stockholder approval follows a statement of General William J. Donovan in court that in view of opposition expressed his company would ask stockholder consent.

## Sullivan's Phonevision O.O. During COMPO Meet

After emptying his pouch-full of darts at the Theatre Owners of America for that outfit's supposed opposition to Phonevision, Commander Eugene F. McDonald, Jr., head of Zenith Radio, promoter of the scheme for telephoned video film programs, is now making peace overtures with the org. Gael Sullivan, TOA's exec director, will visit MacDonald in Chicago early in May for a tour of inspection of the Phonevision plant. He will be personally chaperoned by the Zenith topper.

Sullivan, heretofore, has been the most frequent target of MacDonald's blasts which stem from exhib opposition to any scheme for showing films in homes. More times than not when the Zenith exec has been queried on what films he has been promised for a 90-day test of his system, he has retorted: "Ask Gael Sullivan, he would like to know too." Sullivan, who knows MacDonald from his Chi days, has as often denied any instructions to learn that bit of info.

TOAer makes the trip at the express invitation of MacDonald. Latter is now disowning any idea of a feud and apparently believes he can win Sullivan over to his way of thinking on the future of the film industry. While in Chi, TOAer will also attend the meet of the Conference of Motion Picture Organizations on May 8-9.

Sullivan is getting ready for another of his quickie trips to sundry parts of the country. He planes to the Variety clubs convention banquet in New Orleans Saturday (29). Then flies to Washington the following morning to speak at a fathers-and-sons tolerance affair sponsored by circuit op Sidney Lust.

Then comes an appearance in Little Rock, Ark., May 2-4, for the convention of Theatre Owners of Arkansas. His Chi visit follows with the final leg of his trip a trek to Atlanta, May 20, for the statewide meet of Georgia exhibs. On the way home, he will stop off at Washington for a conference sponsored by U.S. Attorney General Howard MacGrath on citizenship.

## Phonevision Nix

Continued from page 5

theatre television; and because the theatres through the facilities of television will present undreamt of entertainment both in quantity and quality."

The film companies can't legally refuse their films for Zenith's forthcoming test in Chicago of Phonevision, Col. John R. Howland, of Zenith, told the engineers at their session last night.

"We have offered to pay every producer the same rate for his film that he would charge any other theatre with the same audience," said Howland. "Our counsel has advised us that under these circumstances the producers cannot legally refuse to rent us film."

McDonald, immediately following Skouras' speech, revealed that three other companies had also refused film. He named Paramount and RKO, but said he couldn't remember the third company. It isn't Metro, Warner Bros. or Universal, however, he volunteered. Metro toppers will meet with him in two weeks to discuss sale possibilities, he said.

McDonald was present during Skouras' speech and was warmly greeted by the 20th-Fox exec. Zenith chief emphasized that his company favors theatre TV, explaining that it would help sell more sets. But, he declared, while it would prove a boon to theatres, there aren't enough events of national importance to make it do what Skouras says it will.

## 20th's 'Came Home' Sets New British Record

London, April 25.  
20th-Fox has established a new 17-year record on the London release via the G-B circuit of the Claudette Colbert starrer, "Three Came Home." Takings were 5% up on the 1933 record set by Noel Coward's "Cavalcade," for which upped prices were asked.

Picture also chalked up a gross 19% higher than the 1942 receipts of "How Green Was My Valley" and were 27% up on "Sweet Rosie O'Grady."

## H'wood Budgets

Continued from page 2

tom of the pile is getting near now, however.

One of the effects of economy that has wiped out a large source of material is Hollywood's aversion to costume dramas. There have always been a quantity of novels of this type and they've provided the basis for many big pix. But the studios now consider them too expensive to make and have been avoiding them. They prefer yarns which by their concept are open to cheaper production.

Story eds, who've just been through all the publishers' spring lists to little avail, are somewhat optimistic that this fall may see better pickings. There's a feeling that the war, which has had a heavy influence in dampening writers, is starting to wear off and the new generation offers promise. Editors can give no concrete reasons, however, for their optimism.

Fact that book sales are off and there have been no really tremendous best-sellers, as in the past, convince the eds that they are not wrong in believing there's a dearth of strong material. There is an admission, however, that some of the studios' inability to find the stories they want reflects a change in Hollywood as well as in the field of creative writing. Many stories which might have been bought some years ago are no longer considered appropriate. Picture-makers appear to have gone beyond the boy-meets-girl stage and are on the prowl only for material with a different twist and considerable adult quality. Reason, of course, is experience that proves that this type pic pays off best.

Broadway has declined as a source of material for several reasons. One is the basic point that fewer plays are being produced. Another is that such important producers and writers as Rodgers & Hammerstein and Leland Hayward won't part with their properties. R&H prefer to milk the legit rights for years to taking a big bundle for screen privileges, while Hayward ("Mr. Roberts") plans filming his productions himself.

Another point is the greater discrimination by the studios on what they'll buy, just as in the case of books, mentioned above. Film companies are willing to pay high prices, but with the b.o. very selective now, there's similar selectivity by the lots in purchase of plays or other properties.

## Allied-TOA

Continued from page 5

the broad use of the bid system is a misinterpretation of the Federal court's decision.

Sudden swing of Allied against competitive selling puts it in the same groove with TOA on one more issue. New code being drafted by the latter group would limit the bid method to those situations where no other method of peddling celluloid is practicable. TOA has sounded off loud and often against competitive selling as unfair to the oldtime indie customer.

There is no doubt that TOA is growing increasingly militant, a development which puts it all the more in the same camp as Allied. That trend has been considerably furthered by the divorce of Paramount from its theatres and partners. Understood that some of these now are strongest in their desire to fight distribs down the line.

### Ditto on COMPO

TOA and Allied worked closely together on the battle for tax repeal with a resultant lessening of mutual suspicions. In that fight, Gael Sullivan, exec director of TOA, and Abram F. Myers, Allied's general counsel and board chairman, proved to be a harmonious team. Moreover, both orgs eye the Council of Motion Picture Organizations with suspicion. It is expected that they will cooperate closely in keeping COMPO within closer boundaries than desired by a number of other member groups.

Besides battling on competitive selling, Cole group is asking that all forced percentage pix be cut out in smaller houses. Cole delegation in their first round of visits a year ago succeeded in exacting a switch on smalltown houses. Now the group has lifted its sights in

an effort "to move up the line." They want flat rentals extended to medium-size and better than last-run houses.

Besides Cole, committee consists of Wilbur Snaper, Irving Dollinger, Sidney Samuelson and Charles Niles. Group called on William F. Rodgers, Metro sales head, and Abe Montague, distrib veepee for Columbia, yesterday (Tues.). Alfred W. Schwalberg, Paramount's sales head, and Andy W. Smith, Jr., ditto for 20th-Fox, were visited Monday.

Results so far were termed "satisfactory." Report will be made before Allied's board meet in Memphis next month.

## Mexican Prod.

Continued from page 9

under producership of Oscar Boetticher.

Ollalo Rubio, a Mexican producer who heads Filmadora Co., tees off next month with "Red Fury" in Mexico City. Veronica Lake will be starred in this, which will be made only in English. Wells Root is now in southern capital writing screenplay. Leo Carrillo recently completed an English-Spanish film, made by another native producer, based on life of Pancho Villa.

Alfonso Sanchez Tello, who served as production assistant on RKO's "The Big Steal," when this picture located in Mexico early last year for few weeks, is projecting "The Wetback" for summer production in Mexico. Picture will be made in English, with several Hollywood names to top cast. Maurice Binder, Hollywood producer, had skedded "Toreador" for Mexican production, but plans for this now are uncertain.

Robert Lippert, however, is working out deal to produce a series of Jon Hall-Frances Langford pictures in Mexico. Deal isn't entirely set, but, understood it's ready to go through. Murray Lerner, veepee of company, who was in Mexico couple of months ago looking over production situation, is now due to return in two to three weeks, for a more concrete survey. While south this time, he expects to close deal with one of studios in Mexico City for use by Lippert.

Albert J. Cohen is still another indie who has plans for production in Mexico. He has "The Blue Flame" on his agenda, and will film entire picture in southern state. Producer made tentative arrangements for production when he was in Mexico some months ago.

Good technical crews are understood to be available to American producers, and several of the studios in Mexico City "are as fine as anything in Hollywood," according to Bert Granet, who recently returned to capital city. Laboratory facilities, too, are excellent, it's reported.

Mexican National Bank also is willing to finance Hollywood producers, partially, if they can guarantee completion money. Mexican government is becoming increasingly interested in enticing American production southward, and is doing everything in its power to make production conditions attractive.

## Selznick Switch

Continued from page 3

or fall to continue his scheme for setting up joint deals with production units there. He has been delayed in his intention to go this spring because of a court battle in New York with Sir Alexander Korda on the jointly-produced "Third Man" and "Gone to Earth." Selznick and Korda have participated during the past week in hearings before special master Robert P. Patterson.

Selznick paid approximately \$27,500 for the Brown book, which was published last year. It consists of a number of essays in light vein on pleasant relationships between father and two kids. Producer has had Samuel Taylor take incidents from the essays and weave a screen treatment. Taylor is author of "The Happy Time," current Broadway hit produced by Oscar Hammerstein 2d and Richard Rodgers.

John Hersey's novel, "The Wall," for which Selznick paid more than \$100,000 last month, is still being planned for European production.



# Anti-Trust Background vs. TV

Continued from page 4

ers to deal with Zenith for purposes of its duly authorized expert would be a significant factor for the commission to consider in the matter now before it."

Former FCC chairman Paul Porter, appearing as counsel for Paramount, was grilled by Commissioner Robert Jones, who wanted to know why the agency should expect that the producers would not repeat their monopoly practices once they got into television. Porter replied he assumed the picture firms have "learned something" from their litigation experience on anti-trust violation. Jones reminded him of the motion picture consent decree of 1940 and its subsequent repetition. He also asked about the consent decree signed by Scophony Corp. of America involving theatre TV projection equipment.

Porter conceded that Par was involved in the 1940 decree and asked whether FCC intended to try the Scophony case all over again. Jones wanted to know how Porter reconciled his position against a uniform policy on anti-trust violators with his previous support of a blanket rule to restrict the broadcast of giveaway programs involving the lottery laws. Porter said the commission's authority in the latter case is specially drawn.

John Southmayd, appearing as counsel for Warners, was questioned by Commissioner Frieda B. Hennock on the firm's policy on releasing films for television use. He said he didn't know if Warners had determined on a policy. Anyway, he said, the company has no TV applications pending, but he conceded it had tried to acquire KLAS-TV in Los Angeles and had withdrawn an application for a video station in Chicago. Under further questioning by Miss Hennock, Southmayd agreed that the FCC may look into an applicant's anti-trust record but said he didn't know that it is entitled to inquire into motion picture industry policies.

Kenneth C. Royall, counsel for 20th-Fox, argued that the purpose of the Communications Act is to broaden rather than to narrow participation in the field of broadcasting. There's nothing to indicate, he said, that the public service record of the film industry has been eclipsed by any other industry. Under questioning by Miss Hennock, he said the commission would have the power to pass on any possible application by Fox to acquire the ABC network.

William Porter, counsel for Loew's, told the commission that if it does promulgate a general rule respecting anti-trust violators it will be inviting an enormous amount of litigation. He agreed with Miss Hennock that television is a medium for film distribution.

Bernard Koteen, counsel for the Schine chain of theatres, cited the extensive social welfare activities of J. Myer and Louis W. Schine to show "How ridiculous would be any rule or policy holding that an anti-trust violation should in itself be held to reveal a character inadequacy. Any such policy, he argued, would shut off "pioneering

capital" new blood from entering the video field.

George B. Turner, counsel for Westinghouse radio stations, argued that an applicant's record in radio rather than his conduct in other fields should be the determining factor in passing on his qualifications.

Theodore Pierson, counsel for Yankee Network, suggested that the commission is attempting to determine the "psychological capacity" of an applicant to operate a radio station in the public interest. But the agency, he argued, cannot look into an applicant's "psyche."

William A. Roberts, counsel for DuMont, saw no reason why FCC could not set up a special procedure to determine the conduct factor in relation to an applicant's qualifications but "character cannot be established by fiat."

## 20th's TV

Continued from page 5

as we fully expect it to be," he declared, "we shall immediately order the equipment required for the 20 theatres chosen for this test."

### Sees Theatre TV Networks

"And if the test on the West Coast fulfills our confident expectations," Skouras continued, "we can look forward to the establishment of four or five competitive networks or circuits in each natural area or time zone of the country—in New York, Chicago, Denver, Atlanta, Los Angeles—to service from 500 to 1,000 theatres in each network."

20th chieftain predicted that "theatre attendance will be tripled within a short time" via large-screen tele. "His company," he said, "proposes to invest millions of dollars and go ahead immediately to prove to the world, to the television industry, and the false prophets and skeptics, that television can achieve its greatest heights through the theatres."

Denying that "theatres will go out of business because of some gadget installed in the homes," Skouras asserted: "While I say that home television will succeed and flourish as a complement to movie theatre television, and will develop to perform the same great function as radio does at this time, I think, to use a baseball figure of speech, audiences will pay for the professional big-league stuff, even though they can see the sandlot performances free of charge."

Theatre TV, Skouras predicted, will eliminate the second feature in double-bill houses. Motion pictures, however, will continue to be the basic entertainment, augmented by "the finest productions of all the greatest talents on earth... brought within the means of every citizen in every village and hamlet... without any substantial increase in admission prices."

"For this reason," Skouras declared, "I foresee a golden era for the theatres unlike any they have ever known... This will become the greatest paying audience in history, making it possible to purchase the services of the foremost artists and the finest materials of the times. People in rural areas will be entertained as the few selected people in New York and other metropolitan areas are entertained today."

## No Bars on Bids

Continued from page 9

Beverly Miller, who had remodeled a Shrine auditorium and installed about 1,000 seats. Shrine's location was admittedly equal to the Hollywoods, but its facilities were not.

In St. Joseph, Durwood operates the Electric (1,600 seats) and the Missouri (1,400 seats). He protested that RKO accepted bids from Glen Dickinson, owner of the Jo theatre, which with 470 capacity was not only much smaller, but inferior in location and facilities.

William G. Boatwright, counsel for Durwood, argued that the defendants' object in opening the situation to bidding was to exact film rentals higher than "would be offered and paid on competitive bidding between comparable theatres normally in competition with each other." He added that the majors knew that:

"A theatre which is, in truth

and in fact, a subsequent run theatre in a particular locality, particularly if such a theatre represents a small investment, can and will as long as defendants permit it, bid for the first run of any feature and pay and can afford to pay a higher rental than the legitimate first run... thereby discriminating against one exhibitor in favor of another."

Boatwright said the Hollywood cost approximately \$200,000 in 1938 as against \$15,000 spent by Miller to remodel the Shrine hall. He declared Missouri cost \$475,000, and the Electric \$250,000 as against the Jo, which was "formerly used as a rooming house, store room or hotel." Missouri and Electric charged 60c admission compared with 25c by the Jo.

Court made its ruling from the bench without hearing any testimony by the defendants. John Caskey and E. Compton Timberlake, New York counsel for the majors, however, did cross-examine Durwood and his son, Stanley, present operating head of the circuit. (Stanley was All-American tackle on the Harvard football team a few years back.)

Judge permitted Miller and Dickinson to participate in the proceedings, although not formally ruling on their petition to intervene. It was Miller's counsel who declared that his client would have sued had the companies not permitted him to bid.

### FURMAN EXITS GAMBLE

LeRoy J. Furman, formerly in charge of the Monarch division of Gamble Enterprises, midwest circuit, and a former partner of the Monarch chain before it was acquired by Ted Gamble, has stepped out of his post.

Furman has acquired a theatre in upper New York and one in New Jersey. He is currently dickering for several others.

## From 'Fire Island' To 'Fledermaus' in English

British Artists, Ltd., will put a film version of Johann Strauss' "Die Fledermaus" before the cameras after it completes "Fire Island, N. Y.," executive producer William L. Taub disclosed in New York. "Fire Island" is due to roll within a few weeks as a locationer. Ilona Massey has the femme lead.

"Die Fledermaus" adaptation will be tagged "Waltz, Wine, Women." Geza Herczeg is authoring the screenplay. Picture will be made in Vienna, according to Taub, and Miss Massey will be cast as Rosalinda. Current plans also call for the use of the orchestra and ballet of the Viennese Opera.

## ASCAP's 500G

Continued from page 5

ing is that ASCAP wouldn't have much chance of winning such a battle, but that it could be bothersome.

Second type of litigation is more dangerous for the film companies. It is based on the fact that, while ASCAP can't sue an exhib, there's nothing to stop non-ASCAP member from doing so. A composer or a flock of composers could, therefore, quit ASCAP and start filing suits against exhibs. This would obviously discourage them from booking any picture using the music in question and cause severe loss to the producer.

The \$500,000 figure is seen in trade circles as a compromise. ASCAP, it is believed, would not accept less than that without a tremendous battle. And producers won't pay much more without an equally tremendous howl. Feeling is, therefore, that that amount might be forthcoming.

## B&K in '49 Slip; TV Losses Cited

Chicago, April 25.

Balaban & Katz circuit here lost \$1,144,028 in the past two years on its TV station, WBKB, while earning a net of \$2,805,256 for the year ended last Dec. 31 on all-over operations, after deducting TV losses. Net came to \$10.68 per share, as compared to \$13.15 per share in 1948. Net for 1948 was \$3,455,017.

Figures were revealed by B&K president John Balaban at annual stockholders meeting last week. Discussing decline in earnings under those of 1948, Balaban cited three principal factors. Principal factor in decline, Balaban said, was restrictions imposed upon the circuit by the Jackson Park decree. Decree limits firstruns in B&K houses to two weeks and eliminates clearance. Balaban also cited the fact that 1949 was not as good a business year generally as 1948.

Balaban also gave the popularity of television as a reason for the decline, but said he did not regard it as a threat to the business. When TV's novelty wears off, he declared, "it will prove an adjunct to the motion picture theatre, as radio did."

Discussing prospects for 1950, Balaban disclosed that business for the first quarter is below that of last year. He expressed confidence that it will increase, however, pointing to better-quality films as one of the reasons.

Starlight, N. Y., Ozoner Sold  
Starlight drive-in, located at Croton, N. Y., sold to company headed by Murray Briskin, upper New York circuit operator. It has capacity for 750 cars. Berk & Krungold agent deal.

# Collier's Blasts Movie Censorship

SHOULD the movie industry stop taking it—and start dishing it out? Is it time to punch the censors right in their blue noses?

Don't miss Lester Velie's fighting article in Friday's Collier's. He tells you and more than 3,200,000 Collier's families of some of the incredible decisions made by censors in the past. He ex-

plores the narrow minds that wield these wide powers. And he shows how censorship, bad enough today, would be even worse if the Johnson Bill became law.

What are Hollywood's plans for meeting this growing menace? Be sure to read YOU CAN'T SEE THAT MOVIE: Censorship in Action. In Collier's, out Friday.

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PETE RUGOLO  
and his Orch.

PARAMOUNT

## Clips from Film Row

### NEW YORK

The 700-seat Iselin theatre, Iselin, N. J., leased for 21-year period to corporation headed by William Infold and Leonard Richman. New management plans facelift. Deal consummated by Berk and Krumgold.

Paramount feted Tom Lee Little, operator of two theatres and a drive-in in Camden, S. C., as the vet exhib began his 36th year in showbiz. Par handled the honors because Little has played every release of the company since 1915. Charles Freiman, Par h.o. rep, went to Camden for presentation of a scroll endorsed by the company's toppers. Al Duren, Par's branch manager in Charlotte, N. C., planned affair.

James R. Grainger, Republic's exec-veepee and sales chief, and assistant sales manager Edward L. Walton, headed for Chicago and Rock Island, Ill., this week to attend world preem of company's "Rock Island Trail." Picture opens day-and-date tomorrow (Thurs.) in Davenport, Rock Island, Moline and East Moline.

Henry A. Linet, Phil Gerard and Charles Simonelli plane to Coast today (Wed.) for quickie huddles with David A. Lipton, U's ad-pub topper, on promotional plans for "Winchester, 73," "Louisiana" and "Sleeping City," company's new releases. Ad-pub execs expect to return to their h.o. over the weekend.

### PITTSBURGH

George Davis, one of owners of Liberty theatre, Wellsville, O., acquired the Beaver at Beaver, Pa., running his string of holdings to five. Other houses are the Liberty, Midland, Freedom, Freedom, Pa., and Skyline Drive-In, Wooster. Beaver was acquired from the estate of A. W. McCormick, who died recently of injuries suffered in an automobile accident while returning from a Florida vacation.

Harry Norman Ball, owner of Penn theatre, Ambridge, Pa., whose anti-trust suit against flock of distributors was recently sustained by the Supreme Court, has plans to open drive-ins in Cuba, Puerto Rico and San Salvador.

William Weiss, McKeesport theatre owner, and his wife flew to Miami Beach to attend the golden wedding anniversary celebrations of their parents, Mr. and Mrs. Joseph Weiss.

Sam Fineberg, head of Alexander Theatre Supply Co., who narrowly escaped death in an automobile accident in Missouri several weeks ago, has gone to Phoenix, to recuperate. Fineberg was on the way there to visit his family at the time of the crackup, and was confined to the Lebanon, Mo., hospital for some time.

Speer Marousis, veteran New Castle, Pa., exhib, flew to Greece last week to visit members of his family, whom he hasn't seen in 30 years.

Marvin Samuelson, formerly with WB in Cleveland, joined company's local theatre department as booker; replaces Dave Wald, who resigned to go with 20th-Fox as salesman in Erie territory.

Bob Munn, one-time salesman here with Eagle Lion, Warners and Selznick, became a West Virginia exhib; leased the Grand in Moundsville from Albert Smythe.

Pete Nemec named manager of new Hi-Way Drive-In now under construction at Carrolltown.

### ST. LOUIS

Loren Cluster, Salem, Ill., expects to light his new drive-in just south of Salem on June 1.

The Dickinson Operating Co. changed tag of the Star, Quincy, Ill., to the Glen and has begun operations after extensive alterations. House was originally tagged the Colonnade.

The Clark Theatres Circuit, operating the State, Bowling Green, Mo., is building a 400-car ozoner on the outskirts of the town; \$75,000 has been earmarked for the job.

The Capitan Theatres Corp., Metropolis, Ill., sold its 500-car drive-in near Metropolis to the Massac Theatres, Inc., headed by Edward Clark. The Massac organization operates the Royal and Massac in Metropolis.

George Kerasotes, president of the Kerasotes Theatres, Springfield, Ill., will build a new 600-car ozoner near Decatur, Ill.

Kenneth Hunsacker and Ray McRee lighted the Deluxe, a 225-seater, Camp Point, Ill., recently purchased.

William Zimmerman, Warrenton, Mo., exhib, tagged his radio

station, "The Country Station That Goes To Town." In addition to originating programs in Warrenton, Zimmerman also broadcasts those starting from St. Charles and Washington, Mo.

Jones Enterprises, Inc., owner of the Flora drive-in, on outskirts of Flora, Ill., lighted the ozoner. A \$22,000 open air theatre in Salem, Ill., as a memorial to the war dead of town, will be built in the William Jennings Bryan Park there.

Rollen E. Robinson, Sandoval, Ill., lighted his Hollywood ozoner near Sandoval.

### DALLAS

Duke Clark, Paramount division manager for this area, who was seriously injured in an automobile accident near Oklahoma City recently, has returned from the Wesley Hospital there to his home here, where he is recovering.

Lincoln theatre, for Negro patronage, opened here by James Butler. House has a seating capacity of 500.

Harold Schwarz, of Tower Pictures, has taken over Realart distribution here from John Franconi and Clair Hilgers. Schwarz is consolidating his Tower exchange with Realart and will operate under the former name.

Contract awarded to J. P. Stubblefield Construction Co., to rebuild Cactus theatre at Pecos, recently damaged by fire. Mrs. L. W. Anderson is owner of building which is under lease to Griffith Theatres.

M. I. Dubose leased the Avant building at Dilley for a five-year period and has begun a remodeling program.

The Strand at Kilgore sold by the East Texas Theatres, Inc., to Kilgore Developers, Inc., who will tear down building to make room for office building. House has been shuttered for several years.

J. P. Ward named manager of Del Norte Drive-In at El Paso. For past year he held similar post at El Paso Drive-In, where he will be succeeded by J. T. Carty.

### MINNEAPOLIS

Northwest Variety club presented University of Minnesota with \$80,000 check for heart hospital project, making \$484,000 total raised by the club.

Peter Campbell completing new 450-seater at Wallhalla, N. D., and will open it May 25.

St. Paul World booked "Tight Little Island" which ran for four weeks at Minneapolis World.

After tour of Minnesota Amus. Co. circuit, visiting 23 towns, Harry B. French, head of Paramount theatre circuit, says he found a record amount of confidence and optimism among his house managers. Despite most unfavorable weather conditions in years, business has held up well, he says.

Mary Diane Seibel, daughter of Ev. Seibel, Minnesota Amus. Co. ad-publicity head, directing and playing leads in radio.

Dale Cowle, North Star Films salesman, recovering from injuries suffered in collision that completely wrecked his auto.

Committee handling arrangements for Northwest Variety club's annual banquet for past chief barkers, honoring Ted Bolnick this time, is headed by S. D. Kane and Bill Elson.

Metro to have Chief Matay and Top Challe here to plug "Annie Get Your Gun" during North Central Allied convention May 3-4.

Bert Zats, Paramount booker, in hospital for appendectomy.

### PHILADELPHIA

James C. Reimel, booker at Eagle Lion, turned songwriter, first tune being "My Heart's Aflame," and recorded on Top Tunes label.

Charles Simonelli, Universal exploitation chief, lectured before classes in public relations at University of Pennsylvania last week, telling of campaign on "Francis."

American Legion, Veterans of Foreign Wars and other vet groups worked out fund-raising deal with William Goldman to tie in with run of "Story of GI Joe," at Karlton Theatre.

### CHICAGO

Harris Silverberg, National Screen Service manager, back at work after being hospitalized for heart attack.

City tax department closed down Harvard and Mars theatres for failure to pay taxes and renew licenses. No action has yet been taken to reopen them.

Local drive-ins reporting thefts

of portable loudspeaker units that are clamped on cars. Chi police last week arrested five men who had been smuggling units out of Sky-Hi Drive-in here.

John Balaban, Balaban & Katz president, appointed a member of Illinois board of directors of United Cerebral Palsy Assn.

Arthur Stern's newly-formed Triangle Amus. Corp. moves into new quarters on North Michigan Ave., in same building with Essaness circuit.

RKO branch office holding a "Herb Greenblatt Sales Drive," May 6 to 26 in honor of district manager Herb Greenblatt.

### LOS ANGELES

Stratford Pictures, Monogram subsidiary, will handle playdates in this country for the Richard Todd starrer, "For Them That Trespass," filmed last year in England.

Twentieth-Fox will reissue "The Hound of the Baskervilles," Sherlock Holmes yarn filmed in 1939 with Basil Rathbone and Nigel Bruce.

Cinema Distributors, headed by Ed Barison, acquired western rights to the old Hedy Lamarr picture, "Ecstasy," now titled "My Life."

With film exhibits already taking it on chin, biz is expected to suffer further from daylight saving time, starting April 30. Nothing has been done about it to date, except to send out special trailers stressing comfort of conventional theatres in comparison with drive-ins.

### KANSAS CITY

City Planning Commission disapproved applications for drive-in theatre for Fairland Park, city's outdoor amusement park.

Roy Cato, manager of the Warwick, Fox Midwest circuit, continues to take it easy, favoring heart condition. Jess White, assistant manager, currently looks after house.

Ralph Morrow due back as city salesman at Universal exchange next week after several weeks away, undergoing surgery.

### TORONTO

Motion Picture Theatres Assn. of Ontario named Stan Gosnell as veepee and director replacing George Peters who retired from film industry. Clare Appel is a new board member.

Resignation of Douglas Rosen as United Artists' branch manager here to join International Film Distributors as general manager has brought many personnel shifts in U.A.'s Canadian sales organization. George Heiber moves in from Montreal to assume Rosen's old berth. Sam Kunitzky, formerly at St. John, N.B., relieves Heiber in Montreal. Lou Michaelson, identified with the industry since 1936, named St. John chief.

### ALBANY

Alfred G. Swett named manager of the Madison, here, according to Charles A. Smakwitz, zone manager for Warner's N. Y. state circuit. Swett managed theatres in Falmouth, Mass., St. Augustine, Fla., and in Maine and New Hampshire.

Colonial Little theatre in Johnstown plays host to reps from nearby community theatre organizations at a Tri-County Regional Conference early in June. Johnstown, Amsterdam, Ilion, Mayfield and Gloversville sent reps to outline program for the conference.

### WASHINGTON

Carter Barron, area topper for Loew's and D. C. studio rep for Metro, will be first recipient of Variety Club's Tent 11 local Heart Award for outstanding civic service. Award will be made at a dinner May 27, with Metro and Loew toppers on the guest list.

### REGINA, SASK.

Phil Bodnoff, Regina, bought the Hi-Art theatre, Weyburn, Sask., from R. Sutherland, who has retired. Bodnoff also has Weyburn's Soo theatre.

### SAN FRANCISCO

Graham Kislingsbury, district manager for North Coast Theatres in Frisco, elected to directorate of California Theatres Assn.

### BUFFALO

Mannie A. Brown, former Buffalo branch manager for Paramount, becomes manager for Film Classics here.

## Picture Grosses

### SAN FRANCISCO

(Continued on page 13)

(Col). Weak \$7,000 or close. Last week, "Johnny Holiday" (UA) (2d wk-5 days), \$5,000.

Stagedoor (Ackerman-Rosener) (370; 85-\$1)—"Glass Mountain" (EL). NSH \$3,000 or under. Last week, "Major Barbara" (Indie) (re-issue), \$2,700 in 10 days.

Clay (Roesner) (400; 65-85)—"Titan" (UA) (2d wk). Off to \$2,800. Last week, big \$3,600.

Larkin (Roesner) (400; 65-85)—"Saints and Sinners" (Indie). Oke \$2,000. Last week, "Sunshine Follows Rain" (Indie), \$2,400.

Geary (1,550; 60-\$1.80)—"Bicycle Thief" (Indie) (7th wk). Down to \$6,000 after oke \$7,000 last week. For 8th and final stanza, house goes to 85-\$1.20 scale and continuous policy.

### 'Nevadan' Wow \$13,000, Mont'l; 'Happy' 6G, 3d

Montreal, April 25.

Cool weather is giving biz a boost at all deluxers currently. Holdovers in all but two houses are still shaping strong. Ace newcomer is "Nevadan" giving Imperial its biggest session in weeks. "Love Happy" continues big in third Orpheum stanza.

#### Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—"Wabash" (20th) (2d wk). Down to \$15,000 after smash \$20,000 opener.

Capitol (C.T.) (2,412; 34-60)—"Cheaper By Dozen" (20th) (2d wk). Holding nicely at \$13,000 following lofty \$16,000 first round.

Palace (C.T.) (2,625; 34-60)—"Mother Didn't Tell Me" (20th). Okay \$17,000. Last week, "Nancy to Rio" (M-G) (2d wk), \$12,000.

Imperial (C.T.) (1,839; 34-60)—"Nevadan" (Col) and "Bodyhold" (Col). Great \$13,000. Last week, "Buccaneer's Girl" (U) and "Daughter of West" (U) (2d wk), fair \$6,500.

Princess (C.T.) (2,131; 34-60)—"Ambush" (M-G) (2d wk). Off to \$9,000 after fancy \$16,000 first week.

Orpheum (C.T.) (1,040; 34-60)—"Love Happy" (UA) and "Prison Warden" (UA) (3d wk). Still big at \$6,000 after \$7,000 for second week.

### TORONTO

(Continued on page 13)

"Children Hundreds" (EL). Nice \$13,000. Last week, "Cinderella" (RKO), wow \$26,000.

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 698; 694; 33-57)—"Dangerous Profession" (RKO) and "Prison Warden" (Col). Okay \$13,000. Last week, "Borderline" (U) and "Golden Stallion" (Rep), \$12,000.

Eglinton, Victoria (FP) (1,080; 1,140; 38-67)—"Third Man" (SRO) (3d wk). Big \$14,000. Last week, \$14,500.

Hyland (Rank) (1,357; 46-77)—"Tight Little Island" (U). Hefty \$9,000. Last week, \$10,000.

Imperial (FP) (3,373; 37-59)—"Riding High" (Par) (3d wk). Nice \$13,000. Last week, solid \$17,000.

Loew's (Loew) (2,096; 38-67)—"Nancy To Rio" (M-G). Big \$15,000. Last week, "Yellow Cab Man" (M-G) (2d wk), \$9,000.

Norlawn, University (FP) (959; 1,556; 38-67)—"Cheaper By Dozen" (20th) (3d wk). Nice \$8,000. Last week, \$11,000.

Odeon (Rank) (2,390; 48-\$1.15)—"Cinderella" (RKO) (3d wk). Big \$12,000. Last week, \$14,000.

Shea's (FP) (2,386; 38-67)—"Foolish Heart" (RKO). Okay \$9,500. Last week, "Daughter Rosie O'Grady" (WB) (2d wk), big \$9,000.

Uptown (Loew) (2,743; 38-67)—"Kettles Go To Town" (U) (3d wk). Okay \$6,500. Last week, big \$9,000.

### Tinted 'Toyland' 1st

#### Wm. LeBaron Indie

Hollywood, April 25.

William LeBaron and N.11 Gurney formed a new indie filming unit, Wellington Productions, Inc., to make a series of features, starting with "Babes in Toyland," based on the Victor Herbert stage musical.

Picture will be made in Technicolor this summer on a budget of \$1,000,000. Producers are angling for Jane Powell as femme star.

### 'O'GRADY' ROSIE 15G, BUFF; 'DOZEN' FAT 18G

Buffalo, April 25.

Not much strength here this week albeit "Cheaper by Dozen" is sock at the Center. "Daughter of Rosie O'Grady" also is doing nicely at Paramount. "Cinderella" still is stout in third Century week.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Third Man" (SRO) and "Harbor Missing Men" (Mono). Okay \$14,000. Last week, "Three Came Home" (20th) and "Young Daniel Boone" (Mono), \$15,000.

Paramount (Par) (3,000; 40-70)—"Daughter of Rosie O'Grady" (WB). Nice \$15,000 or over. Last week, "Riding High" (Par) (2d wk-4 days), \$7,500.

Center (Par) (2,100; 40-70)—"Cheaper by Dozen" (20th). Sock \$18,000. Last week, "Stage Fright" (WB) (2d wk-3 kdays), \$4,500.

Lafayette (Basil's) (3,000; 40-70)—"Cargo Capetown" (Col) and "Military Academy" (Col). Oke \$10,500. Last week, "Ma, Pa Kettle To Town" (UA) and "Tyrant of Sea" (Col), big \$19,500 in 10 days.

Century (20th Cent.) (3,000; 40-70)—"Cinderella" (RKO) and "Canine Detective" (Mono) (3d wk). Nice \$7,500 in 5 days. Last week, big \$15,000.

### SEATTLE

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"Tattooed Stranger" (RKO) (2d wk-5 days), \$5,000.

Liberty (Hamrick) (1,650; 59-84)—"Conspirator" (M-G) and "Black Hand" (M-G). Fine \$9,500. Last week, "4 Days Leave" (FC) and "Western Pacific Agent" (Lip), slow \$5,300 in 6 days.

Music Box (Evergreen) (850; 59-84)—"Cinderella" (RKO) (m.o.). Okay \$4,000. Last week, "Man With Horn" (WB) (3d wk), \$3,200 in 6 days.

Music Hall (Hamrick) (2,200; 59-84)—"Yellow Cab Man" (M-G) and "Side Street" (M-G). Great \$14,000 or over. Last week, "Cinderella" (RKO) (3d wk-6 days), swell \$8,200.

Orpheum (Hamrick) (2,600; 59-84)—"Barricade" (WB) and "Harbor Missing Men" (Rep). Fair \$6,500 in 6 days. Last week, "Buccaneer's Girl" (U) and "Twilight in Sierra" (Rep), \$7,500.

Palomar (Sterling) (1,350; 50-\$1)—"Gun Crazy" (UA) (2d run) with Kay Starr onstage. Big \$10,000. Last week, "Chair Lightning" (WB) (2d run) plus vaude, \$4,800.

Paramount (Evergreen) (3,039; 59-84)—"Riding High" (Par) and "Dangerous Profession" (RKO) (3d wk). Good \$5,000 in 5 days after big \$9,200 last week.

### KANSAS CITY

(Continued on page 11)

\$4,000. Last week, "Congorilla" (Indie) and "Borneo" (Indie) (re-issues), \$3,700.

Kimo (Dickinson) (550; 55-75)—"Bicycle Thief" (Indie) (3d wk). Healthy \$1,500. Last week, \$1,700.

Midland (Loew's) (3,500; 45-65)—"Third Man" (SRO) and "Girl from San Lorenzo" (UA). Topping average at \$14,000. Last week, "Outriders" (M-G) and "Military Academy" (Col), moderate \$13,000.

Missouri (RKO) (2,650; 45-65)—"Stage Fright" (WB) and "Palooka Meets Humphrey" (Mono). Slow \$10,000. Last week, "Cinderella" (RKO) (2d wk), continued good at \$11,000.

Orpheum (Fox Midwest) (1,912; 55-75)—"Guilty of Treason" (EL). Drab \$5,000. Last week, "Three Came Home" (20th) (2d wk), fair \$4,500 in 5 days.

Paramount (United Par) (1,900; 45-65)—"Pald in Full" (Par). Thin \$10,000 or less. Last week, "Riding High" (Par) (2d wk), stayed only 6 days, \$9,000, good enough but not up to hopes.

Tower-Uptown-Fairway (Fox-Midwest) (2,100; 2,043; 700; 45-65)—"Kid from Texas" (U). Sturdy \$16,000. Last week, "Cheaper By Dozen" (20th) (2d wk) big \$17,000.

### Wallis Takes Siesta

Hollywood, April 25.

On completion of "Dark City," currently in production, Hal Wallis will take a siesta until October. His contract with Paramount calls for four pictures in 1950.

Of these, "My Friend Irma Goes West" is completed and "City" is on the last lap. The other two, starting with "Quantrell's Raiders," are slated for fall and early winter shooting.



# SIMULCASTING ON WAY OUT

## Four-Network Boxoffice Score

| March<br>(Estimated Gross Time Sales) |                     |             |  |
|---------------------------------------|---------------------|-------------|--|
| CBS                                   | \$6,113,800         | +4.7%       |  |
| NBC                                   | 5,839,850           | Even        |  |
| ABC                                   | 3,479,400           | -18%        |  |
| Mutual                                | 1,414,600           | -20.6       |  |
| <b>Total</b>                          | <b>\$16,847,650</b> | <b>-4.8</b> |  |
| First Three Months                    |                     |             |  |
| CBS                                   | \$17,854,900        | +4.8%       |  |
| NBC                                   | 16,789,800          | -1.3%       |  |
| ABC                                   | 10,186,500          | -16.2%      |  |
| Mutual                                | 4,493,950           | -15.7%      |  |
| <b>Total</b>                          | <b>\$49,325,515</b> | <b>-4.3</b> |  |

## Radio Seen Packing Sales Punch; Edges Dailies in Retail Survey

A brass-tacks, dollars-and-cents survey of radio's effectiveness vis-a-vis newspaper advertising in producing retail sales has been made for the Emil Mogul agency, N. Y., which shows that AM does as well or better than the dailies. Study, conducted by Research Analysts, is significant in this period when TV advocates are running down AM's selling power.

Report was made for the Canadian Fur Corp. of Newark and N. Y., which after a score of years in radio left the medium five years ago. After a year without broadcast ads, Canadian returned. But in January, '50, it again began to have its doubts regarding AM's effectiveness and considered shifting all its coin to printed media, on the theory that newspapers give better results in promoting advertised items.

Study was therefore made, in two parts: (1) all customers who bought coats during November, '49, were sent questionnaires on why and how they made their purchases; and (2) all customers during February were queried in person by interviewers. Result showed that in November newspapers and

(Continued on page 44)

## NBC's 'Let's Be Good to Metro'

NBC has decided to turn over its coast-to-coast network facilities next Monday for a half-hour pick-up to trailerize the opening of Metro's "Annie Get Your Gun." In terms of network-pix relations, the NBC collaborative assist is almost unprecedented.

Behind the move is a "let's-be-good-to-Metro" bid on the part of NBC to romance the film company and invite it back to the NBC kilocycles. Particularly at a time when Metro and CBS have been doing some feuding over cast credits, NBC feels the tie-in is a natural at this time.

It's no secret that web execs would like to envision a star-spangled Metro-sponsored revue going into the Sunday evening 6:30 to 7:30 period to get off the "opposite Benny" hook. Years ago Metro had a similar show riding on NBC—a showcase that projected many personalities into the bigtime.

## ABC on Audition Spree With Greenstreet, Knight Felton Stanzas on Tap

Sidney Greenstreet will be auditioned by ABC on the Coast in a mystery-adventure, "The Key," produced in association with Jack Bertell. Stanza is part of an auditioning spree which ABC program veepee Charles Barry is incepting on both coasts.

Ray Knight, who conducted the old "Cuckoo Hour," one of radio's first whacky programs, will be tried out playing the title role in a straight whodunit, "William the Conqueror." Also in the

(Continued on page 44)

## Paley to Hawaii

William S. Paley, CBS board chairman, left over the weekend for the Coast, where he'll remain for a few days before shoving off for Hawaii for a rest.

While on the Coast, Paley will look over the web's newly-acquired TV sites.

## Lever May Toss A Wrench Into NBC, Hope Deal

It now looks like Lever Bros. may throw a monkey wrench into the plans of NBC to sew up Bob Hope as an "owned-and-operated" property under its record-breaking \$3,000,000 package deal.

The NBC-Hope negotiations have hit a stalemate over a contemplated change of heart on the part of the Lever hierarchy, who may abandon their plans to drop Hope and hold him to his contract, which still has four years to go. Meanwhile, Lever Bros. has until some time this summer to make up its mind.

NBC's unprecedented offer to bind Hope to the network, embraces purchase of the stock in his corporation for \$1,000,000 (a deal similar to that worked out between CBS and Bing Crosby), plus a five-year contract which would pay Hope \$10,000 a week, whether he works or not. It would tie him for TV as well as AM.

## NBC, MAURICE EVANS HUDDLE ON NEW SHOW

NBC is negotiating a deal with Maurice Evans for the latter to do a half-hour weekly light comedy entitled "Hollywood and Mr. Vine." Audition script has already been prepared by George Axelrod, who will write the series. Dick McDonough, of the NBC production staff, will direct.

This would be Evans' first network series. The legit actor is currently appearing on Broadway in Bernard Shaw's "Devil's Disciple."

"Hollywood and Mr. Vine" deals with a professor of ancient history married to a glamorous film star. If Evans and NBC get together on a deal it's planned to give the show a teeoff within the next few weeks.

## Joey Adams Prepped For New CBS Quizzer

CBS last week auditioned Joey Adams for a radio quiz show called "Rate Your Mate."

Format parallels somewhat the Groucho Marx "You Bet Your Life" show, with the accent on the gags rather than the quizzing aspects. Web plans to give it an early kick-off.

## AM, TV TRAVEL DIFFERENT WAYS

By GEORGE ROSEN

Whatever the final pattern evolved for TV, be it films, live, Coast-originating or from New York, one thing is now a certainty—simulcasting is out of the picture. In contrast to the AM-TV philosophy evolved at NBC a couple years back, inspired principally by the web's then exec veepee, Frank Mullen, that radio and video can and must live happily together through the simple expedient of simultaneous program projection, the short-lived era of simulcasting has all but faded.

Two of the major "holdouts" currently playing the AM-TV simulcast circuit—"We, the People" and "Firestone Hour"—both on NBC, are expected to fall in at the season's end with the now accepted premise that it's next to impossible to evolve a qualitative formula that will fit into the simulcast scheme.

Separate By Fall

When the fall curtain goes up, it's anticipated that "We, the People" and the Firestone-sponsored musical stanza will return to radio and TV, but as distinct entities and separate productions, much in the manner of "Stop the Music," "Original Amateur Hour," "Suspense," "Aldrich Family," "The Goldbergs" and the other programs getting a double spread, but each as individual productions. That would leave Arthur Godfrey's "Talent Scouts" as the lone big league simulcast entity.

Initial thinking was that in the process of doubling up for simultaneous sight-and-sound audiences, the sponsor could automatically reduce his talent-production cost in half. But in practically every instance thus far it's been established that simulcasting has worked to the detriment of the programs, both as a strictly audio attraction on the one hand and as a visual display on the other.

Virtually everyone associated with major league AM-TV production is reconciled to the fact that they're playing around with two different techniques; that shows geared for radio invariably make poor TV fare unless properly adapted to the video medium. And vice versa.

## Ch'field Smoking Out Robert Q. as Crosby Sub, As Well as for Godfrey

Looks Like Robert Q. Lewis is headed for a permanent career as official substitute for Chesterfield programming on CBS.

Over the past couple of years, Lewis did summer duty for Arthur Godfrey on his Chesterfield-sponsored morning show and also pinch-hit on Godfrey's Wednesday night TV stanza.

This summer, Lewis will not only reprise the Godfrey stints but also head up Chesterfield's summer replacement show for Bing Crosby, along with the Ralph Flanagan orch.

## CBS Only Web in Plus Column For '50 First Quarter; Billings 4.8% Up

Cumulative figures on gross time sales for the four major networks covering the first quarter of 1950 show CBS as the only web in the plus column (4.8%) in comparison with '49 billings, with ABC encountering the severest drop during the first three months (18.2%). Mutual's first-quarter billings represent a 15.7% setback over the same period last year.

Similarly for the March period, ABC, in the face of its rising television stock and report to the stockholders of a three-month profit, shows a minus 18.0 in contrast to March, '49, gross time sales, while Mutual's March figure is 20.6 under the same period last year.

CBS' March billings are 4.7 ahead of last year, with NBC hitting the same stride as in '49. However, on the three-month cumulative, NBC is 1.3 under '49.

Total four-web billings for the month are \$16,847,650, representing a 4.8 drop over last year. On the cumulative side, total billings amount to \$49,325,515, or a 4.3 decline in contrast to '49.

## NBC Brass Fumes as CBS' Stanton Frames His List; WW Billet Doux

### The Beneficiary

Interesting sidelight of the pacting of Ralph Flanagan, the orch leader, as Chesterfield summer replacement for Bing Crosby on CBS is the fact that Flanagan is RCA's "baby."

RCA has been pouring top coin into the Flanagan band building, with CBS, to all intents and purposes a rival organization, becoming the beneficiary.

Situation is somewhat analogous to the time Perry Como was under contract to CBS and was bought by Chesterfield for an NBC show. Columbia agreed to the deal on the basis that the Como buildup would redound to CBS' credit.

David Sarnoff, RCA board chairman, and some of the NBC echelon reportedly did a fast burn over the full-page CBS spread in the New York, Chicago and Hollywood dailies last week. Ad carried portraits of the nine Columbia personalities and programs in the Nielsen Top 10 list, with a black drape covering the portrait of the single non-CBS exception, who was in sixth place.

Idea for the ad was conceived by prexy Frank Stanton. The CBS switchboards, incidentally, were jammed the following day with calls seeking the identity of the person whose portrait was veiled.

What makes it even more ironic is that the No. 6 spot was not occupied by NBC, but by ABC's Walter Winchell.

Stanton dispatched the following communique to WW in Miami Beach:

"Dear Walter: I don't know whether or not you saw the attached advertisement which appeared this week in the New York Times and Herald Tribune (also Chicago Tribune, VARIETY, Hollywood, as well as New York, etc.).

"But I do know that a lot of other people saw it, because our CBS switchboards were jammed all day with people calling up to find out whose portrait was covered.

"As you no doubt know, this portrait was yours.

"And I want to add personally that it was with real regret that your frame was draped, because I well remember the meetings we had in my office late at night a year or so ago.

"This experience proves once again that no one can succeed in hiding Winchell from his public.

"I thought you would be interested in knowing about the calls concerning your 'portrait,' and my congratulations for being, as always, one of radio's biggest."

## Miles Lab to Buy NBC at 7 Strip?

With signs currently pointing to Lucky Strike dropping the Frank Sinatra "Light Up Time" on NBC, Miles Labs is considering taking over the 7-7:15 p.m. cross-the-board segments, although the program it would put into the spot hasn't been determined.

Miles sponsors the cross-the-board "News of the World" strip in the 7:15-7:30 time following Luckies show. Acquisition of the new period would thus permit for a contiguous rate structure.

Meanwhile, NBC is reported making a bid to woo over the Campbell Soup-sponsored "Club 15" from CBS. It, too, is a 15-minute strip.

## Sammy Kaye May Wind Up With Three-Way Radio-Video Setup

On the basis of present negotiations, Sammy Kaye may wind up with a three-way radio-TV spread in coming months.

Kaye's "So You Want to Lead a Band?" is currently being adapted for a video version, with NBC shooting for a June teeoff. The bandleader's "Sunday Serenade" program, currently heard on ABC, may shift over to CBS as the summer replacement for Rinso's (Lever Bros.) Amos 'n' Andy show, with Kaye currently negotiating with Ruthrauff & Ryan agency.

NBC is also mulling a talent hunt show, either for radio or TV, with Kaye enlisting the services of the nation's top disk jockeys, who would serve as the local talent scouts. There would be also a tie-in with local theatres for elimination contests.

# For 2d Time in Week, FCC Calls Station On Carpet for One-Sided View Slant

Washington, April 25.

For the second time within a week, FCC has called a radio station on the carpet for one-sided editorialization and restated its requirement that broadcasters must take affirmative steps to present both sides of controversial issues.

Acting on a complaint by the United Auto Workers that WWJ, Detroit, refused to sell or grant them time to present their side of the Chrysler strike, the Commission advised the station its conduct in the case "is not in accord" with FCC policy. Agency requested WWJ to review its action and submit "a further statement" on it.

Commission directed attention to its policy statement of last June 2, in which it said that "where the licensee has determined that the subject is of sufficient import to receive broadcast attention, it would obviously not be in the public interest for spokesmen for one of the opposing points of view to be able to exercise a veto power over the entire presentation by refusing to broadcast its position."

Since the issues in the Chrysler strike, FCC said, "are admittedly of public importance... it seems clear that the policy of the station in connection with this matter is contrary to the... principle set forth in the (June 2) decision."

WWJ, owned by the Detroit Evening News, had informed the Commission its policy in the Chrysler strike is not to grant time for discussion of the issues unless both the union and management "agree among themselves, in advance, that they will jointly make use of such facilities, and that both parties jointly and simultaneously request the use of WWJ's facilities." Station said that Chrysler refused the offer and therefore it decided to withhold its facilities altogether.

Previously, on April 13, the Commission took WLBI, New York, to task for a campaign in behalf of a National Fair Employment Practices Commission. Station's argument that issue was not controversial in community, because FEPC is in effect in New York State, was not accepted by the FCC, which insisted that broadcasters have obligations to give "balanced" presentation."

## Hartford Rhubarb Puts WONS on Spot; Conks Out On Boston-Phils Pickup

Hartford, April 25.

Failure of WONS here to carry a doubleheader Sunday afternoon of the Boston Braves-Philadelphia Phils game created quite a furore. More than 1,000 calls were registered at the station and the Hartford Courant, a few minutes after the game was scheduled to go off.

Station was forced to cancel the aircast, which originated at Boston, because of an International League home game at Springfield. The Springfield Club is about 25 miles from Hartford. Baseball regulations on the broadcasting of games call for a 50-mile separation from ball park to station transmitter. WONS had not gotten a waiver from the Springfield club on the airing of games when the Massachusetts team played at home.

Schedule of WONS calls for broadcasting of all games of the Boston teams of both leagues. Games not carried live are to be carried recreated. Station is devoting both afternoon and evening sessions to the ball games, seven days a week.

WONS had been advised as early as last Wednesday (20) that it couldn't carry any Boston games when Springfield played at home. Informant was legal department of WHDH at Boston, originating point of Boston games. According to Ralph Klein, program director of WONS, no notification had been given to station's listeners of this ruling. Station had waited until Sunday to determine whether Springfield game would be rained out. A last-minute check determined that game would be played, and notice was read over the air that, due to baseball regulations, game couldn't be carried.

## Heinz Renews 'Ozzie'

Hollywood, April 25.

H. J. Heinz Co. will sponsor "Ozzie and Harriet" for a second year on ABC.

After June 16 show it will take 11-week vacation, instead of usual 13, returning to air Sept. 7 for a 42-week run.

## In Any Event, It's Still Edwards

Although Philip Morris, via Milton Biow agency, has bought the Tuesday night time on CBS for a switchover of Ralph Edwards' "This Is Your Life" from its Wednesday night tenancy on NBC, there appears a strong likelihood that this fall will find Edwards' other NBC show, "Truth or Consequences," occupying the Tuesday CBS time. In that event, "Life" would become a casualty.

Originally that was Philip Morris' plan, but it appears that Procter & Gamble, which sponsors "T or C" Saturday nights on NBC, is holding off on its final decision whether to let "T or C" go by the boards. If P & G does relinquish it, as is expected, it will cue a quick grab-off by Philip Morris for the CBS time in place of "Life." Under those circumstances, NBC would be left holding the bag on two half-hours.

"This Is Your Life" rides out its closing cycle on CBS. Edwards wants a summer vacation, so Philip Morris is buying a musical stanza as a filler.

## Giveaways Technically Violating Ohio Laws, Cleve. Law Officer Sez

Cleveland, April 25.

Giveaway programs are technically violating Ohio and Cleveland statutes when they are carried by local stations, according to Joseph H. Crowley, chief counsel in the Cleveland Law Dept.

Crowley's ruling, involving both local and network shows, is a result of proposed legislation, now in council committee, aimed at amending the city's statutes on games of chance. The amendment would ease restrictive clauses dealing with lotteries for charity.

In discussing the amendment, Crowley pointed out that giveaways entertain the same principles as "involved in 'games or schemes of chance,' namely, 'a prize, consideration, and chance.' He points out that in a giveaway, there is a prize awarded for identifying a song, etc; there is consideration in that the listener must be tuned in on either the AM or televised show, and finally there is the element of chance, the one chance that your phone number is going to be selected.

Crowley also stated that he believes interstate commerce protection isn't valid, because, in the case of a phone call, the "contract to engage in the contest is made when the Greater Cleveland listener picks up the phone here, and acceptance is made here."

## SEALTEST IN BIG SPOT DRIVE AS SUB FOR 'DIX'

National Dairy Products is prepping a big spot campaign to replace "Dorothy Dix" cross-the-board morning soap which Sealtest dropped on NBC a few weeks back. Drive will be in addition to Sealtest's bankrolling of "Kulka, Fran and Ollie" one night weekly on NBC-TV.

Move will parallel Borden's decision to get out of network radio in favor of selective spot radio, which resulted in its exiting of "County Fair" on CBS. Feeling is that the scattered distribution of dairy products requires use of spot advertising which conforms to merchandizing patterns, rather than the broad coverage of network airders.



HARRY SALTER  
MUSICAL DIRECTOR  
Stop the Music—ABC

## Coy Asks Ban On Nag Info

Washington, April 25.

FCC Chairman Wayne Coy yesterday proposed a measure to the Senate Commerce Committee to prohibit the transmission of horse racing betting information by radio, television and other interstate communications.

Testifying before a subcommittee headed by Sen. Ernest W. McFarland (D., Ariz.), Coy favored legislation to prohibit interstate transmission of gambling information but urged that Congress "spell out in clear, unmistakable language" what the broadcaster can and cannot do. The Commission bill, he said, would not interfere with the broadcast of the Kentucky Derby and other races but would cut out information on betting odds.

Coy said he thought the time has come for the federal government to assist the states in stamping out gambling. The FCC proposal, he explained, would go a long way toward wiping out the bookies who depend on information on betting odds to carry on their business.

Sen. Homer Capehart (R., Ind.), told Coy he liked the Commission's bill better than one submitted by the Justice Dept. But he said he was not convinced that the objective cannot be achieved by local enforcement authorities. He thought the prosecuting attorneys should be called before the committee to explain why they can't enforce state and municipal anti-gambling laws.

Capehart wanted to know why the Atty. General is trying to "pass the buck" to the FCC on the anti-gambling question.

FCC general counsel Benedict Cottone said the Justice Dept. believes the Commission can pass upon the questions on a case-to-case basis. He pointed to difficult

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## 'Paid Off in Records' Disk Jocks Eye Outcome Of WMGM Arbitration

Arbitration proceedings by the American Federation of Radio Artists against WMGM, N. Y., which get under way this week, are considered by announcers as an important move to stop the trend of indies "trying to pay off their disk jockeys in phonograph records."

Involved in the case are three freelancers, Ken Roberts, Ted Brown and Hal Tunis, whom the union charges were paid the regular staff rate of \$10 per commercial half-hour instead of the freelance rate of \$15. Reason for the higher outside rate, AFRA points out, is that it prevents stations from hiring freelancers and cutting down on their regular staffers. Announcers on staff are burned at the deal allegedly made with the three freelancers, because they make their coin less on their base pay than on their commercial fees, while Roberts, Tunis and Brown took over about 4½ hours daily.

Request by Bertram Lebar, Jr., WMGM manager, for a meeting with the AFRA local board was denied last week and the case goes to arbitration.

## American Radio—Soviet Version

Washington, April 25.

The Russian people are being taught that American broadcasting is "corrupt," "reactionary," "low quality," a greedy tool of the instigators of war, spreading "war hysteria and race hatred" and is under the rigid censorship of the FBI and Un-American Activities Committee.

American station and network operators can learn how Russians visualize them in some highlights of this recent broadcast over Radio Moscow, as monitored here by official U. S. Government monitors. The "explanation" of how the American broadcasting system operates declared in part:

"American broadcasting, like the American screen, reactionary press and literature, is poisoning the politically backward and uncultured people with the virus of chauvinism and militarism. The radio network spreads a frenzied propaganda of racial hatred, atomic nerves, and war hysteria.

"The standard radio plays, the so-called 'soap operas' are devoid of talent to the last degree. The American radio doesn't lag behind Hollywood in the production of low quality radio films. The only difference between the two is that the television programs are not only calculated to debauch youth but also to deceive the buyers. On an average the radio advertising agencies present their listeners with about 100 features, plays and stories on detective subjects per day. The heroes are murderers, sadists and gangsters.

"The greed of American radio services is well known. 'Millions of ordinary people in the United States regard their radio with contempt and loathing. The unbearable vulgarity of radio advertising, the wild howls of the jazz, the stupidity of the radio play, the false political commentaries, provoke the indignation of all honest people of the United States.

"Still more ferocious is the censorship exercised by the FBI and the Un-American Activities Committee. The broadcasting companies obediently fulfill all the directives of the secret police. The smallest suspicion of feeling for the 'Reds' or sympathy for the progressive organizations deprives a person forever from access to the microphone."

## Johnson Opposed to Giving FCC Head Greater Power; Fears 'Domination'

Washington, April 25.

### GM Picks 2 Summer Shows In 'Beat,' 'Assignment'

General Mills, which has negotiated the multiple summer package deal with NBC, has thus far decided on two of the web shows—"Night Beat," which preems May 1 under the GM banner in the Monday night at 10 slot, and Brian Donlevy's "Dangerous Assignment," which goes into the Wednesday night 10:30 time, effective May 3.

However, when Rexall picks up sponsorship of Dick Powell's "Richard Diamond" for a summer ride, latter gets the Wednesday time, with the Donlevy aircast being shifted to a new time segment.

## CBS Stockholders Cheer 1st Quarter

CBS' first-quarter statement for 1950, issued at last week's stockholder meeting, showing a net income for the three-month period practically doubling the '49 figure (earning per share is 95c compared to 50c), reflects the web's current position of affluence.

The advances in the consolidated income statement (covering not only broadcasting, but Columbia Records and other subsidiary enterprises) are attributed chiefly to a 4.8% increase in network radio billings, although several other factors enter into the picture. These include the more healthy Columbia Recording situation in contrast to a year ago, the web's tightened TV operation, plus the fact that CBS effected economies of nearly \$1,000,000 early last year, but which only now show up on the financial statement.

CBS' gross income for the three months (less discounts and commissions) amounted to \$21,805,390, compared with \$18,802,093 for '49. The net income for the period was \$1,626,750, which contrasts with the \$855,764 net for the first quarter in '49.

## Grove Expands 'Shadow'

Grove Laboratories will pick up the tab for "The Shadow" on the entire Mutual web, starting June 11, taking over the eastern hookup of 50-odd stations which D-L-W Coal had been backing for several years.

MBS wanted to get out of the split-web situation, but although D-L-W had the show optioned, it didn't have national distribution and couldn't take the whole net.

Sen. Edwin C. Johnson (D., Cal.) yesterday (24) opposed giving the chairman of the FCC greater power over the staff, on the ground such a step would tend toward feeding the tendency of a small group of senior staffers "to endeavor to formulate policy for the agency and to run it."

Appearing before the Senate Committee on Expenditures considering Hoover reorganization plans, Johnson, who is chairman of the Senate Commerce Committee, said that staff members at such agencies as the FCC "have long sought to set the policies."

He testified that reliance of the Commissioners on staff for research, legal opinions and other information "somewhat facilitates this objective. However, the necessity for the staff converting the full membership to either views and the fact that the full membership has a voice in the selection of the staff not only prevents such small groups from dominating the Commission, but gives each Commissioner an opportunity to procure independent advice from members of the staff in whom the individual Commissioner has confidence.

"To put into the hands of a chairman, appointed by the President, the power of full super-

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## Mpls. Newscaster Signs Unique Pact; Can Take Off For Anywhere Anytime

Minneapolis, April 25.

George Grim, WCCO newscaster-commentator, signed a new exclusive three-year contract with the station, which has unique provisions for radio.

Veteran of some 22 years in radio (he started at WCGU at Coney Island) Grim is an inveterate traveler. Contract provides he may take off for anywhere at any time and resume broadcasting on his return. He has a morning news show and a night show of comment.

Foreign travel has resulted in some 700 foreign broadcasts. Grim has done on-spot reporting from 57 foreign countries. He did a series in 1936 on Hitler's rise, covered entry of American troops to Berlin, Greek civil war, birth of India and Pakistan, Italian elections, and the first war crimes trials.

In the past 11 months, Grim made 170 talks in 87 towns, to 85,000 people, on various subjects of foreign development. Since Nov. 21, he made 92 talks in 52 towns, driving back to Minneapolis after each. He hires a driver so he can take off his shoes and sleep on the way home, in preparation for a 5:40 a.m. get-up time.



# HUB'S 'LETS-FACE-IT' REAPPRAISAL

## NAB'S TWILIGHT?

It's time the boys stopped kidding themselves. TV is here. The wise AM broadcasters know it and aren't running away from it. They're aware of the inevitability of radio's decline and what it will do to the boxoffice till. But they want some safeguards for the future and an association that will blueprint those safeguards.

If, as so many believe in the wake of last week's Chl convention that did a singularly effective job on skirting the big, vital "radio of the future" issue, that the NAB has outlived its usefulness to the radio industry, then perhaps the time has come to do an honorable fadeout.

If, as many believe, there is an acute need for a new association (an idea already sparked by some indie elements who admit that the NAB hasn't the answer to its problems) perhaps the time is ripe for some let's-face-it reappraising and fast action.

Harry Bannister, out Detroit, may have been prophetic in his action nearly a year ago when he pulled out of the NAB. One of the keener minds in radio for many years, Bannister is showing the same pioneering enterprise in TV. He knows what video can do to the AM phase of his operation. He, too, wanted some safeguards for the future in protecting his AM interests, but couldn't find them in NAB. He didn't even bother looking for the TV answers within NAB, for it was anything but a well-kept secret that the association had missed the boat by a good half-dozen years in recognizing video's impact.

The AM boys are worried about AM, not TV. They are competing media, no matter how many ostrich-like protestations to the contrary. They need help in guiding them through turbulent seas—a strictly AM-consciousness by an association alerted to new patterns, plus a revival of what Ed Kobak characterized as "good, old-fashioned fighting meetings." If the answer lies in a new and more spirited association, it merits the attention of the whole AM industry.

## Hub Station Mgr. Answers Evangelist Blow at Radio, Pix as Publicity Stunt

Boston, April 25.

Rev. Billy Graham, an evangelist hitting the sawdust trail in this area last week, took a body blow at "cheap films," radio programs and comics which appeal to the "baser instincts of Americans." He charged them with being the strongest contributing factors to delinquency and immorality. Although he named no specific programs, attack stirred up much resentment of local radio bigwigs and pic execs.

Blast got so much newspaper coverage that Craig Lawrence, general manager of Hub's WCOP, cancelled out a sustaining five-minute spot at 6:30 that night to step into the breach himself to defend Hub radio, specifically, and American radio in general.

Claiming that an attack upon radio is such a surefire space-getter in dailies that it has become the "old faithful" gimmick of anyone seeking publicity, Lawrence cited the strict censorship exerted over radio programming, whereas many things printed in newspapers and magazines are taboo on the airwaves. Lawrence also stressed the fact that many youngsters running afoul of the law blame radio shows

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## 'Amateur Hour' In Garden Hoopla

The Old Gold-sponsored "Original Amateur Hour" plays Madison Square Garden, N. Y., the night of June 15, with an additional 90 minutes of entertainment supplementing the ABC network program. Reemack Corp., which packages the show is shooting for an 18,000 attendance, with proceeds going to New York Foundling Hospital.

Program, which will feature guest names as well the two performers, will wind up "Amateur Hour's" 49-'50 series of 17 broadcasts around the country sponsored by civic charitable organizations, which have netted \$300,000 for local charities.

"Amateur Hour's" first annual scholarship, and trophy will be awarded by emcee Ted Mack as the culmination of the Garden broadcast, with three-time winners on the show coming up for the finals that night.

## What's Cookin'

It isn't often that two such rival network toppers as Frank White, president of Mutual, and Joseph Ream, exec veepee of CBS, expose themselves in broad daylight to the radio fraternity via cross-the-table lunch chinefs.

Hence, it wasn't surprising that the N. Y. Berkshire hotel luncheon habitues were doing a "what's cookin'?" double take as White and Ream were doing some sotto voce huddling last week.

## Ryan Big Cog, But 'No Trespassing' On Miller Domain

Washington, April 25.

When William B. Ryan takes over May 1 as general manager of NAB he will be required to keep off prexy Justin Miller's inner sanctum and "will not ordinarily be expected to engage in speech-making or 'outside' public relations activities."

Scope of Ryan's authority was revealed in a letter sent him last week by Miller which defines the post as "primarily an inside job" which encompasses supervision over all departments of NAB except the president's office and the general counsel's.

In addition to his administrative duties, Ryan will have charge of "securing and retaining" members for NAB. As former general manager of the 50 kw KFI in Los Angeles, he is expected to prevent possible network and other defections from the NAB fold. As director-at-large of NAB until he relinquished the post last week in view of his disconnection from the broadcasting field, he can be counted on to exert strong influence in keeping the clear channel stations in line.

Ryan's contract with NAB guarantees a three-year term at \$25,000 per annum, subject to termination

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## RADIO RATE CARD OVERHAUL DUE

Boston, April 25.

While nobody is talking too much about it, the inroads of video hereabouts has radio execs busy mulling advisability of rearranging the rate cards to offset loss of revenue and nighttime listeners. It's no secret video has cut into after dark biz with advertisers becoming more video conscious thereby making it a little tougher for the boys who only have the AM band to sell.

Although nothing definite has gone into effect, one powerful local station has already revamped its rate card upping daytime rates about 50% with compensating downward scale for evening spots, and is only awaiting the proper time to unveil them. New schedule will be practically the reverse of card as it now stands with lush night spots now available for the price usually paid for morning or afternoon shows. By the same token the advertiser will pay more for daytime coverage than he did previously which could quite logically force some small accounts off the air.

However, as one spokesman pointed out, reversal of rates should help station's revenue with daytime class A charges in effect from early morn until six p.m. providing much more time in the higher bracket than is now possible with class A charges varying from 6 p.m. to 11, and in some cases for shorter periods than that.

In any case, video is being met by local radio execs with a "let's face it" attitude and they are by no means throwing in the sponge but are concentrating on stronger pitches to the advertiser.

## Branch Rickey Hobbles Pact on Ballcasts Of Dodgers Out of Town

Branch Rickey, owner of the Brooklyn Dodgers, last week modified his original contract, which puts further restrictions on the General Foods sponsorship of the Dodgers' Saturday afternoon games on the CBS network. Originally it was agreed that games could be carried by all affiliates where there was no conflict with home games, thus ruling out only those cities boasting clubs in the two leagues (St. Louis, Chicago, Boston Philadelphia).

Rickey, however, has since put the clamp on all cities with major league clubs, in view of the fact that away-from-home games are carried by the club's home town.

CBS' Cincinnati affiliate, WKRC, tried to hook on to the Dodgers ballcasts in view of the fact that the Cincy Reds have such a heavy out-of-town schedule, but Rickey said no dice.

## TUNERS BEEF TO FCC VS. WINS ORCH OUSTER

Local 802, American Federation of Musicians, is drawing up papers to fight the court order restraining its members from picketing WINS, N. Y., Yankee Stadium, whence the Crosley Broadcasting Corp. indie originates its baseballcasts, and night clubs from which some disk jockey stanzas are aired. Motion by the station for a permanent injunction is skeddled to be heard Monday (1) in N. Y. County supreme court.

Union yesterday (Tues.) sent an affidavit to the FCC requesting a hearing at which WINS would have to show cause why its license should not be revoked. Tuners charge that dropping of the WINS orch will "result in the loss of live talent on practically every station in the U. S."

Local 802 prexy Richard McCann termed the court order "a damaging blow against all labor."

## Lo, the Poor Frisco Kid; Juvenile Airers at Depressingly Low State

Washington, April 25.

**Percy Faith Vice Bergen**  
Percy Faith has been set as summer replacement for Coca-Cola's Edgar Bergen show on CBS, for 13 weeks starting Sunday, June 4. Aիր will feature 45-piece orch plus guest vocalists.

## WNEW's Pack 'Em in Format Weekend Hypo

WNEW, N. Y., is prepping a 90-minute Thursday night (9-10:30) series of shows carrying the overall title of "Weekend Holiday," which in effect adds a new dimension to the station's block programming concept. In this instance the back-to-back layouts will project variegated formats instead of adhering to a single-type formula, but all designed to promote out-of-home listening (a campaign being carried on by station), alerting motorists to Metropolitan New York traffic conditions and "selling" New York to stay-at-homers.

"Weekend Holiday" marks the initial programming venture of Dick Pack since his elevation to station's program director. He'll tee off new show May 25 (Thursday preceding Memorial Day), with the Auto Club of N. Y.-sponsored "Travel Time" getting a revival for the 9 to 9:30 period. From 9:30 to 10 "Subway Weekend" will be featured with the accent on what Gotham has to offer for those vacationing on the "subway time." Station, for example, will pass out \$5 or \$10 to couples who will "do the town" on the coin and, in turn, will air their splurge, thus inviting recorded inserts on the spots they've visited.

At 10 Allen Edwards will do a 15-minute comedy gab session called "No Lost Weekend," with the closing 15 minutes devoted to boating, yachting, fishing news and tips, etc., with newspaper tie-ins.

Effective May 12, station will also expand its public service contrib on traffic conditions by utilizing a Douglas Leigh blimp to "case" highways in the metropolitan area and will also tie in with police cars for alternate route suggestions, etc.

## Frank White, Jos. Katz Named to Ad Council

Frank K. White, president of Mutual, and Joseph Katz, prexy of the Katz agency, have been appointed board members of the Advertising Council. Frank Stanton, CBS prez, and Edwin S. Friendly, veepee of the New York World-Telegram-Sun, were named directors-at-large.

Katz will represent ad agencies and White will be one of the radio spokesmen on the Council board. Stanton is vice chairman of the executive committee and Friendly is vice chairman of the nominating committee. New Jersey publishers Charles E. Moreau, also appointed to the board, is the first weekly newspaper executive to get the post.

## WWRL Hikes Rates

WWRL, N. Y., will hike its rates effective May 1 because of its power increase. Indie, recently granted a boost by the FCC from 250 to 5,000 watts, is now airing with its added power from a new transmitter at Secaucus, N. J., and has upped its broadcast sked one hour daily, now beaming from 7 a.m. to 12 midnight.

Transmitter includes a four-tower directional setup and a two-story building on a 12-acre plot. Studios and offices remain at Woodside, Queens.

To focus attention on scarcity of children's program on radio, FCC Chairman Wayne Coy today (Tues.) made public a report of a survey in San Francisco which found that "deplorably few programs designed for children" are broadcast by the city's eight stations and that the youngsters "turn to adult shows to fill in the lack."

Survey was made by Children's Committee of Radio Listeners of Northern California. It found that 'Frisco radio stations devote less than 3 per cent of broadcast time to kiddie shows, although children spend more hours at the radio than in the classroom.

Committee report recommended that some of the better children's shows now off the air be brought back, particularly such programs as "Adventure Parade," "American School of the Air," "Land of the Lost," "Tell It Again," "Story to Order" and "Aunt Lolly."

It further recommended that the "congestion" of good children's programs on Saturday morning be alleviated and redistributed to early evening hours.

## NBC Welcome Mat To Program Ideas

On the premise that everybody at heart is a program developer and in a bid to encourage employees to think about company problems, NBC prexy Joseph H. McConnell last week passed out a memorandum inviting everybody to come up with program ideas.

In addition, the network is offering incentive bonuses ranging from \$5 to \$500 for suggestions. A Suggestions Committee has been set up and program ideas deemed worthy of AM consideration will be turned over to Tom McCray, TV ideas will go to Carl Stanton, and those worthy of consideration for programming on a local level will be turned over to the o. & o. stations operation.

NBC feels the program suggestion idea will be a morale builder within the organization.

## R & R Does Some Private Sleuthing, Finds Sun. Nite Outpulls Mon. in Summer

Ruthrauff & Ryan, agency on the Lever Bros. Rinso account, which sponsors Amos 'n' Andy on CBS, has put in a tentative bid with the network for purchase of the Monday night at 8:30 period. This is for the eight-week summer stretch during which Arthur Godfrey's "Talent Scouts" (sponsored by Lever's Lipton Tea subsid) takes its usual hiatus.

R & R may revive "Call the Police," the perennial substitute show for A & A, or buy Sammy Kaye's "Serenade" but figured it would snare a bigger summer audience by putting the show in the Monday time instead of A & A's Sunday night at 7:30.

R & R called off the time switch when it discovered that, despite the general impression that Sunday evening during the summer is a poor listening time, it commands a bigger audience than the Monday niche.

## Carlin WPAT Consultant

Phillips J. Carlin, former program veepee of Mutual and before that program topper of the old Red and Blue networks, has been hired as programming consultant by WPAT, Paterson, N. J. Arthur C. Schofield has been added as publicity-promotion director, vice Elaine Starr, who becomes an account exec.

Carlin will create new airers and coordinate those already put on under the aegis of Herman Bess, program-sales v.p.

# Videotes at ATS Session Fail To See TV Panacea in Breen's Code

Reaction of the video industry in Gotham to the speech by Joseph I. Breen, administrator of the Motion Picture Assn. of America code, at the American Television Society and his "closed session" talks with TV toppers last week, is generally negative.

The telecasters feel that Breen had nothing special to tell them. Admitting that they've got a problem in protests against gore and blue material, the videotes say that they have more useful guides in their own radio experience than in Hollywood's. Reason, they explain, is that TV's unique quality is that it enters the home, and that the continuity acceptance editors of the networks have ample experience on what is acceptable within the family circle. It's felt the visual element doesn't change the basic policies in the AM codes of the NAB and the various webs.

At the closed session Friday (21), WOR program veepee Jules Seebach reportedly pointed out that submitting scripts in advance of broadcasting to a central code administration outside the networks would be "impractical and costly," since so much TV is done at the 11th hour. Seebach's position is significant, because WOR-TV (along with WFIL-TV, Philadelphia) has subscribed to the MPA code and it was WOR prexy Theodore C. Streibert who introduced Breen at the ATS session. However, Seebach said that an overall code of standards would provide a useful guide.

Such a guide, Streibert told the ATS, is being studied by a committee of the National Assn. of Broadcasters, with the Television Broadcasters Assn. invited to participate in its formulation. Streibert stressed the need for a code because, he said, without it censorship can come very readily and entail many obstructions.

## Breen's Experience

At the ATS Breen said that he didn't presume to tell the telecasters how to run their industry, but would only relate some of his experiences in the film code's 20-year existence. He emphasized the fact that the code was inept to protect the industry's great investment in pictures, which might suffer at the boxoffice or under censorship, shears if voluntary self-regulation wasn't in effect. He

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# Mestre in N.Y. To Prep Havana TV

Goar Mestre, president of the CMQ network of Cuba, is now in the U. S. with engineers and producers who are being trained in American television techniques so that his Havana video operation can go on the air by December with up-to-the-minute methods.

Four engineers are being trained at NBC for a period of four months. In addition Mestre and his program director are making a swing through eastern TV cities (Philly, Kilmington, Baltimore, Washington and Norfolk) to absorb methods used at small compact TV operations, which they

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# Moss Hart III; 'Answer' TV Show Postponed

Moss Hart's "Answer Yes or No," which had been scheduled to preem as an NBC-TV co-op on Sunday (30) in the 10:30 p.m. slot, has been postponed, due to Hart's illness. Show is to be sponsored in New York by Davega Stores and Emerson TV, via Ben Sackheim agency. Show will have Quentin Reynolds, Russell Crouse, Arlene Frances and Kitty Carlisle (Mrs. Hart) as permanent panel members, with husband and wife teams guesting on each broadcast. Among guests booked are Bennett and Phyllis Cerf and the Fredric Marches (Florence Eldridge). Airing is packaged by West Hooker-Fredrick Productions, with Wayne Wirth producing and Joe Cavalier directing.

# UNOFFICIAL CHI BOARD TO REVIEW TV SHOWS

Chicago, April 25.

An unofficial review board, composed of nine educators, clergymen, clubwomen and business men, has been formed here to rate TV shows. The group will view current shows and issue a monthly report evaluating programs for the guidance of family audiences.

Although the board emphasizes it has no power of censorship, it plans to censure shows it considers unsuitable for family viewing.

# TV Web to Widen Chi-Omaha Link

Chicago, April 25.

Live network video will be extended farther into the hinterland with the completion of the Chi-Omaha microwave relay span skedded for soon after Labor Day, according to American Telephone and Telegraph Co. officials last week. AT&T also reported the Chi-New York microwave link, supplementing the cable, will be ready for test transmission in about six weeks.

The Omaha extension with cable spur lines will bring live net programs to viewers in Iowa, Kansas, Missouri, Nebraska and Minnesota who previously had seen only kine versions. Tapping the net direct will be WHBF, Rock Island; WOC-TV, Davenport; WOIT-TV, Ames, and WOW-TV and KMTV, Omaha. The cable spurs will service KSTP-TV and WTCN-TV in the Minneapolis-St. Paul area and WDAF-TV in Kansas City, Mo.

The Omaha relay system consists of 19 booster towers. When the N. Y.-Omaha microwave link is completed, it will carry two video shows each way.

## Spreading to L'ville

Louisville, April 25.

Bell System is starting work on a coaxial cable which will bring network TV programs to Louisville. Cable, which will cover 121 miles between Louisville and Indianapolis, is expected to be in service by October.

Construction is also under way on a radio relay system between Dayton and Indianapolis, Dayton being connected to New York by cable through Toledo. Programs originating in New York studios will be able to be aired by Louisville's TV stations without delay. At present, network TV shows are received by kinescope for transmission. WAVE-TV and WHAS-TV will divide time for network shows.

# Three-Way Chicago Video Deal Brings WBKB, B&K, TV Distribs Together

Chicago, April 25.

A three-way deal has shaped up here between the Balaban & Katz theatre chain, tele station WBKB and local Admiral TV distributors, which is believed to be the first joint promotion scheme bringing together exhibitors and TV. Stunt, a series of amateur hunts at B&K nabe theatres with winners appearing on a weekly video show, is seen as boxoffice hypo as well as strong promotion for the WBKB stint sponsored by Appliance Distributors, Chi Admiral distributor.

"Amateur shows will be held at various B&K houses, with winners being shunted to the weekly half-hour TV show, which will be trailorized on B&K screens. Application blanks will be distributed at the 600 Admiral retailers. First theatre show is skedded for early in May, with the tele show planned for the following week. Winners of the video elimination will receive a week's paid billing at the Chicago theatre.

Jack Herbert will emcee both theatre and TV segments, with Allan Fishburn producing for M. M. Fisher & Associates, agency for Appliance Distributors.

# Coast Tele Producers Frittering Away Talent Opportunities—Lamb

Hollywood.

Editor, VARIETY:

I've been out here visiting Coast television stations and seeing what the video folks are doing in the films vs. TV and Coast vs. New York coaxial-cable issues.

In my opinion, many television station operators here are overwhelmed by the vastness of the film industry. At least they're not using all the local talent available. They are originating absolutely nothing new. They prefer to sit and show the horrible kinescope copies sent out from New York. Hopalong Cassidy and wrestling are the top-rated shows.

The established pix stars, and I've talked to several, are beginning to have doubts, of course. But the TV operators are not scouting the dozens of talent schools in their own backyards; they're creating no new formats.

It seems to me that the TV industry will tend more and more to the eastern seaboard as video producers here fritter away their golden opportunity to assume production leadership.

Edward Lamb.

(Owner, WTUN, Columbus, O., and WICU, Erie, Pa.)

# NABET's Sitdown Speeds NBC, ABC Into Negotiations

Spurred by a sudden sitdown action that paralyzed NBC's radio and video operations for a couple of hours on Monday (24), negotiations for a new pact between the NBC and ABC networks and the technicians union were put on an around-the-clock basis yesterday (Tues.). With the current contract expiring April 30, both sides are pressing for a quick settlement to avoid another disruption of network programming.

Members of the National Assn. of Broadcast Engineers and Technicians pulled the unexpected stoppage Monday in order to force a showdown on the union's demands for a 10% wage hike and wider jurisdiction over television personnel. Formally unauthorized by the union, the NABET members sat on their hands at the control boards at ABC's and NBC's key outlets in New York, Washington, Cleveland, Chicago, Denver and San Francisco. Union spokesmen

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# WDSU's Bigtime Studio Preem

New Orleans, April 25.

WDSU formally dedicated its new radio and television center last night (24) with city, state and government officials, civic and business leaders and radio execs attending.

Ceremonies were highlighted by christening the new studios with waters from seven seas and the Mississippi. Half of the hour-long program, "Dixieland Jambake," was aired by the ABC network.

Station's top artists were featured with Harry Wismer, ABC sportscaster, emceeing. Accent was on the lighter side and format was typically New Orleans, with the Dixieland bands of Sharkey and Oscar "Papa" Celestin spotlighted. Bands had the studio literally rocking with such tunes as "High Society" and "When the Saints Come Marchin' In."

Some of the more charming bits were vocal duets by Jack Dardoub and Viletta Russell, who impressed with songs from Victor Herbert's "Naughty Marietta." Also registering vocally were Songmasters Quartet. Only serious contributions were by the Tulane-Newcomb Capella choir, which registered nicely and helped balance the program.

Also making major contribution

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# DuMont's Color Receivers for CBS

Washington, April 25.

Dr. Allen B. DuMont told the FCC today (Tues.) his company has built and tested cabinet model color receivers for the CBS system to sell, on reaching volume production, at from \$500 to \$600.

An exhibit, introduced into evidence by DuMont research director Thomas T. Goldsmith, Jr., pictured handsome blond mahogany cabinets 46 inches high and 39 inches wide. The receiver has a 12½ inch tube and a 27½ inch color disk and is designed for reception of CBS 6 mc color transmissions employing the field sequential system.

On the basis of a 10,000-set volume, the company estimated cost of production at \$470 and recommended retail selling price of \$1,125, but Dr. DuMont said such volume is small, in the television industry and that the cost would be about half on attaining large volume.

DuMont's disclosure on its preparations for building color sets was in contrast with an earlier exhibit of a piano-sized converter for CBS color which was intended to throw cold water on the CBS system. The stunt, however, backfired when the commissioners walked out before a demonstration could be put on.

# Wrangling on Jurisdiction Goes On; TVA to Start Negotiating With Nets

## Tex & Jinx Set for New TV Show; Sign Exclusive

Tex and Jinx McCrary have been inked to a new five-year exclusive pact with WNBC and WNBT, covering both radio and tele, by Ted Cott, new manager of the NBC key stations. The breakfast gabbers will also launch a WNBT video show, titled "Closeup" after their syndicated column, to be aired Monday-through-Friday from 6:30-6:55 p.m., starting August 15. McCrarys last year did a video magazine stanza, "Preview," which Philip Morris backed for 13 weeks and then dropped.

## RMA Offers Clay 50G to Head Org

Washington, April 25.

Radio Manufacturers Assn. has offered job of presidency to Lt. Gen. Lucius Clay, former military governor of U. S. zone in Germany. It's understood RMA board, which has been holding meetings in Canada, is prepared to pay the General \$50,000 a year. The position has never carried a salary.

Clay, who is now living in temporary retirement in Georgia, would take over the functions of Bond Geddes, executive veepee, who will soon retire after 23 years service. Present prexy is Raymond C. Cosgrove, whose term expires June 1.

Cosgrove's pro-RCA testimony before the FCC color television hearings, it's believed, may be involved in the RMA move to get Clay, who is not identified with any segment of the manufacturing industry. Cosgrove was formerly executive veepee of Avco, parent firm of Crosley Broadcasting Co. and Crosley Mfg. Co., makers of TV sets and other electrical appliances. He reportedly received salary and bonuses totaling \$250,000 a year. However, he recently broke with Victor Emanuel, Avco board chairman, but has stayed on to fill out his term as Crosley representative in RMA.

Involved in the RMA offer to

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# Catholic Primer On Tele Religious Programming Seen Aid to All Faiths

Washington, April 25.

"The Production of Religious Television Programs," a primer on what to televise and how to handle it over local video stations, has just been issued by the National Council of Catholic Men. The essence of a survey lasting several months, it is angled particularly at Catholic lay and clerical groups. Nevertheless, with very few changes here and there, it would serve equally well in advising Protestant and Jewish groups on the handling of religious TV programs.

Advice covers such matters as "What to Telecast," "How to Tele-

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Television Authority, which last week was granted jurisdiction by the Associated Actors and Artists of America to organize the entire video field, will open negotiations with the networks and advertising agencies for both live and filmed TV May 4.

Jurisdictional wrangling still continues between the five TVA unions (representing radio and legit actors, musical and vaudeville artists and Broadway chorus members) and the Screen Actors Guild. Latter condemned the 4A's action as a "jurisdictional raid" on the film guilds and an "illegal steal."

It added that the move "quite possibly will doom our AFL international, the 4A's."

Screen union served notice on studios, stations and nets that it is "exclusive bargaining agent for actors in motion pictures." In reply TVA says SAG had served a similar notice on the webs some months back, which the nets ignored.

SAG, which has demanded exclusive control over vidpix, said that the film actors and extras "have chosen SAG to represent them in collective bargaining with employers. We know that in any conflict they will reaffirm that choice. Nothing the 4A's may do can alter that fact."

The 4A's resolution, stressing that it had offered to mediate all issues in dispute with the screen guilds, said the latter rejected all proposals to settle deadlines by a 75% vote of joint membership meetings. SAG opposes the membership vote plan because it and the Screen Extras Guild have about 8,000 members while the TVA unions have some 25,000.

TVA, however, is still "keeping the door open" to the film guilds, according to TVA exec secretary George Heller. Latter invited the SAG officers who attended the

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# Alan Young, Wynn Go 35m on Kine

Hollywood, April 25.

If they won't buy it on 16 maybe they will on 35. Kinescope, that is.

That's the way the thinking runs at CBS and they're doing something about it. In fact it's so all-important to the networkers that they're moving Ed Wynn to another night just to get to use KTLA's kinescope recorders which take the 35 millimeter band until they can install their own.

First to get the broad gauge treatment was Alan Young and the results are all that have been hoped for. Harry Ackerman, radio and TV program head for CBS in Hollywood, inspected the first print on 35 and fairly beamed. Said he: "Quality is vastly improved over 16m, the grain is finer, and lab processing almost comparable to picture film."

In other words, Columbia believes if they won't buy this type of TVR there's no use wasting any more time on off-the-tube recording. Were it that James Petrillo had established a musicians' scale for film, they would have forgotten

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# TV WRITER IS TODAY'S KINGPIN

## Program Costs Stay Put Despite Boom In Sets as Nets Streamline Methods

BY BOB STAHL

Television program costs have practically held their own during the last year, despite a tremendous boom in set circulation, higher fees paid talent and writers, and an increase in the number of sponsored network shows. All these factors were expected to boost production costs, but, according to VARIETY's cost estimates on network sponsored programs completed this week, the average price increase has been kept down to approximately \$500 per half-hour show. (See chart on page 38).

Networks attribute their success in maintaining a tight rein on costs, both for their own house packages and shows brought in by agencies or outside producers, on their new production-line techniques for sets, props, etc. Thus, while the writer of a half-hour dramatic show can draw down an average \$500 per script as compared to the \$250 he might have received last year, the nets have been able to save that amount, or more on the total cost through re-use of sets and props, better deals for costumes, and trucking and generally trimming production costs.

What increases are apparent this year are attributed for the most part to the standard escalator clauses in most contracts, which call for the talent, writer and producer to receive higher pay each time the option is lifted. NBC-TV's "Chevrolet Theatre," for example, cost \$8,000 last fall, while the price currently is up to \$8,500. ABC-TV's "Paul Whiteman Revue" went for \$10,000 last year, while it's now up to \$11,500. Same holds true for "Stop the Music," Louis G. Cowan package on ABC. Show was sold at \$5,250 per half-hour last year, and now costs \$6,500 per half-hour.

**Number of Co-op Programs**  
New facet to TV program sales cropping up this year is the number of co-op programs offered to affiliate stations by the webs. ABC has its "Hollywood Screen Test"; NBC sells both "Leave It to the Girls" and "Who Said That?" via that method, while DuMont is offering most of its house packages on that basis to affiliate outlets. General method is to charge the

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## KFI-TV or KTSL —CBS Ponders

CBS will buy its own Coast video station within the next 30 days. At the moment it's a tossup whether it will be Earle Anthony's KFI-TV or Don Lee's KTSL. A high CBS spokesman says it will be one or the other.

Although it's been variously reported that the sale of KTSL hinges on a "package" disposition of all the properties involved in the Don Lee estate, the fact is that the station can be had on a single purchase deal.

## 'FIRESIDE THEATRE' INKS NEW PACT WITH P&G

Hollywood, April 25.

Procter & Gamble will again pick up the tab for eight 30-minute telepix in the "Fireside Theatre" series. Producers Sidney Smith and Frank Wisbar gun the new films May 4.

P&G has sponsored 52 15-minute and 11 30-minute telepix previously turned out by Smith and Wisbar. New deal with soap firm calls for one showing with a return privilege within 30 days, with producers collecting extra coin for re-run. Initial pact provided only one showing. Films are budgeted at an average of \$12,000.

## Trolleys Ride TV

Cleveland, April 25.

This city's trolley system has a deficit of \$140,677 so far this year, compared with a surplus of \$63,152 for the same period last year, and all allegedly because customers are staying home to watch video. TV was blamed for the loss by transit system board member Victor Cohen.

The transit official made the "Trolley Song" a blues number when the system reported a deficit of \$23,275 for March.

## TV Meet Sparks Closing Day Of NAB Chi Confab

Chicago, April 25.

It remained for the closing day of the NAB convention last Wednesday (19), which was devoted to television, to spark the annual powwow with its most provocative and practical session. But by that time many of the delegates had already checked out.

Discussions of video production methods and impact brought comment from rural area delegates to whom TV was only an ominous cloud on the distant horizon. For instance, AM operators heard such statements as one made by Jim Moran, Chi auto dealer who is currently spending \$7,300 a week on local tele shows: "I was never in radio but now that I'm in TV I wouldn't spend a dime in AM advertising."

Heavy emphasis of panel talks and separate speeches by Hal Roach and Robert C. Tait, Stromberg-Carlson prexy, was on keeping tele shows clean. Roach got a big hand with: "TV biz is only as good as the shows produced. Keep 'em clean." At the luncheon session Tait warned that the industry is playing with dynamite and must set up standards of good taste. "It is high time," he said, "that something is done to stem the tide of criticism from professional and habitual do-gooders."

Roach told the tele men they could expect little help from Hollywood at this stage, but that the time may come when film producers will furnish pix for week-day tele use and concentrate on

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## CBS IS READYING NEW HERB SHRINER PACKAGE

Despite the fact that he did a fast fade on his five-nights-a-week Philip Morris capsule show on CBS-TV, Herb Shriner is getting a crack at a big-league video entry via Columbia auspices. CBS is readying an audition of a variety-revue half-hour show built around Shriner as a homespun Indiana boy being played off against New York personalities.

CBS thinks it's got the right formula for Shriner in expanding its catalog of comic TV entries. Show will be done live from New York if and when it can interest a sponsor. Auditions of the Bert Lahr TV show are making the agency rounds; ditto on the upcoming Ben Blue TV'er.

## PHILLY'S BEAUTS FOR TV

Philadelphia, April 25.

The Junior Chamber of Commerce's contest to pick "Miss Greater Philadelphia for 1950" will be televised over WCAU-TV, on alternate Sunday evenings.

Preliminary rounds will be held in the WCAU-TV auditorium, May 6, May 20 and June 3. The finals will be staged June 10 in the Bellevue-Stratford Hotel ballroom.

## CBS WOOLING 'EM WITH GUARANTEES

Television, faced more and more with the realization that lack of scripts is its No. 1 problem, is taking a cue from the Bert Lahr dictum, "Never mind the comedians—get the writers under contract." CBS-TV now wants to make agreements with scribes guaranteeing them a set number of assignments during a year. While not tying up the writers exclusively to the web, plan would help take Columbia off the story hook and assure the authors of a market.

At the same time the scribblers are being wooed in other ways. Coin paid for scripts is increasing, to the point where some big league storysmiths under contract to Hollywood studios are penning video yarns under assumed "nommes de tele." Gripe of some tale spinners, who once complained they were barred from studios and control rooms, has faded, with the nets now permitting writers to follow shows from dry rehearsal to actual broadcast as a helpful training aid.

Charles Underhill, CBS TV program topper, told VARIETY this week that the writer is kingpin in the teevee picture because "the solid middle ground of television is the dramatic series," with more than 30 shows in this genre now on the air. Because most topflight writers feel that an original hour-long tele yarn could be expanded with a little extra work into a salable legit play or film scenario, TV is leaning heavily on adaptations.

On "Colgate Theatre," of the 69 stanzas aired in past year and a half, 23 were originals, 31 were adapted from short stories, eight from plays and seven from radio scripts. Growth in the number of writers now working for the medium is pointed up by the fact that 34 different scribblers were used.

Kendall Foster, TV director of the William Esty agency, which handles "Man Against Crime," "Colgate Theatre" and "Ed Wynn" (Continued on page 45)

## Cleve. Station Silenced 12 Minutes Due to Bari On 'South Pacific' Tunes

Cleveland, April 25.  
WEWS was silenced 12 minutes while telecasting the Cleveland Skating Club carnival's "South Pacific" skit. Station announcement said that producers Richard Rodgers and Oscar Hammerstein, II, refused to okay use of the music. Rest of show was unstopped. Musical opens tonight (25) for a two-week stay at the Music Hall, with preem sold out for months. It's general R-H policy not to permit broad use of their "Pacific" songs.

## Stations See Danger in 'Ranger'

General Mills, which last June stirred up a hornet's nest with its request (granted by many stations) for two-year freeze of rates for its "Lone Ranger" vidpix aired since October on ABC-TV, is now causing many of its outlets to burn because of a new pitch. Sponsor is asking the stations to re-run the first series of "Ranger" films at one-half the frozen rate.

The GM concept is that since stations are hard up for stanzas during the summer it will give them the first cycle to rebroadcast at 50% of its present rate, in addition to the new cycle, which will be paid for at the full frozen rate.

Unusual angle is that Dancer-Fitzgerald-Sample has approached various station representatives suggesting they help the agency line up their client stations, even though as a network operation the reps don't get a slice of "Ranger" coin. However, since the vidpix run 28½ minutes, D-F-S is pointing out that the stations and their reps can pick up some dough through the sale of one-minute spots after the "Ranger."

Reps, nevertheless, are griping at the offer. They opposed the "Ranger" deal when it first was broached and this year they squawked at Procter & Gamble's similar setup for its "Beulah" vidpix, also slated to go on ABC-TV.

One of the points in both deals to which the tele stations object is the fact that although the order is for two years, sponsors want protection for the optioned third year, when rates will be limited to one-third the freeze figure. Position of the bankroller and the net is that since the order is for a firm two years, guaranteeing the stations good programming, the backers are entitled to rate protection.

## Nothing But Money for Paley on TV Horizon if FCC Gives Web Color Nod

### Fickle Femmes

With Faye Emerson making the trek back from NBC-TV to CBS-TV and Maggi McNellis' "Maggi's Private Wire" also relocating at Columbia, the cry is going up that the "femmes are fickle."

Wendy Barrie made the double move from DuMont to ABC-TV to NBC-TV and Kathi Norris switches Monday (1) from DuMont to NBC-TV.

## RCA Selling Color Cameras At 80G Apiece

RCA has already embarked on the sale of color cameras, based on the RCA color system, at a price of \$80,000 apiece. Initial batch of 20 is being put through, with NBC ordering six of them for its own use and taking orders for the remainder of them from 14 affiliate stations at the 80G price tag, on a "when and if" basis.

At last week's NAB convention in Chicago there were reports that CBS had ordered one of the RCA color system cameras. However, this is denied by Columbia, although latter admits that it did order a camera from RCA, but on the CBS color principle. Latter went for \$27,000, in contrast to RCA color's 80G.

## DICK DOAN, SCHAFFEL EXIT MARTIN STONE

Martin Stone Productions is shelving several proposed packages and instead is going to concentrate on merchandising and licensing operations. With the shift in emphasis, Dick Doan, who had been slated to produce the Central Park morning stanza on WNBC, N. Y., which has since been nixed, and Hal Schaffel, production chief, are bowing out of the organization. Several others in the outfit are also due to leave.

Stone will continue producing "Author Meets the Critics" on ABC-TV and "Howdy Doody" on NBC-TV, and work on "Counsellor-at-Law," still under consideration by ABC-TV, although dropping other projects. With "Howdy Doody," Peewee Reese, Jackie Robinson, Wendy Barrie, Sonja Henie and artist Peter Hunt under contract, Stone feels the merchandising and subsidiary rights field is more lucrative and less of a gamble than indie packaging.

Washington, April 25.  
It's big chips for CBS if the firm gets the nod on the FCC color television decision. Company might collect \$20,000,000 to \$30,000,000 during next five years through royalties on new color receivers.

Testimony introduced into evidence last week at Commission hearings by Adrian Murphy, veepee and general exec, disclosed that CBS would collect 25c. to \$1 on all color receivers built under its patents. On sets retailing up to \$250, company would take in 75 cents. On sets over \$250 it would collect a buck.

Assuming sets would be marketed at an average price of \$250 (Telephone testified it would make color sets to retail for \$200) and that 5,000,000 sets are made next year, Columbia would collect nearly \$4,000,000. On the basis of 30,000,000 sets expected to be sold in the next five years, firm would realize \$22,500,000. If a portion of the total were sold for over \$250 at retail the take would be greater.

Of course, such computations are based on the assumption that the bulk of production, if CBS color is authorized, would be color sets. It's quite possible that manufac-

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## Exhibs Don't Like 'Big 10' TV Nix

Minneapolis, April 25.

The "Big 10" conference ban on television of football games didn't produce any joy among local exhibitors who have been complaining of TV opposition. In fact, they actually insist it's a further blow.

Exhibitors point out that under the new ruling there'll be TV of the Minnesota and other Conference games by film after 6 p.m. on Sundays following the actual play. Thus, they figure, they'll lose out twice on potential trade because many people who saw the contests in person on Saturday will want to watch them again Sunday night on TV and the countless thousands not present at the games will be glued to their television sets then.

It's pointed out that Sunday nights used to be the best of the week for the theatres' boxoffice and now are being "threatened" on every hand.

## PROCKTER'S TV PIC SERIES AT 6G EACH

Bernard Prockter, indie package producer, is prepping a series of 26 films for TV. Initial picture is scheduled to go into production around the end of May with Alvin Boretz scripting. Each 30-minute pic will be a complete story in itself, Prockter revealed in New York Monday (24), and individual budgets will approximate \$6,000. Series is intended for local sponsorship.

Meantime, Prockter is also turning out a series of "T-Man" films for NBC-TV. Walter Abel, Sam Wanamaker and J. Edward Bromberg have top roles in the pic. Story material stems from U. S. Treasury Dept. files. Prockter, in addition, is considering a move into theatrical film production. However, his plans in that field are a bit nebulous at the moment and may not crystallize for several months. Prockter currently packages the Pall Mall-sponsored "Big Story" on AM-TV.

## Exhib Bows to TV

Omaha, April 26.

First concrete local evidence that television is really cutting into films comes from a returned Nebraska.

He is C. P. Knudson, of Hastings, who is back from Long Beach, Cal. where he sold his Lee Theatre. Says the TV competition was too much for him and that attendance had been falling steadily.

*America's Most Versatile Singer is Now*

# JO STAFFORD

## CLUB 15 FOR CAMPBELL SOUP

Tues. and Thurs. Nights, 7:30-7:45, EST

**CBS Network  
and the  
CBC Network in Canada**

## RADIO LUXEMBOURG

### The Jo Stafford Show

*Heard Every Sunday Night, 8:30-9:00,  
GMT, in the Following Countries:*

|                     |            |                |
|---------------------|------------|----------------|
| UNITED KINGDOM      | 10,890,540 | Receiving Sets |
| NETHERLANDS         | 1,375,000  | "              |
| CZECHOSLOVAKIA      | 1,948,117  | "              |
| GERMANY (all zones) | 7,821,838  | "              |
| AUSTRIA             | 900,000    |                |
| FRANCE              | 5,737,582  |                |
| BELGIUM             | 1,000,000  |                |
| EIRE                | 185,159    | "              |
| SWITZERLAND         | 899,315    |                |
| LUXEMBOURG          | 42,468     |                |

and in RUSSIA, ALGIERS, DENMARK, SWEDEN,  
NORWAY, SPAIN, ITALY, TUNIS, POLAND

## The CARNATION CONTENTED HOUR

Sunday Nights, 10-10:30, EST

**CBS Network  
and the  
CBC Network in Canada**

*Jo Stafford's*  
**CAPITOL RECORDS**  
*Sold All Over The World*

Press Relations:  
MARGARET ETTINGER ASSOCIATES

Direction:  
GENERAL ARTISTS CORP.

Personal Management:  
MICHAEL NIDORF



# ing Star Heard All Over the World!



## LAND, SEA AND AIR

Writer: Lister Sinclair  
Director: Andrew Allen  
60 Mins.; Sun. (23), 9 p.m.  
Sustaining

MBS, from New York  
United Nations Radio, in cooperation with the Canadian Broadcasting Corp. and Mutual Broadcasting, provided listeners with a genuinely entertaining documentary Sunday (23) in "Land, Sea and Air." One-hour transcribed program tied in with the sixth anniversary of the birth of the International Civil Aviation Organization.

Idea behind the show was to apprise the American and Canadian public how North Atlantic countries have joined to make trans-Atlantic flying safe by assigning some 25 weather ships to patrol 10 stations in the Atlantic sea lanes. This was admirably accomplished by dramatizing the shipboard routine of a U. S. Coast Guard Cutter on weather duty in Davis Strait, between Greenland and Labrador.

To the credit of writer Lister Sinclair there were no phony dramatic effects woven in the script such as a rescue of a plane forced down at sea or similar catastrophic incidents. Instead, the cutter's humdrum routine of supplying weather reports, furnishing aircraft with radar fixes and standing by on station for possible rescue work or other emergencies provided plenty of drama in itself.

Particularly interesting was the description of the crew's off-duty routine. Frequent references to crap games must have brought back memories to ex-servicemen dialers. While rolling the bones is frowned upon by U. S. Navy regulations, the practice occasionally has tacit approval of individual captains. Dialog of the overall airer was so expertly done that a hidden mike might well have been installed aboard a weather ship. Glib.

## HOLLYWOOD STAR PLAYHOUSE

With James Stewart; Herb Rawlinson, narrator; Norman Broken-shire, announcer

Writers: Robert Libbott, Frank Burt  
Producer-Director: Jack Johnston  
30 Mins.; Mon., 8 p.m.  
EMERSON DRUG CO.  
CBS, from Hollywood  
(BBD&O)

Filling the spot vacated by "Inner Sanctum," this new series is dishing up a slick brand of dramatic fare starring top names of the film capital. Format of this airer, which is transcribed from Hollywood, is hewing to standard mystery, meller and comedy dramas with the main accent being placed on the cast values. Lineup for upcoming shows includes such names as Broderick Crawford and Joseph Cotten.

Initial stanza placed James Stewart in the role of a hicktown postal carrier who stumbles across a murder plot by accidentally opening a letter. Although short on action, script wove an interesting character portrait for Stewart. Titled "Nor Gloom of Night," yarn was based on the general disbelief in Stewart's suspicions until an actual attempt was made on his life by the culprit's hirelings. Production was first-rate with Jeff Alexander's orch furnishing excellent background music.

Plugs for the Bromo Seltzer product had the usual electronic voice with the locomotive pace as the trademark with Norman Broken-shire making the silky pitches. Herm.

## IRON CURTAIN FORUM

With Julius Firt, Stefan Korbon-ski, Bogdan Raditsa; Joe Michaels, moderator; Guy Wallace, announcer

30 Mins.; Sun., 9:30 p.m.  
Sustaining  
WFDR-FM, New York

Idea behind this stanza is to analyze news from the other side of the Iron Curtain. The commentary is given by three Middle Europeans: Julius Firt, pre-war Czech editor who left Prague for the U. S. zone of Germany; Stefan Korbon-ski, a Pole who fought the Russians in 1921 and who escaped from the Soviet police in '45; and Bogdan Raditsa, pre-war Yugoslav press attaché at Athens who was condemned to death by Tito. Although this is billed as a forum, it is more a symposium among men of a generally similar point of view and, of course, united in their antipathy to Communism.

Stanza caught Sunday (23) covered the closing of the U. S. information bureau in Czechoslovakia, the church laws in Poland and the Yugoslav attitude to Trieste. Trio of speakers were steeped in the political history and currents in Central Europe and the Balkans and lent their personal recollections and knowledge to the discussion of current issues. Bril.

## MAN AND THE MACHINE

With Ben Grauer, narrator; Guy Repp; Ken Williams, Grey Morton, Scott Tennyson, Kermit Murdock, Larry Blyden, Peter Capell, Ivor Francis, Bill Griffiths

Producer: Wade Arnold  
Director: Jack Kunev  
Writer: Lou Hazam  
25 Mins.; Sat., (22), 4 p.m.  
Sustaining  
NBC, from N. Y.

As the atomic age tends to awe people with its menace of war and destruction, so do the mammoth machines which man has invented begin to make him wonder whether the machine age is taking over. Man begins to question when he sees a farm tractor operating automatically, or a new mammoth calculator answer difficult mathematical problems electrically, in double-quick time. He wonders whether the machine age is no longer the servant of man but his master.

These intriguing questions were discussed fascinatingly on NBC's "Man and the Machine" program Saturday (22), as the second of two "Living-1950" documentary examinations of the impact of the machine on U. S. life the past half century. It was done in lively, colloquial fashion, so that it was never pedantic or dull. Serious problems were treated briskly and lightly, without sacrifice of integrity or meaning.

Most of the discussion revolved around the new mammoth calculators which answer the most difficult of scientific, mathematical, medical or chemical problems, in split-second time, saving hours and years of manual work. There is one such machine at Harvard, and another in Schenectady. The Navy has used one to answer questions about plane flights, missile targets, etc. But emphasis on this program was on the peaceful uses of such a machine, and its possible effects on our social life.

What might have been a dry, academic discussion proved a lively, intellectual parlor game, and a credit to all concerned. Bron.

## THE GOVERNOR REPORTS

With Gov. Allan Shivers, Capt. N. W. Jackson  
15 Min., Mon., 7:15 p.m. CST  
KABC, San Antonio

A folksy report on affairs of government, with a touch of Texas history and a lesson on how to get a driver's license, made up this first of a new series of radio talks for which the Texas State Network is giving free time. Programs are not supposed to be political in nature. First airing originated here at KABC where Gov. Allan Shivers had gone to participate in the annual pilgrimage to the historic Alamo shrine.

Purpose of the airings includes asking Texas citizens their advice on state affairs as well as to answer any questions the people may have on these affairs. About half of the opening show was devoted to a question and answer discussion with Capt. N. W. Jackson, chief examiner of the driver's license division of the Texas Dept. of Public Safety.

Governor has a pleasant speaking voice and entire airing was in an informal style which Texans go for. He also told his radio audience that he would talk about the State Prison next week and invited people to send in their questions and he would have a guest from the State Prison System to give the answers.

Future airings will originate at the executive mansion at the State Capital in Austin. Andy.

## BARN ON THE CORRAL

With Dave Denny, Anna Marie Thomas  
45 Mins.; Mon.-thru-Fri., 11 a.m.  
Participating  
WPTR, Albany

Hillbilly duo, who for a time presented an all-night show over the 50,000-watt, are now filling three slots: the 11 a.m. spot, 6-8 a.m., and 12 M.-1 a.m. (transcribed). Their songs, plaintive, romantic, lachrymose and humorous, will entertain devotees of the genre. The advertising of a variety of articles—apparently for some sort of a mail order house—is long, interrupting and tiresome.

Dave Denny sings ballads best. Anna Marie Thomas is also a smooth warbler, alone and in duet. The casualness and the impromptu are overdone: longer off-air preparation and closer routining would tighten the broadcasts. It seems probable too much air time causes a letdown. Pair sing well when they get down to business, this being particularly true of Denny. He emphasizes requests will be filled and invites listeners to studios. Plugging does not measure up to singing. Jaco.

## SEX OFFENSES IN WASHINGTON, D. C.

With Joe Wershba, narrator; plus various civic authorities as guests  
Producer: Larry Beckerman  
30 Mins.; Tues. (11), 10:30 p. m.  
Sustaining  
WTOP, Washington

Radio moved on to touchy ground Tuesday (11) when WTOP Washington's CBS affiliate, aired "Sex Offenses in Washington, D. C." But despite the fact that the subject is normally avoided by broadcasters, the station's direct and forceful analysis of the problem prevented anyone from labeling the program other than a public service documentary.

Moreover, the late evening broadcast time of 10:30 p. m. was an ideal slot to reach an audience of parents yet avoid the younger element whose impressionable minds might have been unduly affected by such a show. Program was narrated in a "spirit of research" by WTOP news staffer Joe Wershba.

In retrospect, "Sex Offenses" fully achieved this "spirit of research," but after listening to the conflicting opinions of some 15-odd experts in the field the average listener was no better off as to a practical solution. For example, even the clergy differed as to treatment of the problem.

Father Francis Connell, professor of moral theology at Catholic University, held that psychiatry goes astray if it asserts "mental illness is the chief cause of sex offenses." He maintained that these sins were deliberately committed by their perpetrators.

On the other hand, Rabbi Norman Gerstenfeld urged that we should take a "curative and preventive" approach to the offender rather than rely entirely upon punishment. A psychiatrist, he said, is the first person to whom we should turn for insight as to the fundamental causes.

Wershba competently handled his narration and cleverly integrated the recorded comments of such authorities as Ray Everett, of the Washington Social Hygiene Society, and Federal Judge Alexander Holtzoff into the overall program. Withal, it was a dignified session that probed scientifically and never sensationally.

## KANSAS CITY BLUES

With Larry Ray  
MUEHLEBACH BREWING CO.  
COOK PAINT & VARNISH CO.  
WHB, Kansas City  
(R. J. Potts, Calling & Holden)

Play-by-play coverage of the Kansas City Blues in the American Assn. is under a new setup this year, with new sponsors and new station, but with the same voice, that of Larry Ray, at the mike. Past five seasons Ray has been at KCKN, Arthur Capper outlet here, but in February moved over to WHB, Mutual affiliate, with a new policy emphasizing sports there.

Virtually unknown in this area when he began here in 1945, Ray now has a large, steady and loyal following. Reason is simple enough, for Ray has what it takes—a store of lore and statistics, knowledge of the game and figures associated with it. Of late he's improved on some of the finer touches, holding down the excitability, reprising the score and details frequently, adding on the color about the players. Horsehide fans, probably more than any other segment of listeners, know the score on play-by-play reports, and their approval is widespread in this case.

Moving of the broadcasts to WHB was a big bite for the station, making a \$90,000 package for the season, including club fees, air time, Ray, promotion, line charges and technical details. It was obviously too large for a local or regional sponsor, and so was offered in three segments. Muehlebach Brewing and Cook Paints have taken up two-thirds of the package, with the other third being devoted to public service—and open for a later sponsor.

Station is making itself a mecca for baseball broadcasts this season, also carrying Mutual's "Game of the Day."

## WAYNE HOWELL SHOW

30 Mins.; Sat., 5 p. m.  
DYNAMIC STORES  
WNBC, N. Y.

(Sternfield Godley)

This disk-spinning session presided over by Wayne Howell looms as a half-hour state wait. It's a collection of triphammer high-pressure commercials urging listeners to call for immediate delivery on a television set. Except for the announcement of the name of the record, there's nothing else in the gab line.

Neither is the collection of biscuits anything that will entice diskophiles. The 10 records played on preem were unimaginatively selected. Jose.

## Tele Follow-Up Comment

"Ford TV Theatre" last Friday night (21) treated video viewers to one of the most delightful dramatic productions of the season with its hour-long presentation of Richard Brinsley Sheridan's "The School for Scandal." It boasted a cast headed by Leueen McGrath as Lady Teazle, Ian Keith as Sir Peter Teazle and Philip Bourneuf as Mr. Snake, and with such established legit vets as Ernest Cosart, Dorothy Sands and Richard Waring in supporting roles.

No small credit for the polished production belongs to Marc Daniels, who not only exercised an expert, exacting directorial skill, but in his video treatment achieved a flawless balance of transposition, that showcased Sheridan and his comedy of ill manners with the additional benefits of a fluent and more imaginative TV staging.

The movement that the cameras permitted in picking up the multiple sets, for example, even made plausible the rather formal asides that stand out so crudely in the standardized legit revivals of Sheridan. Coupled with this TV fluidity were performances that were polished to a fine degree of perfection. The wonder is, with so little rehearsal time and Daniels' overlap on productions that even so able a group of actors could achieve a one-shot that could hold its own with any time-perfected legit.

It was, too, probably the most elaborately costumed and costly "Ford Theatre" production to date. Here, in fact, was evidence of TV at its most mature level.

With Columbia Records picking up the tab for the last half-hour of "The Show Goes On," Robert Q. Lewis went slightly overboard Thursday night (20) exploiting that butter-up-the-bankroller gag. Lewis, moreover, tended to oversell the product with his homey-type pitches for Columbia's 33rpm system. Lewis was evidently forcing his usually effective natural delivery.

As emcee, Lewis had also better guard against the frequent repetition of such clichés as "fabulous," "that's wonderful," etc., in interviewing the guest talent-buyers. He also fell into a trap in chatting with a traveling salesman and dredging up the familiar farmer's daughter innuendos. Nothing came out of his reaching for a laugh and Lewis would have done much better by exercising the originality of passing by the whole subject.

These flaws, however, only slightly detracted from an otherwise solid variety session. Participating acts included a number of standout performers. Bobby Lucas, 17-year old Negro crooner, scored strongly with "Black Magic" while Jack Russell showed big musical comedy possibilities with his version of "A Cow, A Plough and a Frau." Holly Harris also registered with a novelty vocal although that bump routine was out of place on video.

Last weekend's (22) session of NBC's "Saturday Night Revue" was definitely top-drawer tele, with the few lapses more than offset by some superior presentations. As usual, the first-hour viewing from Chicago was completely outdone by the subsequent 90 minutes from N. Y., which in the main comprised a revue that Broadway could envy. Later session ("Your Show of Shows") had Melvyn Douglas in a return engagement as emcee, to do a smooth, glib job; Sid Caesar and Imogene Coca for the backbone of the session, and such guests as Jan Peerce, Mata and Hari and Marguerite Piazza for fillips.

Miss Coca and Caesar engaged in two stock burlesques, one the funny bit about a French perfumery salesman trying to win over an arch U. S. tourist customer, the other the sharply satirical picture of a couple at a wedding, tearing apart. Miss Coca also did a gem of a solo bit as an unhappy torch singer. Caesar had two solo bits, one a very amusing takeoff of a kid at his first dance and then seen five years later, and the other a so-so monolog as a Russian officer.

This New York session was a better integrated one than Chi's, with finer assisting talent, too. Marguerite Piazza lent her lovely soprano to the "Something to Remember You By" sequence; Mata and Hari did a smooth burlesque of an Indian fakir dance, and Met tenor Jan Peerce made a solid impression with a distinguished rendition of "Vesti la Giubba." Accent this session was on humor, to make it a very funny show. Some deadening effect was created

by the lengthy commercials, coming at one time at the rate of three a half-hour.

In the Chi "Jack Carter Show" segment, the program had some gifted performers, who, however, were badly spotted or matter-of-factly handled, to give off an uninspired effect. Jack Carter, as emcee, is energetic and high-pressed, punching hard but not always surely. Chi segment lacked the wit and finish of the N. Y. side. Carter's gags were corny, in the main.

His guests were good. Virginia O'Brien wasn't too attractively garbed or gotten up, but she filled her specialty nicely in her headpan rendition of "Virginy." The personable Donald Richards sang some snatches appealingly from "Finian's Rainbow." Show, however, hit the bigtime with Eddie Bracken's very amusing pantomime of a baseball pitcher and Victor Borge's gifted fooling around a piano. The De Marios were a neat adagio dance duo, and the Maschinos a fast-moving, fascinating acro quintet. Camera work on both the dance and acro sequences rates special mention. So does direction of the N. Y. segment, including the crowd dances, choreography, etc.

Continuing its use of legit performers, "Philco Television Playhouse" presented a suspenseful drama with some supernatural overtones in "The Man in the Black Hat" Sunday (23). Cast included Broadway names Robert Webber, Virginia Gilmore, Les Tremayne and Tom Pedit. Production also used the talents of Nelson Olmsted in the double capacity of adaptor and title rolister.

Adapted from the Michael Fessier meller, story was that of a habitual gambler, played by Webber, whose streak of bad luck was broken by a mysterious stranger in a black hat and who several times finds his life saved by the latter's intervention. Plot involved Webber's feuding with Tremayne, night club owner and gambler, over debts and the affections of Miss Gilmore, with Webber finally realizing that what he fears and is trying to escape is Death—in the person of the black-hatted Olmsted. Pedit, as the restaurateur's finger man, rubbed out Webber and then Olmsted, the philosophical, poetry-quoting minion of Death, ushered him to his fate.

While not one of the series' best vehicles, the drama had impact and an interesting production. Particularly effective was the background music, provided by the Norman Paris trio. Group, which had a literal raison d'être as the ensemble for Tremayne's club, played a repetitious, haunting theme reminiscent of "The Third Man's" moving zither and had a similar effect in creating a mood of impending disaster.

## SATURDAY NIGHT SUNDAY

Producer: Ed MacMahon  
Director: Paul Ritts  
30 Mins.; Tues., 8:30 p.m.  
WCAU-TV, Phila.

"Saturday Night Sundae" is a lively juve talent show, set up by a talented and obviously very earnest group of high school teenagers, who are prepared to do anything they can to put the program over. Show was previously televised on Saturday night, but was moved to the Tuesday evening slot because of a shakeup in Sateve programming. Ed MacMahon, WCAU-TV staffer, is in charge of the production and furnishes the kids with script and a skein of plot on which to hang the variety bits. Actual work, however, is done by the group, which calls itself the Television Guild of the local branch of Junior Achievement.

Show is strong on song and dance, weakest in the comedy department, although there is some good-natured shenanigans staged in the drug-store setting. Only laugh act was a recording takeoff. Youngsters all run through their respective routines with zest, and the group works well together in simulating drugstore hangout atmosphere, dancing to the jukebox, chatting in booths, etc. The teenagers built the set and apparently worked hard at rehearsals, as there were no fluffs. Different youngsters get breaks in each show, and while the others who are not on act as background.

At end of program, boy in the cast made an effective spiel asking for a sponsor. The corner drug-store angle would make program a natural for soft-drink manufacturer or ice-cream firm. Gagh.



## Appraising Ciggie Choreography

After watching leading cigaret brands perform on television, this reviewer rates Lucky Strike as best all-around marching ciggie. They handle difficult formations and precision steps with greatest of ease. Parade work backed by martial music makes sock viewing. When caught (22) all Luckies performed without a hitch. Bound to be in there when Ciggie Marching awards are made.

Chesterfield is rated as best dancing ciggie. This popular contender sends ciggies before cameras with gay and delightful routines, executing steps that more expensive cigarets wouldn't attempt. When seen, Gavotte, Galop and Bourree were flawlessly performed. Understood Chesterfield demands same strict discipline from their cigs as Music Hall from Rockettes.

Unlike Luckies and Chesterfield, Camels feature package formations instead of individual cigs. Routines are naturally slower due to heavier units, but overall it makes for a pleasant evening. Packages leap about 10-inch screen scurrying every which way, leading viewer to expect them to spell out something like C-A-M-E-L, but instead they just form a mass of solid packages entirely filling the screen. Trade has it that Camel is dickering with Balanchine to form ballet to step in front of Lucky and Chesterfield.

Philip Morris has without doubt best smoke patterns. Most educated of all ciggies, smoke spells various words, all correctly. Morris doesn't go in for terpsichore or parade stuff, sticking entirely to smoke work. P.M. won't have to take back seat when it comes to smoke formations.

Caught Pall Mall dance stint. For a long cigaret, Pall Mall can do practically any of intricate formations. Choreography is big time. Tall cigarets move gracefully and their acrobatics are way above par in ciggie ensemble business. When viewed, second Pall Mall from left in third row was having difficult time keeping abreast—no doubt a new member of group.

Although no cigarette stood still long enough to be smoked, this reviewer envisions new fields for tobacco steppers which may spell doom for human chorines. Quite likely that in near future a Broadway musical may feature a chorus of Lovely Luckies or Cute Camels, etc. And the next time Lucky Strike "goes to war," this will not be an advertising slogan—these cigarets will be marching—we will see them in full uniform as they parade down Fifth avenue to the port of embarkation. Yes, wars will be fought with these dancing and marching tobacco men, which is a good idea.

Mannie Mannheim.

### THE CLOCK

Director: Herbert Swope, Jr.  
Producer: Laurence Schwab, Jr.  
30 Mins., Fri., 9:30 p.m.

EMERSON

NBC-TV, from N.Y.

(Foote, Cone & Beiding)

"The Clock," one of the standard story-telling sessions on NBC-TV now sponsored by Emerson and switched into a new time segment has accomplished these steps without any loss of dramatic impact.

Premiere session in its new environment (21), displayed a tight yarn, with a good deal of suspense elements. There was an economy of cast and movement to provide a tightly scripted yarn which permitted much of the story to be told by the camera.

A cast of three persons told of a man professing himself to be a medico informing a young lady that an escaped maniac was on the prowl in the neighborhood. The camera hinted that the maniac put on a good disguise in posing as the MD. From then on in, it was a question of the audience wondering how soon the homicidal tendencies would make themselves apparent.

Camera work and sets were on a high level and direction was excellent. Commercials didn't impede the dramatic impact of the stanza.

Jose.

### CLEVELAND INDIANS SIMULCAST

With Jimmy Dudley, Jack Graney  
150 Mins: 2 p.m. daily  
STANDARD BREWING CO.  
WERE, WXEL, Cleveland  
(Gerst)

Opening two stanzas of simulcast assures Northern Ohio followers of the Cleveland Indians of top simulcasting of their favorite sport during home games. WXEL, newcomer to the city, took on the television; WERE, the AM side. Mike work by Jimmy Dudley and Jack Graney is well established and follows their customary good jobs of previous years. Both men know the Indians well, and over the past years have built up a vast following. Simulcast this year does away with last year's situation when video fans tuned in AM audio to get the Dudley-Graney combo.

Camera team whipped up by Bernard London, formerly of New York, has acquired a fine touch at each of the three cameras. Use of Zoomar lens, in press box, to the third base side, gives viewers this year an additional advantage although constant panning by Zoomar tends to irritate. Other two cameras are placed along third and first base lines. Plan to build platform under press box and behind home plate will be a decided boon, shot-wise, although crew now is atop each play.

Dudley and Graney have shown deft ability to coordinate play-by-play description with camera and yet not letting their AM audience suffer. Al Hoegler, who directs audio, also serves as statistician. Harry Denis ties up production with sparkling ribbon.

Mark.

### FACE THE FUTURE

With Vivian Farrar, emcee; Candy Jones, Beverly Roberts, Carter Morningstar, Carter Harmon, Jan Struther

Producer: Martin Goodman  
30 Mins., Fri., 7:30 p.m.

Sustaining

WPIX, New York

Idea of this talent show is to give youngsters an assessment of their abilities by a board of experts. However, unless the panelites are completely candid in their critiques, the goal of the stanza is not fully realized. On the preem Friday (21) the panel didn't have the realistic approach to the required degree and therefore didn't do the teenage neophytes full justice. They were helpful in many instances, however, and generally encouraged the youngsters to proceed with their careers.

Panel on the kickoff consisted of "Mrs. Miniver" author Jan Struther, former model Candy Jones, N.Y. Times music critic Carter Harmon, art teacher Carter Morningstar and theatre specialist Beverly Roberts. While the panel covered many fields, three of the four amateurs were in the musical field and the fourth was a poetess. Producer should broaden the airer's scope, perhaps having a young artist bring on paintings or sketch during the program or getting a would-be model to do a mannikin stint, which would involve the panelists in other specializations and also take the series out of the run-of-the-dial majorboses format.

Lens work could stand considerable improvement. Single camera was used on gal pianist playing a Chopin fantasy, although one of the panel cameras could have been swung to that part of the studio. Additionally, placement of the five experts at a single table made for poor picture composition.

Vivian Farrar, teenager herself, made an ingratiating and poised emcee. Panel members, while a bit uneasy, were understanding of the young talent. Latter were eager, asked serious questions on their careers and in some cases showed promise.

Bril.

### ROSALIE ALLEN SHOW

Director: Fred Stange  
15 Mins.; Tues.-Wed., 8:30 p.m.

WPIX, from N.Y.

Except for picturing Rosalie Allen, recording artist and WOV disk jock, and an instrumental trio in western garb, this TV program offers nothing that necessitates its being a visual entry. Airer's 15 minutes of running time confines itself to Miss Allen's vocalling and the trio's playing.

Chances of show drawing new fans for the hillbilly songstress are practically nil. But program will probably pull some of gal's more loyal followers garnered via her RCA Victor recordings and her disk jock broadcast.

Among the numbers rendered by Miss Allen on the preem show were "Have I Told You Lately That I Love You?" and "Have You Ever Been Lonely?" Singer, who accompanies herself on the guitar, also offered a little yodeling to add to the Sagebrush atmosphere. Gal is backed by her own trio.

### FAYE EMERSON

Producer: Hardey Frieberg  
Director: Ollie Barber  
15 Mins.; Sat., 10:30 p.m.  
ARNOLD BAKERIES  
NBC-TV, from New York  
(Benton & Bowles)

Ratings are a girl's best friend. When her present slot loses its big inherited audience (due to the summer hiatus of "NBC Saturday Revue") Faye Emerson will wend her way back to CBS-TV. Meanwhile NBC has a glib ad glamourous gabber in Miss Emerson. Show caught Saturday (22) opened with the announcer paging her and the camera shooting her empty chair, then picking her up as she peered into another image-orthicon. It was a slick trick that lent a feeling of spontaneity and pointed up her effervescent personality.

Of course, effervescence can be overdone and the wide range of subjects she covered—Charles Trenet, the circus, spring hats, forget-me-nots, Milton Berle's cancer drive marathon, etc.—seemed to indicate flightiness as well as exuberance. Then there was a superfluity of superlatives. One—the word "wonderful"—Miss Emerson used 13 times during the quarter hour, which adds up to a monotony of gee-whizz. (Her guest, Lilli Palmer, added five "wonderfuls.") Talk with the "Caesar and Cleopatra" star was devoted mostly to G. B. Shaw and included some interesting anecdota of the playwright by Miss Palmer, who made a poised and articulate guest.

Miss Emerson, in an attractive Ceil Chapman flower-print gown, proved a warm hostess and explained that the show was on kinescope to permit her visiting her native Beaumont, Tex. Commercials for Arnold bread and rolls were simply and convincingly delivered by a femme announcer.

Bril.

### STAGE 13

With Alan Bunce, Peter Capell  
Writer: Draper Lewis  
Director-Producer: Wyllis Cooper  
30 Mins.; Wed., 9:30 p.m.

Sustaining

CBS, from N.Y.

Filling in the spot vacated by the Joey Faye show, "Stage 13" promises to develop into a good chiller series. While not attempting anything novel in the video conception of dramatic presentation, preem show demonstrated an ability to make maximum use of its resources via smoothly flowing production, minute attention to background details and expert handling of cameras and lighting. Theme of this series, while probably increasing the reservoir of superstitions among viewers, has also demonstrated its steady saleability on both radio and TV.

Kickoff program (19) was an eerily supernatural yarn that was covered with enough atmosphere to obscure the weaknesses in its structure. Story, which revolved around two men who disappeared completely after acquiring an undefined key to the universe, was handicapped by its narrative structure. Adroit manipulation of the camera angles around the two leads, Alan Bunce and Peter Capell, managed to lend the quality of dramatic action. Bunce and Capell, moreover, projected their parts with such persuasion and intensity that the play achieved a bigger impact than was warranted by the static scripting.

Wyllis Cooper, director-producer of the series, is effectively prefacing each show with a dry challenge to viewers to come up and see the spooks in his closet.

Herm.

### THE KNOTHOLE GANG

With Happy Felton, Bob Shawley  
Director: John Horstman  
30 Mins.; Friday (21), 1 p.m.  
CURTIS CANDY CO.  
WOR-TV, N.Y.

(C. L. Miller)

WOR-TV has put Happy Felton at bat during the half-hour preceding its pickup of the Brooklyn Dodgers' home games at Ebbets Field. The pre-game telecast, running approximately 30 minutes, is situated in the ball park and has Felton interviewing kids selected from school, athletic and civic clubs. Though show is slanted towards a youthful market, there's little doubt that it will draw a large viewing audience among the older folks who turn their sets on before actual game time.

Program has Felton questioning the kids as to their athletic prowess, testing their ability, introducing them to the Dodger players and gifting them with various pieces of baseball gear. On preem show Friday (21), Felton interviewed three young members of the Police Athletic League. Boys, all pitchers, were put into competition with each other, while some of the Dodger players judged which of the trio was stand-out.

Plugs for the Curtis Candy products, handled by Bob Shawley, tied in with the proceedings.

### IT'S SMART TO BE THRIFTY

With Barbara Welles, emcee; Marie Powers, others  
Director: Mende Brown  
30 Mins.; Wed.-Fri., 12:30 p.m.  
R. H. MACY & CO.  
WOR-TV, N.Y.

(Grey Agency)

Barbara Welles, who handles an afternoon cross-the-board women's show for WOR, N.Y., makes the switch to video with ease. She's ringmaster of "It's Smart to Be Thrifty," new half-hour daytime stanza which Macy's department store is sponsoring Wednesday and Friday's via WOR-TV.

For Friday's (21) program, Miss Welles had Marie Powers ("The Consul") as her guest. Aside from celebrities, the format brings in sundry Macy buyers to relay purchasing tips to potential customers and also passes along tips on homemaking.

Miss Powers, as could be presumed, related high spots of her career and integrated a few plugs for "The Consul," her current show. Miss Welles, the interviewer, kept the repartee at a homey, chitchat level, reminiscent of her AM show.

"How to Choose a Blouse" conveniently introduced a flock of low-priced blouses available at Macy's. This sequence was a logical one, but somewhat questionable was a scene in which models displayed "After Five" fashions that cost between \$23 and \$35. Noonday housewife viewers will have an academic interest in such garments, but they're hardly the customer segment that will rush down to Herald Sq. to place their orders.

"Thrifty," which represents Macy's first invasion of the TV field, also is WOR-TV's initial daytime program. Session originates from an eighth floor studio in the store itself and in general it's a well produced layout that manifestly will have little trouble in snaring a wide slice of the femme viewing audience. Gilb.

### TELEVISION MATINEE

With Pete Boyle  
Producer: Roy Neal  
Director: Bernie Squires  
30 Min., Thurs., 3 p.m.

PHILADELPHIA GAS WORKS

WCAU-TV, Phila

(Faulkner-Arndt)

As part of WPTZ's determined drive to woo the afternoon femme audience, Pete Boyle's "Television Matinee" is an affable spot of chatter, guest personalities and cooking hints by chefs from the city's leading hotels and clubs.

Still new, the program hasn't achieved a definite format as yet and in the direction and camera work hasn't quite made up its mind. Boyle, however, is an engaging personality, whose enthusiasms are really the McCoy. A well-known local artist and an illustrator of repute, Boyle has a bonafide interest in his guests and their work that proves infectious to listeners.

Guests on show caught included the Ritz Carlton's maitre d' cuisine Joseph Delaquerre; Joan Larivee, home economist, and Doris Potts, femme auto-racing driver. The commercials, plugging the Phila. Gas Works refrigerators and stoves, are sparingly used and pleasantly voiced, and demonstrated by a girl model. Gagh.

### JOHN FEENEY

With Doris Brown, George Schackley

Producer: Larry Algeo  
15 Mins., Fri., 11 p.m.

SCHAEFER BEER

WJZ-TV, N.Y.

(BBD&O)

John Feeney, the Irish tenor, provides a pleasant capper for the evening's programming. His full-bodied warbling of Erin's tunes, are delivered in a classic manner with sufficient feeling and sincerity. There are also gab sessions with Doris Brown, who regularly essays the narrator's role on the "Lucky Pup" show; to give Feeney some breathing space. George Schackley's organ music provides the backing.

There are some rough edges in the show. For example, Miss Brown's role needs better definition. Although she lends some conversation and reads a poem and occasionally chimes in with song, her contributions fall into no definite pattern. Although this makes for a degree of spontaneity, it gives an erratic tone to the show.

Feeney follows the telecast of the "Roller Derby" and on the initial stanza came on several minutes after his slated 11 p.m. start. This is likely to drive off listeners since spot announcements after the "Derby" may lead many to the conclusion that the evening's video activities are over. At least it's likely to happen in the bistubs where the sponsor's product is sold.

Jose.

### WATCH THE WORLD

With John Cameron Swayze; John Sloan, guest; others  
Producer: Frank McCall  
Director: Clarence Thoman  
30 Mins., Sun., 3:30 p.m.  
Sustaining  
NBC-TV, from New York

In the face of continued protests, notably from educator quarters, that television has done practically nothing to elevate video's educational standards, especially among school children, NBC has inaugurated this Sunday afternoon half-hour program called "Watch the World." The gesture, however, is at best a timid one, for NBC has not concocted an educational program primarily grooved for children. Nor has it come up with anything new.

While it's true that the network has introduced in this initial try a number of different subjects and treatments that lend themselves to further experimentation, the program as shown last Sunday (23) was neither particularly exciting nor novel. The rather superficial treatment of half a dozen odd and unrelated subjects (the mining of copper in Chile, early training of circus performers' children, pleasures of sail boating, etc.), tied together by John Cameron Swayze as narrator, emerged as nothing more than resurrected library clips and capsule travelogs.

Granted that there was no attempt to preach or teach, neither was there any attempt to present the subject matter in a provocative fashion calculated to garner the moppet trade. In essence, "Watch the World" was nothing more than an old-fashioned newsreel without benefit of current topics or headline news. In terms of the older adolescent, it failed to penetrate deeply enough on any topic really to intrigue, whereas for the younger element the scope was too broad.

One distinct, worthy sequence showed John Sloan, the artist, at work and put through the paces of an interview with an NBC reporter. Here, again, though there was an attempt to cover too much on the single subject. While the idea was good, the once-overlightly treatment of flashing the artist's work across the screen was totally inadequate, even for an eye trained in art.

This attempt at "educational TV" is commendable, but it needs a great deal more development. "Watch the World" as presently edited doesn't offer any stiff competition to "Hopalong Cassidy" or the more exciting suspense sagas.

Rose.

### LUCKY DIP

With Gracie Fields, Duggie Wakefield, Archie Glen, Nat Allen & orch, others

Producer: Bill Ward  
30 Mins., alternate Wednesdays  
BBC-TV, London

It was a lucky break for this new vaudeo series that it was able to bow in with Gracie Fields as guest. Artist was able to lift the show from mediocrity and transform it into a vigorous, breezy half-hour's entertainment.

Show was loosely scripted and the attempt to establish a connecting link between acts was too obviously contrived. Without Miss Fields it would have been tough going for Nat Allen, who not only wields the baton, but also acts as emcee.

Miss Fields, still Britain's favorite, has a vivacious TV personality. Her songs, both new and old, were put over with real zest, and there was the inevitable cartwheel to wind up her dominating act. Comedy offerings of Duggie Wakefield and Archie Glen registered un- easily and failed to get the laughs.

Production qualities were only modest; lighting was uneven, and the camera too static. Greater mobility will help, but the ultimate success of the series depends on the standard of guest stars available.

Myro.

### SONGS OF ROMANCE

With Ed Mason, Nancy Findley, Sam Selman

Producer-director: Mort Dank  
15 Min., Fri., 6:15 p.m. CST  
KEYL, San Antonio

A quarter-hour telecast of songs in a romantic mood makes up the format of this program, aired weekly from KEYL. Participants are photogenic and presentations are easy on ears as well as eyes. Their selection of songs makes a story, as they unfold, unhindered by studio announcements.

Nancy Findley is heard both in solo and duet with Ed Mason. Mason has a robust voice and makes a nice appearance, and Miss Findley scores well. Music is provided by Sam Selman at the piano, alternating each week with Mary Beth Mewhern.

Lighting effects and simple set add to the presentation. Camera angles on the singers are also effective.

Andy.

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# Estimated Weekly Network TV Program Costs

**Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Set Construction, Commercial Announcements, Agency Directors, Agency Commission But Not Time Charges.**

(Agencies Listed by Initials are Batten, Barton, Durstine & Osborn; Benton & Bowles; Dancer, Fitzgerald & Sample; Doherty, Clifford & Shenfield; Foote, Cone & Belding; Kastor, Farrell, Chesley & Clifford; Kenyon & Eckhardt; J. Walter Thompson; Sullivan, Stauffer, Colwell & Bayles, and Young & Rubicam.)

| PROGRAM                     | NETWORK | COST    | SPONSOR               | AGENCY                         | PRODUCER                  | ORIG.  |
|-----------------------------|---------|---------|-----------------------|--------------------------------|---------------------------|--------|
| Aldrich Family              | NBC     | \$6,500 | Gen. Foods            | Y. & R.                        | Ralph Warren              | N. Y.  |
| Amateur Hour                | NBC     | 6,500   | Old Golds             | Lennen & Mitchell              | Remack Enter.             | N. Y.  |
| Morey Amsterdam             | DuM     | 4,500   | DuMont Telesets       | Campbell - Ewald               | Morey Amsterdam           | N. Y.  |
| Auction-Aire                | ABC     | 5,500   | Libby                 | JWT                            | Masterson, Reddy & Nelson | N. Y.  |
| Believe It or Not           | NBC     | 10,000  | Ballantine's          | JWT                            | Douglas Storer            | N. Y.  |
| Big Story                   | NBC     | 12,000  | Pall Mall             | S.S.C.&B.                      | Bernard Prockter          | N. Y.  |
| Blind Date                  | ABC     | 4,000   | Esquire Polish        | Emil Mogul                     | Bernard Schubert          | N. Y.  |
| Break the Bank              | NBC     | 4,500   | Bristol-Myers         | D.C.&S.                        | Ed Wolf Assoc.            | N. Y.  |
| Buck Rogers                 | ABC     | 5,500   | Peter Paul            | Maxon                          | Joe Cates                 | N. Y.  |
| Camel News Caravan          | NBC     | 10,000  | Camels                | Esty                           | Ad Schneider              | N. Y.  |
| Captain Video               | DuM     | 2,400   | Johnson Candy         | Franklin Bruck                 | DuMont                    | N. Y.  |
| Cavalcade of Bands          | DuM     | 9,000   | Particip.             | Products Adv.                  | Milton Douglas            | N. Y.  |
| Cavalcade of Stars          | DuM     | 9,500   | Particip.             | Products Adv.                  | Milton Douglas            | N. Y.  |
| CBS-TV News                 | CBS     | 1,200   | Oldsmobile            | D. P. Brother                  | Don Hewitt                | N. Y.  |
| Celebrity Time              | CBS     | 6,500   | Goodrich              | B.B.D.&O.                      | World Video               | N. Y.  |
| Chevrolet Theatre           | NBC     | 8,500   | Chev. Dealers         | Campbell - Ewald               | Vic McLeod                | N. Y.  |
| The Clock                   | NBC     | 7,500   | Emerson               | F.C.&B.                        | H. B. Swope, Jr.          | N. Y.  |
| Colgate Theatre             | NBC     | 7,000   | Colgate               | Esty                           | Melville Burke            | N. Y.  |
| Easy Aces                   | DuM     | 2,000   | Phillips Packing      |                                | Goodman Ace               | (Film) |
| Famous Jury Trials          | DuM     | 3,500   | Co-Op                 |                                | Trans-American            | N. Y.  |
| Faye Emerson Show           | NBC     | 1,500   | Arnold Bread          | B. & B.                        | Hardie Frieberg           | N. Y.  |
| Fireside Theatre            | NBC     | 10,000  | Proc. & Gamble        | Compton                        | Brewster Morgan           | N. Y.  |
| Ford Theatre                | CBS     | 20,000  | Ford                  | K.&E.                          | Winston O'Keefe           | N. Y.  |
| Friday Night Boxing         | NBC     | 4,000   | Gillette              | Maxon                          | Bill Garden               | N. Y.  |
| Great Volta                 | CBS     | 1,250   | Amalie                | Hicks & Greist                 | Peter Krug                | N. Y.  |
| Greatest Fights             | NBC     | 1,750   | Chesebrough           | Cayton                         | Allan Black               | (Film) |
| Arthur Godfrey Ukelele Show | CBS     | 1,000   | Hi-V                  | Franklin Bruck                 | Mug Richardson            | N. Y.  |
| Godfrey & Friends           | CBS     | 15,000  | Chesterfield          | Cunningham & Walsh             | Jack Carney               | N. Y.  |
| Goldbergs                   | CBS     | 7,500   | Gen. Foods            | Y. & R.                        | Worthington Miner         | N. Y.  |
| Holiday Hotel               | ABC     | 11,500  | Packard               | Y. & R.                        | Monte Proser              | N. Y.  |
| Hollywood Screen Test*      | ABC     | 3,300   | Co-Op                 |                                | Lester Lewis              | N. Y.  |
| Howdy Doody                 | NBC     | 950     | Particip.             |                                | Martin Stone              | N. Y.  |
| Inside Detective*           | DuM     | 4,200   | Co-Op                 |                                | Stark - Layton            | N. Y.  |
| Kay Kyser                   | NBC     | 17,500  | Ford Dealers          | JWT                            | Howard Reilly             | N. Y.  |
| Kraft Theatre               | NBC     | 11,500  | Kraft                 | JWT                            | Stan. Quin                | N. Y.  |
| Kuda Bux                    | CBS     | 1,250   | Mason Candy           | Lindstrom                      | Mauri Holland             |        |
| KuKla, Fran & Ollie         | NBC     | 1,850   | Particip.             | Leach & Co.                    | Roger Bowman              | N. Y.  |
| Leave It to Girls*          | NBC     | 2,600   | Co-Op                 |                                | Beulah Zachary            | Chi    |
| Lights Out                  | NBC     | 7,000   | Admiral               | Kudner                         | Martha Rountree           | N. Y.  |
| Lone Ranger                 | ABC     | 18,000  | Gen. Mills            | D.F.&S.                        | H. B. Swope, Jr.          | N. Y.  |
| Lucky Pup                   | CBS     | 875     | Amer. Bakeries        | Tucker, Wayne                  | Geo. W. Trendle           | (Film) |
| Lucky Strike Theatre        | NBC     | 25,000  | Particip.             |                                | Clarence Schimmel         | N. Y.  |
| Magic Cottage               | DuM     | 1,100   | American Tobacco      | B.B.D.&O.                      | Robert Montgomery         | N. Y.  |
| Mama                        | CBS     | 7,500   | Peter Paul            | Maxon                          | DuMont                    | N. Y.  |
| Man Against Crime           | CBS     | 8,000   | Gen. Foods            | B.&B.                          | Ralph Nelson              | N. Y.  |
| Martin Kane                 | NBC     | 8,000   | Camels                | Esty                           | Carol Irwin               | N. Y.  |
| Masland at Home             | CBS     | 1,700   | U. S. Tobacco         | Kudner                         | Paul Nickell              | N. Y.  |
| Mohawk Showroom             | NBC     | 7,500   | Masland Carpets       | Anderson, Davis & Platte       | Ed Sutherland             | N. Y.  |
| Monday Boxing*              | DuM     | 2,500   | Mohawk Carpets        | Geo. R. Nelson                 | Franklin Heller           | N. Y.  |
| Al Morgan Show              | DuM     | 3,600   | Co-Op                 |                                | Geo. R. Nelson            | N. Y.  |
| Ken Murray Show             | CBS     | 20,000  | Co-Op                 |                                | Harry Coyle               | N. Y.  |
| News in Review              | CBS     | 600     | Anheuser-Busch        | D'Arcy                         | DuMont                    | N. Y.  |
| Paul Whiteman Show          | ABC     | 11,500  | Barbasol              | Erwin Wasey                    | Ken Murray                | (Film) |
| Philco Playhouse            | NBC     | 14,500  | Goodyear              | Y. & R.                        | CBS                       |        |
| Quiz Kids                   | NBC     | 6,000   | Philco                | Hutchins                       | Tony Stanford             | N. Y.  |
| Roller Derby                | ABC     | 2,500   | Alka - Seltzer        | Wade                           | Fred Coe                  | N. Y.  |
| Show Goes On                | CBS     | 7,500   | Chev. Dealers         | Campbell - Ewald               | Louis G. Cowan            | Chi    |
| Silver Theatre              | CBS     | 9,000   | Chesebrough           | McCann-Erickson                |                           | N. Y.  |
| Singing Lady                | ABC     | 1,800   | Blatz Brewing         | K.F.C.&C.                      |                           |        |
| Small Fry Club              | DuM     | 660     | Columbia Records      | McCann-Erickson                | Lester Gottlieb           | N. Y.  |
| Stop the Music              | ABC     | 6,500   | Int'l Sterling        | Y. & R.                        | Frank Telford             | N. Y.  |
| Studio One                  | CBS     | 13,500  | Kellogg               | K. & E.                        | Blair Walliser            | N. Y.  |
| Super Circus                | ABC     | 2,000   | Co-Op                 |                                | Kay Emery                 | N. Y.  |
| Supper Club                 | NBC     | 12,500  | Admiral               | Kudner                         | Louis G. Cowan            | N. Y.  |
| Suspense                    | CBS     | 8,000   | Old Golds             | Lennen & Mitchell              |                           |        |
| Talent Scouts**             | CBS     | 3,500   | Westinghouse          | McCann - Erickson              | Worthington Miner         | N. Y.  |
| Texaco Star Theatre         | NBC     | 30,000  | Particip.             |                                | Phil Patton               | Chi    |
| This Is Show Business       | CBS     | 10,000  | Chesterfield          | Cunningham - Walsh             | Richard Berger            | N. Y.  |
| Toast of Town               | CBS     | 12,000  | Auto-Lite             | Cecil & Presbrey               | Robert Stevens            | N. Y.  |
| Toni Twin Time              | CBS     | 3,500   | Lipton's Tea          | Y. & R.                        | Jack Carney               | N. Y.  |
| TV Teen Club                | ABC     | 4,000   | Texaco                | Kudner                         | Ed Cashman                | N. Y.  |
| Twenty Questions            | ABC     | 3,500   | Amer. Tobacco         | B.B.D.&O.                      | Arthur Knorr              |        |
| Tues. Nite Wrest.           | CBS     | 2,300   | Lincoln - Mercury     | K. & E.                        | Irving Mansfield          | N. Y.  |
| Vanity Fair                 | CBS     | 800     | Toni                  | F.C.&B.                        | Marlo Lewis               | N. Y.  |
| Voice of Firestone**        | NBC     | 3,500   | Griffin               | Birmingham, Castleman & Pierce | Sherman Marks             | N. Y.  |
| Fred Waring Show            | CBS     | 20,000  | Ronson                | Grey                           | Paul Whiteman             | Phila. |
| We, the People**            | NBC     | 3,000   | Co-Op                 |                                | Garry Stevens             | N. Y.  |
| Wed. Nite Boxing            | CBS     | 4,600   | Particip.             |                                | Judson Bailey             | N. Y.  |
| What's My Line?             | CBS     | 4,500   | Firestone             | Sweeney - James                | Gil Fates                 | N. Y.  |
| Who Said That?              | NBC     | 2,200   | Gen. Electric         | Y. & R.                        | H. B. Swope, Jr.          | N. Y.  |
| Ed Wynn Show                | CBS     | 15,000  | Gulf Oil              | Y. & R.                        | Lee Strahorn              | N. Y.  |
| Alan Young Show             | CBS     | 15,000  | Pabst                 | Warwick - Legler               | James Sheldon             | N. Y.  |
| Youth on March              | ABC     | 1,000   | Stoppett              | Earle Ludgin                   | Judson Bailey             | N. Y.  |
|                             |         |         | Co-Op                 |                                | Gil Fates                 | N. Y.  |
|                             |         |         | Camels                | Esty                           | Fred Friendly             | N. Y.  |
|                             |         |         | Esso                  | Marshalk & Pratt               | Harlan Thompson           | H'wood |
|                             |         |         | Young People's Church | J. M. Camp                     | Ralph Levy                | H'wood |
|                             |         |         |                       |                                | Percy Crawford            | Phila. |

\*Average per station; price based on station's rate card.

\*\*Simulcast; cost quoted includes only extra charge for TV over regular AM cost.

## Frieda Hennock In Bid to Philly Pedagogs: 'Go TV'

Philadelphia, April 25.

In a strong pitch for a separate category of noncommercial television stations, FCC Commissioner Frieda Hennock urged educators here last week to interest their schools and school systems in providing funds and facilities to use the medium to fill in the cultural gap in video programming.

Addressing a "Meet the Press" forum, held as a part of Schoolmen's Week activities, Miss Hennock said that "the healthiest thing that could happen to American broadcasting is for education and educators to get right in the thick of it."

Citing the "sad story" of the decline in number of educational AM stations, she said: "Education once sold its broadcasting birthright for a mess of pottage. You can't let that happen again. You must get in television at the beginning and you must stay in it."

During the questioning period of the forum, with three Philly reporters joining with Lawrence Spivak in the interrogation, Miss Hennock saw no reason why funds should not be appropriated for educational TV outlets, which she estimated would cost \$125,000 to \$250,000. If money can be provided for gymnasiums and stadiums, she said, it can be obtained for something as important to adult education and classroom teaching as video. She pointed out that at least 43,000,000 people are interested in adult education.

Asked "how can we have all classrooms looking at Shakespeare at the same time?" Miss Hennock pointed to the successful use of radio in England in teaching outlying districts. Television, she said, can have "far greater impact."

Comr. Hennock said that it is up to the educators to show the public "something new and better" in programming. "You are the ones," she said, "who can prove that our people do appreciate finer things. You are the ones who can teach broadcasters what the most appropriate programs for children are. You are the ones who can help to channel the great talent in the broadcasting industry into the production of better cultural programs for us all."

"This must be done by cooperation among you, and between educational and commercial broadcasters for this is a monumental task . . . you have all learned by experience that if improperly handled, educational broadcasting can be exceedingly dull. You and the broadcasting industry must devise ways to make it interesting and attractive."

## TV Program Costs

Continued from page 31

affiliates a percentage of their Class A time rates for the show, which permits them to make a profit by selling spots in the programs to local bankrollers.

DuMont utilizes a slightly different method. Web follows the percentage plan for the most part, but also has established other price-fixing plans. On the "Al Morgan Show," for example, affiliates in six cities get the show for \$110 above the net program cost, while the price to all others is \$72.50. Web also bases its costs to affiliates on certain shows on a percentage of their spot rates, rather than their program time rates. Both DuMont and CBS, incidentally, are now co-opting some of their remote sports pickups.

Milton Berle's "Texaco Star Theatre" on NBC is still the highest-priced package on the air, carrying a weekly gross cost exclusive of time of \$30,000. Reason is Berle's top salary, plus the high fees paid guests on his show. Robert Montgomery's "Lucky Strike Theatre" is the highest-priced full-hour dramatic show, averaging about \$25,000 because of its use of top-name actors, established story properties, etc. By contrast, NBC's "Kraft TV Theatre" is brought in for about \$11,500 each week, since it bypasses the name talent.



In eight major markets

television circulation is over

3,000,000

the largest magazine circulation is



TELEVISION'S circulation in eight major markets (New York, Chicago, Philadelphia, Los Angeles, Boston, Cleveland, Washington and Schenectady-Albany-Troy) surpasses the circulation of the nation's largest magazine by over 1,500,000. That's the equivalent of the total number of families in metropolitan Chicago.

More important than circulation, however, are people. In these eight major markets there are over 10,000,000 television viewers.\*

And most important to the advertiser is sales. The most powerful influence of the buying habits

of these ten million people is their favorite local television station, which in these eight markets are:

\* C. E. Hooper, Nov.-Dec. 1949 estimates 3.34 viewers per TV set.

† NBC Research Dept. estimates, April, 1950.

|                         | Television<br>Circulation† | Television<br>Station |
|-------------------------|----------------------------|-----------------------|
| New York                | 1,225,000                  | WNBT                  |
| Chicago                 | 455,000                    | WNBC                  |
| Philadelphia            | 428,000                    | WPTZ                  |
| Los Angeles             | 462,000                    | KNBH                  |
| Boston                  | 339,000                    | WBZ-TV                |
| Cleveland               | 200,000                    | WNBK                  |
| Washington              | 118,000                    | WNBW                  |
| Schenectady-Albany-Troy | 70,000                     | WRGB                  |
| Total . . .             | 3,297,000                  |                       |



NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

## From the Production Centres

### IN NEW YORK CITY

Hugh Terry (KLZ) in for few days after Chi NAB convention... Robert Robb checking out as account exec at N. W. Ayer to take over public relations for Calkins, Holden & Carlock, McClinton & Smith... Grace Johnson, ABC continuity acceptance chief, trekking to Norway Tuesday (2)... Ruth Farquhar, who handles Procter & Gamble copy for Blaw, appointed special assistant to Milton Blaw... Sidney Freeman upped to north central division manager for Fred Ziv Co... G. W. Anderson, Jr., has switched from Cecil & Presbrey to Sullivan, Stauffer, Colwell & Bayles as account exec... Florence Morris, ABC booking manager, planes today (Wed.) for European respite... Bob Stewart, WNEW continuity chief, moves over next week to Benton & Bowles copy dept... Warner M. Wilson, ex-Foots, Cone & Belding (Chi), new account man at Dancer-Fitzgerald-Sample in Gotham... Warners dickering with Milton Cross to narrate a feature-length Warner-Pathe film tentatively tagged "50 Years Before Our Eyes"... Ted Kelly shifted from Cecil & Presbrey to McCann-Erickson as time buyer... Allan Jones and Irene Hervey may be the first Americans to do a husband-wife stanza for the British Broadcasting Corp. Deal hinges on success of their turn in their British Isles tour, which starts next month... Jack Findlay, TV editor of WOR press dept., left Friday (21) for year's tour of Europe, with Barbara Frost taking over the post.

Harold Huber new to "David Harum"... Ann Loring added to "Backstage Wife"... "Lorenzo Jones," daytime serial produced by Frank and Anne Hummert, this week begins its 14th year on the air... Ed and Pegeen Fitzgerald resume their Sunday ayem broadcasts for



Then you, too, should grant big summer discounts. Certain stations granting summer discounts probably should make it a year-round habit because in most cases, their winter ratings are below the summer ratings.

WCPO-TV holds the leading position in viewer popularity in the Cincinnati market—according to every recognized survey.

No—WCPO-TV has not nor will not grant summer discounts. Our leading position, plus the higher average in summer than winter of sets in use, hasn't put us in the position of the young man above.



WCPO-TV  
Channel 7  
Affiliated with the  
Cinti. Post  
Represented by the BRANHAM CO.

**WCPO-TV**  
**CINCINNATI, OHIO**

WEWS, Cleveland  
is another  
Scripps-Howard  
TV Station—1st  
in the market.

WJZ April 30, making it a six-day week of microphoning... Treva Frazee into "Aunt Jenny" sequence... WLIB show opening Harlem studios at the Hotel Theresa to be carried by State Dept... Edythe J. Meserand (ass't news director of WOR) off on European vacation... ABC's Sigmund Spaeth returns on May 10 to N. Y. from Hawaii where he penned a tune, "Honolulu Luau"... Richard Hogue, with Music Corp. of America since January, has rejoined ABC spot sales, vice George Perkins, who becomes AM-TV head of Schwab & Beatty... Jack Barry transcribing NBC's "Joe DiMaggio Show" in Philly this week as airy kudos the Athletics' Connie Mack... WHLI, Hempstead, planning plane-to-ground reports on highway traffic conditions... WOR announcer Jack Lazare to wed Betty Groff on Friday (28).

ABC sales veepee Fred M. Thrower passing the stogies for his new daughter... Jack Lait will get \$1,000 per shot for his upcoming "Confidentially Yours" series on NBC... N. Y. Mirror managing ed has already taped his commentaries for four broadcasts... Red Barber was stood up by baseball commissioner Happy Chandler on the CBS series, "You and Baseball" Friday (21), because the ex-Senator was watching the Yankee-Washington opening game, Barber ad libbed around his guest's non-appearance... Advertising Council is stepping up a special radio drive to aid in shipment of CARE food packages to West Berlin, to start next Monday (1)... Radio and newspapers' advertisers are asked in view of recent political events, to give drive special space in their pubservice messages... Tito Martinez Delbo, Latino-American radio producer and correspondent, left over the weekend for the Coast where he'll open a production office... Lowell Thomas due back from California by week's end.

### IN HOLLYWOOD

Story is around that one of the networks offered John Guedel \$2,000,000 for his radio package layout but it went by the boards because of too many contract involvements. His properties comprise Pillsbury House Party, People Are Funny and Groucho Marx. On the first two he is an equal partner with Art Linkletter and also a half partner with Groucho... Someone asked Bob Ballin if Hallmark Playhouse was paying off. He squealed it with, "Hall Bros. has to turn out a million greeting cards a day to keep up with dealer demand"... Ken Dolan is asking \$50,000 for picture rights to "Beulah" now that a couple of studios are interested... Harry Stewart taking time out from directing "Lassie" to take his svensik routine on tour... Radio News Club couldn't decide who was the town's best newscaster so they called it a draw between Bob Garred and John Wald... CBS couldn't spark any sponsor interest in "Young Love" after a year so the time goes to "Beyond This World," science fiction series to be directed by Bill Robson... Fanny Brice will be off for 22 weeks this summer with the time filled by Carmen Dragon's "Strawhat Concert"... Ralph Rose has detached himself from CBS production staff to peddle a few program ideas of his own... Grace Gibson, Australia's transcription queen, installed Bob Relchenbach as Hollywood manager and both are shopping around for scripts and program ideas for waxing in Aussie... Robert Young goes to Louisville to play the lead in Cavalcade's "Sword of Kentucky."

### IN CHICAGO

Paul Harvey will fill in for Robert Montgomery during latter's hiatus this summer from his ABC commentary program... John Keown, formerly program manager and assistant professor of radio at Tulsa U., joins Chi NBC staff as director... Tom Moore emceed special WGN and MBS airing of State Street Council's "Mother of the Year" awards Friday (21)... Schwimmer & Scott has re-signed the Keeley Brewing Co. account, with C. L. Miller agency taking billing... Jean Tymec is new member of WIND publicity staff... Nancy Wright, WGN chirper, has announced her engagement to Phil Agnew, freelance musician... Howard Neumiller, WBBM music librarian, begins 20th year on WBBM staff... Pauline V. Powers, teacher of blind students at Chaney School, Youngstown, O., was honored as best teacher of 1950 by "Quiz Kids" Sunday (23)... Don McNeill, ABC's "Breakfast Club" emcee, given distinguished service citation by Chi Assn. of Commerce and Industry... Roy McLaughlin, WENR g.m., back at his desk after 10-day bout with virus X... Art Mercier, WBBM announcer, sold two sports articles to The Outdoorsman... Myrtle Stahl, WGN education director, vacationing in Florida... May 13 issue of Collier's spreads story of "Breakfast Club" planned and planted by Chi ABC's publicity staff... Marion Sheppard moves from WBBM program department to music library staff and is now in charge of all music clearances... The Temptones, instrumental group, seeking new name via contest on WGN "Tom Moore Show"... Bill Ellis is new chief of WBBM page department... Collier's is picking up tab for Billy Leach's new Friday evening quarter-hour stint on WBBM... WCFL is airing Labor's League for Political Education's transcribed show, "What's the Answer?", moderated by Al Hamilton... Sue Hork of WBBM local sales staff to marry Bill McCrellias May 14... "Top Tunes With Trendler" featuring Bob Trendler, arranger, and vocalists Paula Rae and Tony Fontaine, debuted on WGN Monday (24).

### 5th St. Loo Station Gives FM the Gate

St. Louis, April 25.  
After the last broadcast Saturday (22), KWK, the local Mutual outlet, tossed its FM brand of broadcasting out of the window and became the fifth St. Louis station to abandon it. Robert T. Convey, president of KWK, said that "public acceptance of this medium has not been widespread and consequently I feel that the service rendered is regarded as too limited to justify the continuation of FM broadcasting."

Stations continuing FM in the St. Louis area are KXOK, the local ABC outlet owned by the St. Louis Star-Times Publishing Co., also owner of a p.m. rag, WTMV, East St. Louis; KFUO, the Concordia Seminary station in St. Louis County, and KSLH, the St. Louis Board of Education station that began operation last week.

KSD, owned and operated by the St. Louis Post-Dispatch, led the parade of the local stations tossing in the sponge for its FM broadcasts. It was followed by WIL, KXLW and WEW. Failure to find sponsors for FM broadcasts is believed to be the reason FM has been dropped here, although no station has publicly announced it.

### Code of Standards For Handling Set Service Seen in Making Shortly

Adoption of a code of standards for the advertising, selling and handling of television set service came a step closer last week when the Better Business Bureau of New York brought together representatives of 18 TV service organizations. BBB announced that substantial agreement had been reached on most points in the proposed code, which is now being revised for submission next week to the trade.

Ad code was cued in by an increasing number of complaints regarding the sale and servicing of sets. When the final draft of the code is approved it will be provided to all TV manufacturers, service organizations and advertising media.

Among the points covered in the proposed standards are: definition and extent of advertised service, what advertised prices include mention of extra charges, claims regarding speed of service, "free" replacement of parts as an inducement to buy a service contract, nature of parts replacements, inaccurate claims by a dealer that his service is the only one available, and responsibility for performance of sets converted from a smaller to a larger picture tube.

## Industrial TV Potentials Cited

Chicago, April 25.  
Television's potentialities in areas other than the commercialized entertainment field were outlined here last week. Thomas E. Courtney, Muntz-TV prexy, speaking to a group of industrial leaders, predicted a closed circuit telecommunication for business and educational uses will be the next major development of the medium. In the same connection, the U. of Illinois disclosed plans for linking its Chi branch with downstate campus in Champaign via cabled video by 1952.

Courtney said that industrial tele will in the near future outdate expensive central sales meetings and conferences. Speeded exchange of ideas, plans and specifications will reduce overhead and make for cheaper goods, he pointed out.

Earl Muntz, exec veepee, also predicted wide use of industrial TV, citing possible adoption by stock exchanges as an example. He foresaw present ticker and teletype being supplanted by direct video transmission from exchange floors.

Shown at the meeting were plans for a six-inch tube set for use in schoolrooms or other forms of group instruction. Set will receive a closed circuit signal and would permit one instructor to work with classes of several hundreds, greatly cutting down per-unit costs.

That educational institutions are making plans for this use of video was reported by Dr. Wilbur Schramm, Dean of Communications at U. of Illinois, whose department has been exploring possible adoption of tele to extension course teaching. University has conducted experimental demonstrations of closed circuit teaching at its medical and dental colleges, and last week the engineering college performed similar demonstrations.

### Foreign Language Hypo Via Hiked Ad Budgets

Foreign language radio is getting a hypo via increased spending by Ronzoni spaghetti, Berio olive oil, Gem oil and Medaglia D'Oro coffee, all handed by Emil Mogul agency. Ronzoni has upped its budget in Boston and New Haven, Gem has added Pittsburgh to its list of markets and Medaglia D'Oro has hiked its coin for WOV and WHOM, N. Y. indie outlets. Berio is also adding to its foreign language budget.



**TOMMY RIGGS**

Assisted by  
**JEAN DARLING**  
and His Comedy Stooges at  
County Radio and TV Theatre in  
Suffern, New York  
Opening in May  
**ALAN WINSTON**  
Associate Director

Direction:  
**WILLIAM MORRIS AGENCY**

Management:  
**RUSH JERMON**  
155 E. 44th St., New York, N. Y.



*Teleguide* survey proves:

# TV COMMERCIAL BY N.S.S. TOPS IN POPULARITY!\*

**NATIONAL BREWING COMPANY'S FILM COMMERCIAL  
POLLED *FIRST* IN BALTIMORE, *SECOND* IN WASHINGTON**



The advertiser  
**NATIONAL BREWING COMPANY**

The agency  
**OWEN AND CHAPPELL, INC.**

The producer  
**NATIONAL SCREEN SERVICE**

From coast to coast,  
NATIONAL SCREEN SERVICE  
provides 31 offices, four lab-  
oratories and two studios, to  
serve you with all your televi-  
sion commercial film needs!



## **ONLY TV COMMERCIAL TO HIT POPULARITY LIST IN BOTH CITIES**

Televiewers in this twin-city audience join to award top honors to the NATIONAL BREWING COMPANY's television commercial, as produced on film by NATIONAL SCREEN SERVICE. This concrete evidence from *Teleguide's* Second Annual Popularity Poll is further proof that NATIONAL SCREEN SERVICE produces a technically perfect film commercial that tempts the audience and sells the product! No wonder the nation's top advertisers, agencies and TV stations have come to depend on NATIONAL SCREEN SERVICE for outstanding television film commercials!



**NATIONAL *Screen* SERVICE**  
PRIZE BOY OF THE INDUSTRY

1600 Broadway  
New York 19, N. Y.  
Circle 6-5700



Results of Second Annual Survey of Programs and Personalities, conducted by *TELEGUIDE*, the Weekly Television News-Magazine for Washington & Baltimore.

# KLAC-TV, With 92 1/4-Hour Sked, Claims U.S. Telebeaming Crown

Hollywood, April 25.

KLAC-TV is offering more hours of television weekly than any outlet in the country. Station moved to the top Saturday (22) with the addition of six hours to its weekly beaming total. KLAC-TV is now telecasting a total of 92 hours and 15 minutes each week.

KLAC-TV opened up at 9 Saturday morning with Bill Anson and a variety-record show. Anson remained before the cameras for three hours. Mike Roy moved in from 12 to 1 o'clock with a cooking program. Roy has been on Monday through Friday and has added the extra day to handle participating sponsors. Roy's weekday layout has been sold out for some time and Saturday's venture kicked off to full house.

Following Roy at 2, KLAC-TV inserted a 75-minute disk jockey program. Platter pusher is Dick Haynes. Following that station beamed a 60-minute feature film. Bob McLaughlin, one of station's platter pushers, took over at 4:15 with a 75-minute layout featuring unpublished songs.

There is a possibility that KLAC-TV will also bring Jim Hawthorne in on Saturday nights for an hour program to sign off the operation. Hawthorne now has a five-day week program running from 10 to 11 each evening.

## Transit Radio Geared For Emergency Use By St. Louis Police Dept.

St. Louis, April 25.

Transit Radio, now in operation on more than 1,000 buses and street cars in St. Louis, is being geared for emergency mobilization plans of the St. Louis police department, following a recent meeting attended by public and civic biggies. Under the plan, buses of the Public Service Co. would be utilized for a wide variety of purposes.

Equipped with radio receivers now furnishing musical and news broadcasts originating at KXOK-FM, the local Transit Radio station, the buses would be directed to cope with any emergency. Lt. Col. Curtis Brostrom, head of the inspector's office of the police department, is in charge of the liaison plans.

St. Louis—Wed Howard, KMOX gabber has departed for Chicago to join NBC's video network. He has been replaced on the station's weekly quizzer, "Beat Your Wife" by Curt Ray. Jack Norwine, who was a gabber at the station in 1929, has replaced Howard on the gabbing staff.

## ABC's 'Cliche Club' As Sub for 'Gregory Hood'

Summer replacement for "Casebook of Gregory Hood," ABC Wednesday night half-hour mystery show, is "The Cliche Club." New program was okayed as a sustainer by ABC execs following an audition last week. It moves into "Hood's" 8:30 p.m. slot May 10.

Idea behind "Club" has moderator Walter Kiernan telling short stories. Panel of four individuals then attempts to guess what cliché is contained in the yarn. Members of the panel are Carol Lynn Hegen, Readers Digest staffer; author Agnes Rogers and Ed Hill, N. Y. World-Telegram & Sun assistant city editor.

## ST. LOO'S PARK PLAZA IN BID FOR TV LICENSE

Washington, April 25.

Emphasizing the need and desire to provide an additional TV station in St. Louis, despite the freeze, the Park Plaza hotel applied for video authorization last week with the FCC.

Application, filed by Bernard Koteen, of Cohn and Marks, asserted that St. Louis and Pittsburgh are the only cities among the first 10 in population which have only one TV station. All the others, it stated, have at least three.

Park Plaza is owned by the Koplar family which also operates the Chase, Forest Park and Branscomb hotels. The Koplars told the Commission they spend \$500,000 a year for appearances at their hotels of stage, screen and radio stars. This talent, they said, could be brought to a wider audience through their proposed TV station.

Pittsburgh — Dave Tyson has landed another commercial on WCAE for North Pole Ice Cream Co., quarter-hour three afternoons a week. He'll spin platters. Duquesne Brewing Co. has picked "Boston Blackie" as the summer replacement for its big Saturday night musical show, "Welcome Aboard," on KDKA. Beer outfit sponsored "Blackie" once before.

Peoples Pittsburgh bank bank-rolling newsreel clips of outstanding events of the last 50 years on WDTV every Saturday evening. Rege Cordic, WWSW announcer, now sharing the narrator chores with Bill Beal on daily video Pitt Parade. Dolores Kish, of KDKA staff, and Bill Casper, football star at Clarion State Teachers College, will be married late next month on the Bride and Groom program.

## This Is Official

Cleveland, April 25.

A speech professor at Fenn College says radio announcers have done much to improve the standard of American speech.

George W. Sral, professor of speech and dramatics, stated that "during the past 25 years radio has given America, for the first time in history, a common speech and in so doing has strengthened the unity of our country." But, he added, there is one word commonly mispronounced, and that word is "official."

Almost to a man, points out the professor, gabbers say "oh-fishul"—as if the "o" were a stressed syllable followed by a single consonant, as in omit. "Instead," he hastened to add, "the way to pronounce the word is an unstressed syllable, pronounced 'uh-fishel'."

## St. Louis Browns Pact 2 Stations for Airing

St. Louis, April 25.

While the management of the St. Louis Browns has yet to announce the identity of the bankroller for the play-by-play of its game during the current campaign, it has gone ahead and lined up two local stations to air the proceedings. Last week, deals were consummated with WEW, the St. Louis (independent) station to carry the day games, and KWK, the local Mutual outlet, for the nocturnal contests.

The first local game of the Browns Saturday (22) was telecast by KSD-TV, which also did the same for the Cardinals when they opened the season Tuesday (18) with a night game with the Pirates. KSD-TV will telecast a majority of the local night games of the Browns.

## NAB TV Meet

Continued from page 31

weekend films for exhibitors. He said if Hollywood won't let TV have big names, video is the medium to develop its own stars. He pointed out that Hollywood has \$300,000,000 worth of "photographic things" (props, sets, etc.), over which the pic industry has no monopoly and which can be put to use by TV.

Tait's suggestion that the public, perhaps getting a bit tired of pure entertainment, might readily accept a more educational type of tele show, was picked up by Roach, who said his company is already making plans for purely educational TV films.

Idea that only local shows are doing the real experimenting, while nets are sticking to standard forms, was developed by Burr Tillstrom and Bob Swezey, of WDSU, New Orleans. Swezey advised to "think less of the quick buck and more of final production, and the dollar will follow." Good local shows can be produced with adequate material at hand and at reasonable cost, provided imagination is used, Swezey said.

## NABET

Continued from page 30

contended that the men were taking time out to write out their grievances as provided for in the union agreement.

While ABC supervisory personnel were able to intervene in time to prevent anything more than slight impairment of programming efficiency, NBC radio was knocked off the air for a total of 10 minutes and its video operations were blacked out for almost two hours. ABC does not work the TV lanes on either Monday or Tuesday night.

NBC was forced to cancel two video shows scheduled to go on during the sitdown, "Judy Splinters" at 5:15 p. m. and "Howdy Doody" at 5:30 p.m. NBC, however, managed to reach a temporary agreement with NABET which permitted resumption of videocasting at 6 p.m.

Network reps, Ernest de la Osso of NBC and Joseph MacDonald of ABC, went into immediate huddles with NABET chiefs with the assistance of Federal Mediation Commissioner Walter A. Maggilo and New York regional director of the mediation service, Frank H. Brown. Bargaining session continued through Monday night and late Tuesday afternoon.

## Inside Stuff—Radio

Notice cancelling Earl Wilson's thrice-weekly stanza on WJZ, N. Y., only a few days after it started Monday (17), may involve personality differences. Nixing of the show, which had just been moved from WINS, reportedly stems from the syndicated columnist's alleged "snub" of Harvey Pokrass, son of Louis J. Pokrass, chairman of Tele-King Corp., which backed the series from Monte's in the Belmont-Plaza hotel, N. Y. Incident occurred in Billy Reed's Little Club, where Wilson is said to have failed to greet Pokrass fils, presumably because of the dim lighting, with Pokrass reportedly taking offense. Leland K. Howe agency, which set the deal, is in the middle.

Tele-King, however, says it nixed the show because it didn't fit in with its merchandising plans. Because of a two-week cancellation clause, program exits after the broadcast Saturday (29).

Recent disclosure of ownership in WERE, Cleveland, shows station's roster is a "Who's Who" of city's political life.

Among the newer stockholders, who pitched in to help WERE get additional capital, are Mayor Thomas Burke and Paul Brown, coach of the professional football Browns. Other stockholders include Ray T. Miller, Democratic leader and former mayor; Robert J. Bulkley, former U. S. senator; Thomas M. Carey, collector of internal revenue; Samuel David, Cleveland service director; Dan W. Duffy, Democratic leader; Alexander L. DeMaloribus, Republican bigwig; Ben C. Green and Felix Matia, present and former member respectively, of the Election board; Charles A. Mooney, school board member; Alvanley Johnstone, head of the Brotherhood of Locomotive Engineers, and a host of other political as well as business and sports executives.

Largest stockholder, 27%, is Miller, whose law partner, Don Hornbeck, with an investment of \$38,800, is the attorney for the Cleveland Indians. Latter group, along with the Browns, shifted their broadcasts from other stations to WERE this year.

Commented one wag: "WERE is Cleveland, politically speaking."

Because of the dispute between the networks and the National Assn. of Broadcast Engineers and Technicians, Ed and Peggeen Fitzgerald moved back pronto into their N. Y. apartment in the Hotel Pierre. They had planned this week to originate from their Hay Island (Conn.) home.

The breakfast team is broadcasting from the hotel or will be able to shift to the WJZ studio in the event the NABET strike gets serious.

William Gargan has started taping two of his Mutual "Martin Kane, Private Eye" shows each week in order to build up a backlog that will enable him to shoot a film version of the airer for Sol Lesser in Hollywood during the eight-week hiatus of his NBC-TV "Kane" show this summer.

Star's new non-cancellable contract with U. S. Tobacco will run 60 weeks from Monday (1), includes 44 telecasts and nets Gargan \$250,000. Negotiations are under way for Walter Gibson to write a Kane novel. Comic book based on the character has sold 250,000 copies and another issue is set for publication.

WLIB, N. Y., will open its new studios in Harlem Saturday (29) with a two-hour broadcast at 5 p.m., featuring Juanita Hall, Billy Eckstine, Hazel Scott, Sarah Vaughan, Joe Louis, Jackie Robinson, and other sports, civic and community leaders. New studios are in the Hotel Theresa.

Since Harry Novik took over as general manager of WLIB, indie has been slanting its airers to Negro and second-generation Jewish audiences. New cross-the-board programs to start Monday (1) include "Harlem Frolics," aired at 7-7:45 a.m., with Lorenzo Fuller pianologging, singing and spinning disks; Joe Bostic, Amsterdam News columnist, conducting a news series at 7:45-8 a.m.; "Harlem Senenade," with Bostic, 8-9 a.m.; "Breakfast at the Theresa," a femme-angled stanza conducted by Ruth Ellington James, 9-9:30 a.m.; and "The Negro Sings," recordings of Negro artists, 9:30-10 a.m.

## TVA

Continued from page 30

4A's board meeting Wednesday (19) to the TVA board meeting the following day. The invitation was ignored by SAG prez Ronald Reagan.

Issues between the east and Coast unions will most likely eventually be settled by a National Labor Relations Board election, deciding factor being whether the film actors vote to uphold the Reagan viewpoint. At the 4A's session, Edward Arnold, former SAG topper and one of the founders of Actors Equity, took a stand differing from Reagan's. With Arnold proposing that the 4A's resolution be tabled, Reagan demanded the motion's defeat.

Last Tuesday night a petition was circulated among the casts of Broadway shows urging the Actors Equity council, which met later that night, to avoid "fatrial folly." Although SAG denied inspiring the petition, TVA sources said they have proof it was started by the screen representatives.

A meeting was scheduled for midnight last night (Tues.) at which the Equity council was to explain its 26-5 vote in favor of the 4A's resolution and the implications of the petition, after which it hopes the signers would withdraw their names from the petition.

Hartford—Two local radio stations are carrying games of the major leagues this season. Only one carried last year. WONS is airing home games of Boston Red Sox and Boston Braves. This series was carried last year by WKNB of New Britain. WKNB has shifted its affiliation to New York Yankees who are being ethered over facilities of the New Britain daytime.

Dayton, O.—H. Peter Lasker, general manager, announced appointment of Frank Hall Fraysur as promotion director of WLW-D, Dayton's Crosley tele station.

## 'Starlit Time' Shaved

DuMont web is axing its "Starlit Time" Sunday show from two hours to one hour, 7-8 p.m., starting Sunday (30). Airing will combine the two 60-minute segments into one compact vehicle starring Phil Hanna and Bill Williams. Web will now begin airing at 6:50 p.m. on Sundays with "Time for Reflection."

WABD, net's Gotham key, has replaced Kathi Norris, who moves over to WNBT on Monday (1), with Sydney Smith on "Your Tele Shopper," daytime cross-the-board hour.

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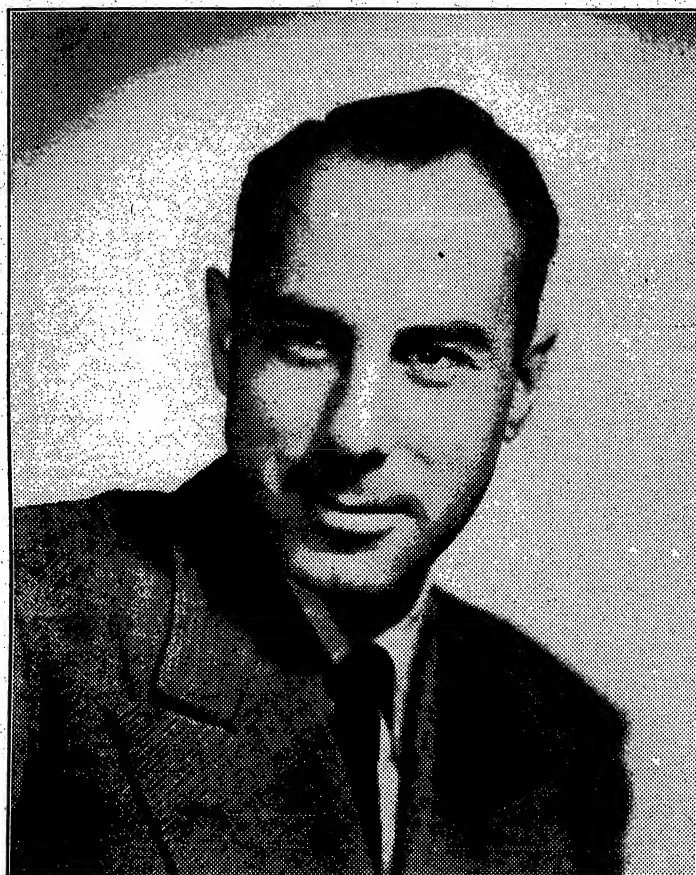


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**Exclusively NATIONAL BROADCASTING COMPANY Exclusively**

**LESTER LEWIS, Personal Manager**

## Nothing But Money For Paley

Continued from page 31

turers would continue to make black and white sets with built-in compatibility for CBS color, which would permit unlimited size screens (Columbia has displayed a 16-inch color set but admits larger screens would involve problems). However, the Commission has received testimony by Donald Fink, editor of Electronics, and a member of the Johnson committee to advise the Senate on the color question, that once color was authorized the public would prefer color sets, particularly if the price differential was small.

Whatever the return, there's no doubt that the \$4,200,000 Columbia invested up to 1947 in Dr. Peter Goldmark's color wheel system would yield handsome dividends. CBS prexy Frank Stanton testified last week the investment would be "a drop in the bucket" to what the firm hoped to realize from increased earnings from color.

Murphy's testimony showed that on color sets retailing at \$500 manufacturers would pay \$5.60 in royalties to RCA and \$1 to \$1.66 to Columbia. RCA has basic patents on TV receiver apparatus and collects royalties from all major set manufacturers, except DuMont and Zenith, with whom it is engaged in patent litigation. Hazeltine Corp. also collects fees from some licensees.

CBS patents relate to the use of the field sequential system at the transmitter and the receiver and to the color wheel apparatus

used at the camera and the receiver.

RCA has not yet submitted data on what additional royalties it would collect if its single tri-color tube system, employing dot sequential transmission, is authorized. Company has applied for patents covering the tube, interlacing, wave forms in transmission, interlace dot scanning, and for scanning apparatus used in both the CBS and Color Television, Inc., system.

## Mestre

Continued from page 30

feel will offer greater application to Cuban conditions than the lush network headquarters.

CMQ-TV will have two film camera chains and three field chains and will broadcast via a 5 kw RCA transmitter with a three-bay super turnstile antenna atop his Radio Centro. Latter will have three studios for video. Because Cuba lacks a film industry, Mestre is installing complete 16 mm facilities, including cameras, developers, printers, animation tables, lettering equipment, etc. Kinescope recording units will also be used, in order to repeat programs later and to exchange them with other Latino countries getting into TV.

Mestre said he is spending \$500,000 for tele equipment and plans within five years to have an island-wide network of satellite stations, costing an additional \$500,000 similar to his CMQ radio setup. With its transmitter 300 feet above sealevel, the Havana station should reach a potential audience of 1,400,000. By the December kickoff date, Mestre said, there will be around 1,000, 2,000 sets in the area, with the circulation depending on two factors: price of receivers and program quality.

## Young-Wynn Kine

Continued from page 30

about kine long before now. NBC is considerably more film-minded than the Paley men and is sprocketing most of its auditions.

Availing itself of Paramount's KTLA equipment, CBS will continue to use the gear until its own is set up. When Klaus Landsberg, headman at KTLA advised Ackerman that the 35m recorder would be otherwise occupied on Saturdays, Ackerman thought enough of the change to move Ed Wynn to a night when the apparatus could be utilized, which happened to be Thursday. So it is that L. A. lookers will get Wynn on another night at another hour.

For two years now the engineers have been trying to lick the kine bugs but without too much success. The east may look unkindly on the Hollywood recording but what L. A. gets out here from back there wouldn't win any orchids from Winchell either.

The cost per print will run about \$200 more on the 35m kine but CBS would be willing to gamble 10 times that amount to get a good

picture on the sets along the co-axial way. All Hollywood is awaiting the verdict of the down easters on the next Young and Wynn kine. If that doesn't do it then film—the picture studio kind—it must be. Out here they figure TV must come west eventually and even a bad kine can't stop it.

## Catholic Primer

Continued from page 30

cast" and gives information about visual aids. Some of the highlights of the 13-page pamphlet:

"When you have someone who draws an audience, use him regularly."

Youngsters gave an appeal on a program, but don't overdo them.

Labor laws prohibit youngsters under six from participating; intelligent participation begins on the eight-year-old level. Experience shows: eight to 12 year olds—good video but inclined to be swamped by their strange surroundings; 12 to 16 year olds—articulate; 16 and upwards—dependable and usually keenly interested.

"Dramatic groups.—Schedule spotlight groups only. Beware the amateur dramatic group. Make a rule to use only exceptional talent, and stick to it!"

"Ceremonies.—By their very nature, these make good watching for the most part. They have the color, movement—yes, and drama—without parallel in religious services. Be sure you have the proper ecclesiastical permission for whatever you plan in this field."

"Problems.—And who doesn't have them? . . . Naturals for the priest-counselor approach the family group situation. Watch 'The Goldbergs.' It's not as simple as it looks but it can be done."

"Catholic films of professional quality and faithful interpretation are scarce. There are promising signs that this condition may not be permanent, but right now the supply leaves much to be desired."

Always preview your film well in advance. Make sure that you have station approval and clearance on all music used in the film."

About the only thing not covered in the pamphlet is now to approach the local telecaster and ask him for free time.

## RMA-Clay

Continued from page 30

Clay is the possibility that the Association may be readying itself to come around to build sets for CBS color (again assuming a pro-CBS decision by FCC). In that case, Crossgrove's adamant position against the CBS color system would haunt him if he were to stay on as RMA prexy. Color television took up an important part of RMA board sessions last week at the Chantecier Hotel in Adele, Quebec.

It's regarded as significant that FCC Chairman Wayne Coy is scheduled to speak before the RMA convention June 8 in Chicago. This will be Coy's first appearance before the television manufacturers. An FCC decision on color is expected by summer.

## Johnson

Continued from page 28

vision over the staff, makes it possible for such a small group of the staff to dominate the Commission by securing the confidence of but one member in each agency. It also permits them, with the assistance of the one member who is designated as chairman, to control the opinions and research material made available to all the Commissioners."

Quoting a wise-crack among quasi-judicial agency staffs that "Commissioners come and go, but the staff remains forever," the Senator declared the Hoover proposal would be a substantial step toward permitting domination of an administrative agency "in the hands of men who are neither appointed by the President nor confirmed by the Senate and are not responsible to the people."

Colby Lewis of the directing staff of WTMJ-TV, Milwaukee Journal station, has been appointed TV supervising director at the station.

## Padio Sales

Continued from page 27

radio pulled about equally and in February radio outpulled the dailies in its specially promoted items.

### Promotional Selling

According to agency prexy Emil Mogul, the study proves conclusively that radio can do promotional selling. Canadian will therefore increase its AM budget for next year. Company now spends about \$85,000 annually on WNEW and \$95,000 on five other stations.

Interestingly, analysis of the sales (which could be broken down accurately because different items were advertised in the dailies and on the various stations) showed that radio brought in a better-spending customer, the broadcast-prompted unit sale being about 15% above that induced by display ads. Researchers also found WNEW outpulling the other outlets, accounting for 57% of the total volume, although it had only 46% of the radio budget.

Mogul, who represents some hard-headed clients (including Barney's, National Shoes, Esquire Polish), told VARIETY, "We aren't letting our accounts take money out of AM or other media to go into TV. All money that goes to video has to be fresh coin."

However, Mogul feels, use of radio must be more careful these days. The Canadian Fur air campaign is almost exclusively in daytime, to counteract tele's evening inroads. "We have to have better selectivity of programs and spots," Mogul said, "and we are working more closely with talent. We feel that the most important ingredient in commercials is believability, and while we want announcers to avoid the verbal TNT, we feel many of them must increase the sincerity of their delivery."

## ABC Auditions

Continued from page 27

works are audition waxes for Happy Felton in a daytime audience participation strip; "Beat the Deadline," a participationer in which contestants play cub reporters, with Art Baker emceeing; and Frank Cooper's package based on Gene Fowler's "The Great Mouthpiece."

Barry is also trying to build shows around the web's personalities. Ed and Pegeen Fitzgerald, now breakfastcasting on WJZ, N. Y., are being auditioned in a network cross-the-board airer that will use zither musical backing. Walter Kiernan, at present airing for Philip Morris in a daytime show, will be tried in a nighttime stanza, "Cliche Club" in which he'll quiz a panel on bromidic phrases. Ted Malone will get a tryout as narrator of a dramatic series based on his travels. Barry is also hunting for a suitable vehicle for Patt Barnes.

## Nag Ban

Continued from page 28

ties in enforcing criminal laws relating to gambling through the courts.

Capehart asked whether, if the FCC measure is passed, a radio station can go to court to appeal a Commission action. Coy replied that it could but, he said the measure spells out what the station cannot broadcast.

Sen. McFarland complimented the Commission on a staff report it submitted on the extent of communication facilities used in disseminating racing information. Whoever prepared the report, the Senator said, "Did a very good job."

## Coyle's New WCAU Post

Philadelphia, April 25.

James F. Coyle, member of the WCAU sales staff for 23 years, has been named to a specially created post in commercial sales development, covering both radio and television.

Gordon Walls has been named a commercial representative for WCAU-TV. Before joining the station's staff, Walls was an account exec for General Outdoor Advertising Co., in Philadelphia.

## LABOR, NAM SERIES SET FOR ABC WEB

ABC has lined up union and employers portions of its new series of labor-management programs. On Tuesday (2) the National Assn. of Manufacturers will take over the 10:30-10:45 p.m. segment (on which it alternates with the U. S. Chamber of Commerce) and the CIO will go into the 10:45-11 p.m. period (on which it alternates with the AFL). Each group gets an eight-week stretch on the show.

The NAM stanza will be "High School Students Quiz Industry" and will originate in a different section of the country each week featuring an industry representative who will be queried by teenagers. May 2 industryite guest will be Ira Mosher, former NAM president.

CIO airer will present Robert R. Nathan reporting the news and commenting on legislative and economic developments.

### 'Corliss' Looks Set for Fall

Helen Hayes probably will not return to radio this year, with the "Electric Theatre" replacement, "Corliss Archer," skeddled to return to CBS on Aug. 27 after its summer hiatus which started June 25.

Miss Hayes bowed out of "Electric Theatre" last fall, following the death of her daughter, Mary MacArthur.

## Hub Evangelist

Continued from page 29

for misdoings, with the public losing sight of the fact it's strictly a pitch for sympathy and leniency.

Rev. Graham's claim that KTIS, Minneapolis, of which he is prez, does not carry any of the unnamed crime programs he blasted, and is one of the most popular stations in that city, was refuted by Lawrence, citing Hooperatings which placed it seventh in audience listenership among the nine stations there.

Lawrence wound up his rebuttal stating that listeners determine which radio shows will survive, giving a rundown of shows on Hub logs for that evening, which is probably the first time any station has recognized publicly that other stations exist in the area.

## Ryan Big Cog

Continued from page 29

by either party on one year's notice. Expenses of moving his family and furniture from the Coast to Washington are paid by NAB.

He will exercise supervisory control over finances, income, expenditures, accounting, audits and preparation of budgets. He will be allowed one fulltime assistant.

Ryan's authority is considerably broader than that given to A. D. Willard, Jr., whose office of executive veepee was eliminated last year in a "streamlining" of the organization.

## ATTENTION!

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## 'FITZ-ZITHER TIME' VIA THE FITZGERALDS

Novel stanza has been wrapped up by Ed and Pegeen Fitzgerald, Mr. and Mrs. team of WJZ-AM and TV, N. Y., to capitalize on the growing zither trend. Titled "Fitz-Zither Time," show is being packaged by ABC for a cross-the-board, 30-minute daytime strip on the net, with the Fitzgeralds backed by zitherist Franz Dietschmann. Latter disked the "Third Man Theme" zither tunes for MGM Records.

Commercials also get the soft, twangy zither treatment, which the breakfast team feels puts them over more effectively than verbal slugging. Several sponsors are nibbling, including an anti-histamine manufacturer eyeing the hay fever market. Fitzgeralds will get \$2,500 weekly for the stint.

Program, which may be live or taped has already been recorded, with Hildegard as guest.



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## Inside Television

Screen Cartoonists Guild, at its April general membership meeting, ruled that members will no longer be permitted to work for non-union studios. According to the SCG the decision was "aimed at the fly-by-night newcomer to the industry who is trying to cash in on the television boom in the animation field" . . . Guild claims that self-styled producers with "offices in their hats" have been unfairly competing with established studios.

Rosa Gonzales Videla, wife of the Chilean president, made her tele debut on CBS-TV's "Vanity Fair" Friday (21). Chile's first lady told commentator Dorothy Doan they hadn't seen video until their visit to N. Y. and the medium so fascinated her husband that the previous night he had kept several dignitaries waiting while he watched television.

When the web's makeup men gave her a heavy facial treatment, Senora Videla quipped, "They're trying to make me an Evita Peron."

## TV Writer Today's Kingpin

Continued from page 31

Show," said that in order to get new writers the agency tells various publications for the literati of his shows' market requirements. It asks for outlines of plots (of which 100 are received weekly). If these fit the stanzas' needs, and if the writer's credits in TV or other media indicate he has ability, an assignment for a first treatment will be made. Agency reserves the right to turn over this treatment to a more experienced writer if this isn't tailored to video requirements.

### Only Few From Radioites

"Only a few radio people have come through with good first TV scripts," Foster said. "But most radio writers are prolific and think in the tight time-terms that tele uses. Playwrights find it difficult to condense their stories into a half-hour." While film scenarists have the same problems, their scripts are generally worked out well visually. And some good work has been done by short story writers.

The webs are looking to young literateurs, Underhill said, who want to use TV as a stepping stone to the more lucrative pastures of Hollywood and Broadway. While there is no training course as such for writers, CBS' script department has extensive story sessions to help scribes. The pressure of getting new material may force the nets to

use more experimental works. Underhill feels, which should keep video from growing stale.

In its hunt for material, the CBS exec said, video will have to beat pix to the punch in getting literary properties, as it has done in some cases. However, while some creative writers will permit telensing of their works as a good showcasing, others fear this may hurt chances of a sale to the studios.

"There are not yet any perfectly trained TV writers as such," Foster believes, "because the medium is still too new. However, there are many who are doing fine jobs." Among those he cited were George and Gertrude Fass, Jack Bentkover, True Boardman, William Kendall Clarke, William L. Stuart, Lawrence Klee, Margaret Wilder and Lee Roggow.

## WDSU

Continued from page 30

was the WDSU concert orchestra, which provided a neat background for the talent under the direction of Johnny Reininger. The dedication show was a top production job all around, with George Weist, ABC-TV production director at the helm. Announcers were Gay Batson and Roger Wolfe. Camera work

on TV portions of "Dixie Jambake" rates a bow, as did the script by Edward G. Dorrity, WDSU continuity chief. Edgar B. Stern, president of WDSU, and Robert D. Swezey, g.m., hosted guests at buffet dinner following dedication rites. *Luiz.*

## ATS-Breen

Continued from page 30

said that the film code was successful, because since it was put into effect only one state (Louisiana) joined the seven which already had censorship and the Louisiana law was no longer operative.

Denying the charge that the code had placed a "dead hand on artistic creation," Breen said that VARIETY's list of top-grossing features shows a wide variety of themes and no destruction of dramatic impact or artistic merit. On the Italian film, "Bicycle Thief," Breen said that it had been denied a seal because of two disputed sequences, not because these were immoral in themselves, but that if they were passed similar scenes would have to be okayed in other product.

This last point was considered inconsistent by some video men, who raised the question "whether this inflexible rule doesn't hamper artistic quality."

Breen underlined the great saving that the code administration has meant to Hollywood, pointing out that it has screened 10,000 features and an equal number of shorts and has worked on some 50,000 stories. He declared that an administration was needed to provide uniform application of the standards, that individual judgment by producers didn't work. He stressed that "the code has worked and today you couldn't sell the picture industry off the code."

Detroit—The United Foundation, an organization which combines all of the charity drives in Detroit, has kudosed WDET-FM, the UAW (CIO) owned station, with its Charter Membership Award in recognition of the station's contributions toward the success of the foundation's first drive last year.

## Tele Chatter

### New York

Marc Daniels to Palm Beach for a rest, with Ken Buckridge, asst. director of "Ford Television Theatre" taking over directorial reins on next production, "Father Malachy's Miracle."

Abe Vigoda added to ABC-TV's "Buck Rogers" show Saturday (29). . . . Barbara Booth scripting the "Hazel Scott Show" on DuMont. . . . Eleanor Wilson will appear (1) with Jeffrey Lynn and Joy Geffen in "Studio 1" presentation of "Miracle in the Rain," adapted by David Shaw from short story by Ben Hecht. . . . Comic Jack Gilford to star in "The Play's the Thing" Friday (28). . . . Brewster Morgan, TV director of Compton agency, left for Coast last weekend to produce new films for Procter & Gamble's "Fireside Theatre."

Ruth Lear Baer has checked in with Jay Strong, TV package show producer. Franklin Pulaski, who emceeds "TV Telephone Game," emceed the Sunday morning preem of Doubleday Book Show on WNBT. . . . Glenn Dicus has juve lead on "Lamp Unto My Feet" religious show on CBS-TV next Sunday.

Stanton Osgood, CBS-TV production coordinator and former RKO exec, asked by Doubleday to write book on contributions of stage and films to TV. . . . Jan Owen plays her 25th TV role when she appears on NBC's "Big Story" Friday (28). . . . Estelle Loring, "Stop the Music" vocalist, has resigned to understudy Janet Blair in the national company of "South Pacific." ABC-TV hasn't set replacement yet. Singer Jimmy Blaine returns to the show tomorrow (Thurs.) after a vacation. . . . Evelyn Ellason is new TV script editor for ABC, vice Rod MacLeish, now freelancing.

### Hollywood

Jai Alai will get a long term sista from telensing over KLAC-TV when 13-week contract expires in four weeks. Station is dropping the Mexican sport because it has

failed to stimulate commercial interest here and because of poor reception. . . . Ashmead Scott's "Your Witness" takes an eight-week hiatus from KECA-TV. Program is set to resume again on June 17. . . . Olan Soule handling two new programs over KTTV—"Home Magazine of the Air" and "Home Workshop." . . . Dick Wilkinson's "Mystery Is My Hobby" will be filmed by the Raymond Morgan agency. Film will star Glenn Langan and Norman Field. . . . Baldwin Chevrolet is picking up the tab on KTTV's "Adventure Theatre," kicking off with a "Renfrew of the Mounted" oater. . . . Robert Lehman has been added to the Don Lee TV staff as a writer-producer; Robert Adams, Jr., as an assistant producer. . . . Russell Hicks set for 13 weeks on "You Be the Jury" beaming over KFI-TV.

Bernie Ebert is taking an indefinite leave of absence from Stokey-Ebert Enterprises to go into production work in N. Y. Though not working for his own firm in N. Y., Ebert will continue to carry the cudgel for S&E while there. . . . KECA-TV has obtained exclusive coverage rights to the Western Open Championship golf tournament at Brentwood Country Club. Matches will be held between May 18 and 21. Hames Vandiveer will oversee production on the remotes. . . . Don Otis show has been sold to Star Furniture for \$275 a week. Tab includes time and talent for the KLAC-TV variety layout.

### London

Shakespeare's birthday celebrated Sunday (23) with a TV production of "Othello" with Andre Morell playing the Moor and Joan Hopkins as Desdemona. Iago was Stephen Murray and his wife, Margaretta Scott. . . . Successor to the unique, successful "Dance of Salome," a specially designed TV dance-drama is "Eve of Saint Agnes," based on John Keats' poem, which is being aired May 1. Choreography is by Celia Franca and production by Christian Simpson. Svetlana Beriosoff leads the cast of 20 dancers.

**WOR is the only major New York station whose nighttime ratings are higher than a year**

It's just another reason why . . .

WOR is first in gross billings — first in number of accounts — first in total audience — first in market coverage — first in news listening — first in mail results — first in sales results.

**ago!\***

\*according to March PULSE; new york report



# Big Upbeat in Tie-In Disk Deals To Promote Commercial Products

Use of platters for promotional purposes is on the upbeat via tie-ins between diskeries and advertising agencies repping various products and services. While disks were used to promote films ever since soundtracks came to the fore, the record industry is finding a new source of income via premium plugging deals on current pop tunes which commercial firms are latching on to as part of their ad campaigns. Recent flock of such tie-ins range from tourist agencies to carpet companies.

Mercury Records and Laurel Music have negotiated a major plugging deal with the Mohawk Carpet Co. and NBC radio and television in behalf of Laurel's plug tune, "Buffalo Billy." Deal, which stemmed from the fact that Roberta Quinlan, star of the carpet company's video airer, "Mohawk Showroom," disked the number for Mercury, involved the company's distribution of 2,000 "Buffalo Billy" records to all disk jockeys' video and radio outlets. The disks will also be spotlighted in Mohawk's retail agencies.

RCA Victor and Simon & Schuster, book publishers, have entered a deal to co-promote W. C. Handy's book, "A Treasury of the Blues," and the Victor album, "W. C. Handy Tunes," played by Erskine Hawkins. Album and volume of Handy's blues numbers are being billed as "Two Masterpieces of Music" by book and record stores cooperating in the campaign. Retail outlets are making sales tie-ins and price deals on both items.

The Tower Isle hotel in Jamaica, B.W.I., and the Jamaica travel agencies are pegging a tourist campaign on the Irving Fields Trio's disk of "Take Her to Jamaica" for Victor. Associated with plugs for the side, disk jockeys in New York, Los Angeles and Chicago are running a contest for dialers, with the best letter on "why I want to go Jamaica" earning free transportation and a cuff one-week stay at the Tower Isle hotel.

Rainbow Records and RKO have made a joint deal for plugging "Chuckawalla Swing," from the new John Ford picture, "Wagonmaster," which RKO is distributing. Film company and diskery are splitting costs on distributing exploitation kits to retailers and disk jockeys containing the record and display material from the pic. Eddie "Piano" Miller and the Wagonmaster Chorus recorded the number for Rainbow.

## Cabaret Designation Fosters Unemployment, AFM in N.Y. City Plea

Alleging discrimination against live music, Local 802, American Federation of Musicians, petitioned the New York City Planning Commission last week to revise its zoning restrictions against the operation of cabarets in certain areas. According to local's brief, current zoning laws are contributing to musicians' unemployment by preventing certain bars and restaurants, now using jukeboxes or piped music, from employing live tooters. That would put them in the cabaret category.

Stephen C. Vladeck, Local 802's attorney, requested the Commission to extend the meaning of cabarets to places now designated as restaurants and bars. If the Commission refuses this, he asks that restaurants and bars playing canned music be designated as cabarets.

## Ferentz Reelected

### Prez of Detroit Local

Detroit, April 25. Jack Ferentz has been reelected president of the Detroit Federation of Musicians (AFM) for a two-year term. He defeated Fred Crissey, bandleader and chairman of the federation's executive board, 1,171 to 945. The new term is the sixth for Ferentz.

Eduard Werner, now touring Europe with the Scandinavian symphony orchestra, was reelected v.p. by a vote of 1,194 to 907 for his opponent, Jack Wieck. George Clancy was unopposed for secretary-treasurer.

## Douglas to Distribute

### For Coral in N.Y.

Coral Records, Decca distrib, has named the Douglas Distributing Corp. as its new distrib outlet for the New York area. Cosnat Distributors formerly handled the Coral label in N. Y.

Coral currently has a total of 38 distribut handling its disks throughout the U. S. and Canada.

## Connelly Buying Out Dash's 40%

Reg Connelly, head of Campbell-Connelly, British publishing firm, is buying out the 40% in the Irwin Dash company, another British publishing house, not already owned by C.C. Dash, an American, who has been operating his firm in England since the pre-war period, wants to sell his 40% share and return to the U.S. Campbell-Connelly already owns the other 60%.

Connelly, who will sail back to England May 24, leaves New York for a 10-day visit to the Coast this week.

## JOBLESS BENEFITS BILL KILLED BY DEWEY

Albany, April 25.

Via a pocket veto, Gov. Thomas E. Dewey has killed a bill which would have made New York musicians, who work for non-profit institutions, eligible for unemployment benefits. Bill was aimed at giving social security coverage to musicians working for such outfits as the New York Philharmonic Society and similar longhair organizations in other cities.

Local 802, American Federation of Musicians, conducted a big drive to get the bill through both houses of the legislature. After 30 days, it automatically became dead. The bill also included technical employees of the non-profit institutions.

## Best British Sheet Sellers

(Week ending April 15)  
London, April 19.

Music, Music.....Leeds  
Jealous Heart.....New World  
You Were Coming.....Chappell  
Chattanooga Boy.....Pic Music  
Dear Hearts.....Morris  
Down in the Glen.....Wright  
Can-Can Polka.....Connelly  
My Foolish Heart.....Sun  
Garden of Weeds.....Box & Cox  
Harry Lime Theme.....Chappell  
Song In Our Heart.....20th-Cent.  
Bunch of Coconuts.....Box & Cox

### Second 12

Best of All.....Connelly  
C'est Si Bon.....Maurice  
My Thanks To You.....Noel Gay  
I Said My Pajamas.....Leeds  
Enjoy Yourself.....Morris  
Is It True About Dixie.....Wood  
Cherry Stone.....Fields  
Hop Scotch Polka.....Leeds  
Clear Blue Sky.....Dreyer  
When World Forgotten.....Carolin  
Why Is It.....Cinephonic  
Breaking My Heart.....Sterling

## VOCALIST MERCER TO BATON DUCHIN ORCH

Tommy Mercer, vocalist with Eddy Duchin for the past two years, is taking over the Duchin orch when it winds up a run at the Wedgwood Room of the Waldorf-Astoria hotel, N. Y., on May 21. Duchin leaves shortly thereafter for an extended European vacation.

Mercer will front the 11-man outfit, which will carry the tag "Eddy Duchin presents, etc." Band will have a completely rewritten library, taking it away from the Duchin piano style and the society-crow category. New arrangements are currently being rehearsed for a May 26 opening at Roseland ballroom, N. Y. If the band clicks with Roseland customers it will hold that stand for the entire summer.

Idea for Mercer's takeover of the orch stemmed from the fronting job the singer turned in at the Waldorf during a recent illness of Duchin's which kept him out of the room for a week. How the crew does under Mercer will condition whether he will continue to head it in the fall, or whether Duchin will take it over again on his return from abroad. If Mercer can establish himself before then, Duchin will form a new crew at that time.

Music Corp. of America will handle the Mercer bookings.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Frank Sinatra: "Kisses and Tears" "When the Sun Goes Down," "American Beauty Rose," "Just An Old Stone House" (Columbia). Any one of the first three sides has a good chance. Duetting with Jane Russell, Sinatra sells "Kisses" with a bouncing vocal that should earn plenty of jock and juke attention. "Sun Goes Down" is a solid ostune loping against a fine blues background furnished by Alex Stordahl's orch and the Modernaires. "American Beauty Rose" has a trickily clever lyric and rhythm smoothly handled by Sinatra. It looks big. Reverse is a fair sentimental item. Mitch Miller's orch backs the latter two sides but Miller's stylistic tendencies are only evidenced in "Rose."

Roberta Quinlan: "Buffalo Billy," "I Never Had a Worry in the World" (Mercury). "Buffalo Billy," a juve item in western garb, has a great potential. It's a parlay of a cute idea and catchy rhythm for a wallowing novelty appeal. Miss Quinlan gives it an excellent work-out with fine production support supplied by Jerry Murad's Harmonicats and Jan August. Miss Quinlan's initial cut for Mercury, this side should catapult her high in the hit lists. Backing is a well-executed ballad.

Andrews Sisters: "I Wanna Be Loved," "I've Just Got to Get Out of the Habit" (Decca). Two top rating sides. "I Wanna Be Loved," an oldie going back to the early 30's, could come back big on the basis of this cut. It gets a warm solo treatment by Patti Andrews backed with close vocal harmony and a lush arrangement by Gordon Jenkins. Flipover, in a lighter vein, has equally click possibilities. Andrews Sisters ride this number's smart lyric with a smooth beat.

King Cole: "Mona Lisa," "The Greatest Inventor of Them All" (Capitol). "Mona Lisa," originally launched by Charlie Spivak's orch on the London label, gives Cole the type of material that he needs. Cole, working without his trio, gives this worthwhile number a sincere, softly rhythmic treatment for a big impact. It's right for lots of juke and jock spins. Backing has a modern gospel theme with a bouncy commercial twist. Cole's trio and Les Baxter's orch and chorus neatly assist.

Eileen Barton: "Dixieland Ball," "Honey Won't You Honeymoon With Me" (National). On that Dixie kick, Miss Barton climbs all over "Dixieland Ball" with that

same bright-type vocalizing that hit on "Bake a Cake." It's saleable without, however, having standout novelty originality in view of all the straight two-beat material on the market. Ginny Gibson and Bobby Sherwood's orch also give a happy version of this number on Mercury, backing with the Dixie classic, "Muskrat Ramble." Miss Barton switches tempo on "Honeymoon," a cute hammock-swinging ballad.

Helen Forrest: "I Wish I Could Shimmy Like My Sister Kate," "More Than I Should" (M-G-M). Miss Forrest impresses on a couple of change-of-pace tunes. "Shimmy" is colorfully vocalled after a deceptively slow getaway and builds into a solid side. Bottom deck also has a big chance to register. "More Than I Should" is a fine ballad tastefully handled by Miss Forrest. Russ Case's orch accomps.

Dick Haymes: "Roses," "I Still Get a Thrill" (Decca). This version of "Roses" could cut into the play Sammy Kaye's orch is getting on this number for Victor. It's a smooth cut with hardly a trace of the original hill-billy flavor. Flipover, a standard by J. Fred Coots and Benny Davis, might carry this disk high on the hit lists. A fine ballad that has all the perennial values of the best in pop music, "Thrill" is strongly sold via Haymes' excellent vocal and another deluxe orchestration by Gordon Jenkins. Four Hits and a Miss lend valuable choral support on both sides.

Eddie Dean: "Devil's Desert Land," "You Want to Divorce Me" (Mercury). Every so often a hill-billy or western tune strikes attention by swerving off the well-beaten path. It happened with "Riders in the Sky" and again with "Mule Train." It might happen once more with "Devil's Desert Land," a dramatic tune closely akin to "Riders." Maybe too close and too soon after to make a mark. But it's a fine number on its own merits and Eddie Dean gives it a first-rate interpretation. Reverse is a typically twangy item in marked contrast to the musical content of the other side.

Ray Anthony Orch: "The Girl That I Married," "They Say It's Wonderful" (Capitol). Capitol has been giving heavy play to the Ray Anthony orch as its trump card in the current revival of interest in dance bands. These sides are samples of this orch's fine takeoff on the reeds-on-top, rhythmically-clean style of the late Glenn Miller. Ronnie Deauville handles the vocals on both sides in spotlight style.

## Album Reviews

Joe Bushkin: "I Love a Piano" (Atlantic). Bushkin, one of the most creative keyboard artists to emerge from jazz circles, has executed a fine long-playing set for Atlantic. A subtle stylist with a versatile attack, Bushkin extends his interpretive range in this set from Cole Porter's "So in Love" to "Four Hand Boogie Woogie," always retaining his individuality without reaching for trademark effects. Eight other numbers in the album are "I Love a Piano," "But Not For Me," "One For the Road," "It Never Entered My Mind," "Dancing on the Ceiling," "I Can't Get Started," "If I Knew You Were There" and "Oh Look At Me Now," latter two being Bushkin's own compositions. Bushkin plays with drum and bass accompaniment.

## Platter Pointers

Artie Shaw displays his virtuoso clarinet in a couple of 12-inch sides with the New Music String Clarinet for Columbia. Compositions are a pseudo mix of longhair and pop ideas that are interesting even if they don't quite jell. Bobby Smith's orch has a solid cut of "Da Da Strain" (Apollo). Lorry Ralme has a likely side in "Doorway to Your Heart" (Universal). Out of the RKO film, "Wagon Master," Rainbow has a cute country dance number in "Chuckawalla Swing" with Eddie "Piano" Miller and the Wagon Master chorus. Dick Noel impressively vocals "Mist" for Columbia. Bing Crosby gets on the two-beat kick with "The Dixieland Band" (Decca). Georgia Gibbs turns up with two more first-rate sides in "I Don't Care If the Sun Don't Shine" and "I'll Get Myself a Choo-choo Train" (Coral). On the same label, Billy Taylor Quartet, gives a solid instrumental rhythm treatment to "My Heart Stood Still." Mickey Katz orch does a Spike Jones carbon of "Happy Pay-Off Day" (Capitol). Dale Evans renders "A Heart of Stone" neatly for Victor.

## VARIETY

# 10 Best Sellers on Coin-Machines

Week of April 22

|   |                             |
|---|-----------------------------|
| 1. IF I KNEW YOU WERE COMING (6) (Robert)       | Eileen Barton.....Mercury   |
| 2. THIRD MAN THEME (4) (Chappell)               | Georgia Gibbs.....Coral     |
| 3. MUSIC, MUSIC, MUSIC (13) (Cromwell)          | Anton Karas.....London      |
| 4. IT ISN'T FAIR (5) (Words-Music)              | Guy Lombardo.....Decca      |
| 5. SENTIMENTAL ME (3) (Knickerbocker)           | Teresa Brewer.....London    |
| 6. MY FOOLISH HEART (2) (Santly-Joy)            | Eddie Miller.....Rainbow    |
| 7. DEARIE (7) (Laurel)                          | Sammy Kaye.....Victor       |
| 8. ENJOY YOURSELF (7) (Morris)                  | Ames Bros.....Coral         |
| 9. CHATTANOOGIE SHOESHINE BOY (11) (Acuff-Rose) | Russ Morgan.....Decca       |
| 10. QUICKSILVER (2) (Morris)                    | Gordon Jenkins.....Decca    |
|   | Billy Eckstine.....M-G-M    |
|   | Merman-Bolger.....Decca     |
|   | Stafford-MacRae.....Capitol |
|   | Guy Lombardo.....Decca      |
|   | Doris Day.....Columbia      |
|   | Red Foley.....Decca         |
|   | Bing Crosby.....Decca       |
|   | Crosby-Andrews.....Decca    |
|   | Doris Day.....Columbia      |

## Second Group

|                                    |                             |
|------------------------------------|-----------------------------|
| DADDY'S LITTLE GIRL (Beacon)       | Mills Bros.....Decca        |
| C'EST SI BON (Leeds)               | Phil Regan.....Victor       |
| BEWITCHED (Chappell)               | Johnny Desmond.....M-G-M    |
| CANDY AND CAKE (Oxford)            | Jan August.....Mercury      |
| MAN AROUND THE HOUSE (Morris)      | Bill Snyder.....Tower       |
| RAG MOP (11) (Hill & Range)        | Mindy Carson.....Victor     |
| THERE'S NO TOMORROW (18) (Paxton)  | Arthur Godfrey.....Columbia |
| I SAID MY PAJAMAS (12) (Leeds)     | Dinah Shore.....Columbia    |
| GODS WERE ANGRY WITH ME (Century)  | Ames Bros.....Coral         |
| SITTING BY THE WINDOW (Shapiro-B)  | Ralph Flanagan.....Victor   |
| OLD PIANO ROLL BLUES (Leeds)       | Tony Martin.....Victor      |
| CHOO'N GUM (BVC)                   | Martin-Warren.....Victor    |
| PETER COTTONTAIL (Hill-Range)      | Whitting-Wakely.....Capitol |
| I ALMOST LOST MY MIND (Hill-Range) | Vic Damone.....Mercury      |
| SUNSHINE CAKE (Burke-VH)           | Billy Eckstine.....M-G-M    |
|                                    | Jubilaires.....Capitol      |
|                                    | Teresa Brewer.....London    |
|                                    | Gene Autry.....Columbia     |
|                                    | Fran Warren.....Victor      |
|                                    | Bing Crosby.....Decca       |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]



# ASCAP 'POINTS' ITS FUTURE

## Crossroads for ASCAP

Since that historic day in 1914, when Victor Herbert heard his works performed for a profit at Shanley's fashionable restaurant in New York and attorney Nathan Burkan helped form the American Society of Composers, Authors and Publishers, the course of ASCAP has never been one sweet lyre. Herbert, Burkan, et al., realized that not a dime was collected by composers of the works emanating from behind the potted palms—a device used in those "lobster palace" days to camouflage musicians (shades of James C. Petrillo!). They realized that their music made it possible for Shanley's, Healy's, Rector's, Reisenweber's to charge fancier prices, and they were quick to convince the U. S. Supreme Court that the American songsmith's melodies were worthy of their hire.

None possibly envisioned that the then few paltry thousands would appreciate to the near \$10,000,000 annual dividend mark in a third-of-a-century. And that ASCAP would become the staff of life for hundreds of American tune- and wordsmiths, and their publishers. Or that ASCAP's pool of copyrights, as a central collection agency, would be the life-blood also of gigantic radio, film, television, nitery and other entertainment industries whose basic appeal rests on a continuing wealth and replenishment of that wealth of popular music.

The U. S. Government has seen fit twice to curb ASCAP's scope as a collection agency but concedes the merits for the existence and continuous prosperity of the Society. Result is that ASCAP, with its annual meeting just past, and capped by a gala fraternal fete last night (Tuesday) at New York's Hotel Plaza, is at the crossroads anew on several matters. When millions are involved there follows the inevitable problem of administration and disbursement of that income, each and every year, on an equitable basis.

The life-blood of ASCAP is the songsmith. The life-blood of the songsmith is ASCAP. The Society is the little white father of hundreds of American songwriters whose numbers have swelled from around the 1,000 mark to 2,119.

This has created the basic economic crux of ASCAP at the crossroads. The more writers, the thinner the spread. The haves want to maintain the status quo; the have-nots want to increase their shares until they too have more.

Yesterday afternoon, at the closed business meeting of ASCAP, president Fred Ahlert and other officials and board members detailed some of the new techniques proposed for future songsmith payoff.

The Government has edicted a larger payoff on an actual performance basis.

The veteran songsmiths accent the so-called "inequity" of such pattern by pointing to tune writers such as Walter Donaldson, who was virtually "written out" for the six or seven years before his death, and that under the present scheme the newcomer, who might click with a sudden (and possible one-time) sock tune such as "Bake a Cake," "Riders in the Sky," "Mule Train" and "Nature Boy," could possibly eclipse and/or usurp the veteran, whose wealth of accumulative works over the years made possible the very existence of ASCAP. To this, the newcomer argues, "Just because you help build the house, must you get rent-free for life?" To this comes the counter-argument, "Is ASCAP going to become a bandleaders' society, subject to the whims and caprices of recording artists, radio singers, orchestra leaders, managers and everybody else who, because he or she is in a key position to achieve quantity performances, can have a singular qualitative effect on how many plugs the new songs can receive?"

There are many more such arguments pro and con. The newcomer is content that "the IBM (International Business Machines) payoff system will be good enough for me; if I don't produce, I don't deserve to get a large dividend from ASCAP." The veterans argue that "something must be wrong when the old fashioned writers find themselves unable to get their new songs placed and plugged; maybe the publishers are just content to sit back and let the youngsters work out their own angles, cut-ins and payolas. But we're too old for that." (Fact is that since the decree it has been noticed that a Lew Brown and an Irving Caesar seem to be disk-jockeying around more, talking song lore and song material, new and old, more and more. This may be part-answer to the younger crop's old complaint about "the 'country club set' resting on their ASCAP laurels").

Realistically, of course, the veteran songwriters with continuously active catalogs are still in good shape for top payoffs. The desultory effects on ASCAP's virility may more vividly bear on the newcomers who, if inhibited by this so-called "IBM system," will pass up the serious rhapsodies and kindred works, even though there is a modest provision for the "serious" or standard composer.

The final result of all these pros and cons, of course, is that ASCAP must not become a victim of internal wrangling and external suspicions. ASCAP is too vivid a creative force in the American creative scheme of things to become needlessly tangled up in its own wrangles. The best deft to the suspicion that ASCAP's present position today is the result of a divide-and-conquer offensive, inspired by certain antagonists to the Society, is to remain more cohesive than ever. It's no secret to anybody, least of all ASCAP, that its continuing legal battles on many fronts, embracing many states and finally resulting in another Federal decree, has not displeased certain theatre-owners and broadcasters. Radio quite openly formed its own Broadcast Music, Inc. as a combat weapon to ASCAP's power.

With the Government having achieved a non-monopolistic result and imposed certain restrictive regulations on ASCAP, the province of the Society now is to best shape its future within the framework of the Governmental decree. This can be done, and unquestionably will be done.

ASCAP is at the crossroads of still another grave milestone in its career. But it is also on the threshold of newer and greater horizons.

Abel.

## BULLISH ON TV. OTHER MEDIA

Before record assembly of 800 writers and publishers attending the annual business meeting of the American Society of Composers, Authors and Publishers yesterday (Tues.), ASCAP's board of directors unveiled the new pattern which will govern the distribution of the Society's income under the second Federal consent decree. The meeting was held at the Plaza hotel, N. Y., prior to the start of ASCAP's annual dinner-entertainment in the evening.

As presaged by the decree's accent on performance as the payoff key, ASCAP's board proposed the setup of three categories to determine annual allocations. These will be: (1) Current performances in a single year which will rate a 20% cut of ASCAP's disbursements; (2) sustained performances over a five-year average which will rate a 60% cut; and (3) accumulated earnings (covering availability and seniority) which will account for the remaining 20%. New system will be put into effect for the quarterly payments due next October with the five-year average to be calculated on performances between 1945 and 1949.

### Television's Upbeat

Fears that some toprating songwriters, who have been inactive in recent years, would be nicked badly by the new payoff system were partially allayed in the elaboration of the plan's actual operation made by ASCAP proxy Fred E. Ahlert. He assured the assembly that no radical demotions would be made in current classifications with the worst case involving a drop from the AA to the BB category. He didn't explain this, however.

It was pointed up, moreover, that the healthy growth of

(Continued on page 49)

## Joe Csida Exits RCA Records Post

Joe Csida is returning to the Billboard, resuming his post as editor of that trade weekly, after a year with RCA Victor. Starting in Camden, on the promotion end, he was transferred several months ago to head of the artists & repertory division. Charles Grean, one of his four aides, will assume the a&r post vacated by Csida who leaves RCA under friendly circumstances.

Victor's pop setup will otherwise remain unchanged although it's understood that Manie Sacks, artists relations chief for both Victor and NBC, will be spending more time in the record division than he has since joining the company in January. Grean's staff will comprise Hugo Winterhalter, Henri Rene and Dewey Bergman with no additional manpower being put on to fill Grean's present post.

Prior to stepping into the top a&r spot, Grean leaves today (Wed.) for a one-week vacation in Florida.

## ROBBINS DEAL NEAR FOR WOOD CATALOG

Negotiations underway for J. J. Robbins & Sons to acquire the B. F. Wood catalog had not been concluded yesterday (Tues.), but the deal was expected to be set within a day or two.

Wood, a standard house located in Boston, features a "library edition" comparable in value to that of G. Schirmer and Carl Fischer. Robbins, who has several standard catalogs along with his pop music publishing activities, has been interested in buying the Boston house for some time.

## Publisher, Writer Groups Meet in N.Y. To Discuss ASCAP Retention of Ahlert

### H'wood's 500G Payoff

Preliminary meetings of film attorneys in New York have resulted in an estimate that Hollywood producers will pay \$500,000, or slightly more, to ASCAP in lieu of the seat-taxes formerly paid by film theatres.

Details in the Film Section.

## Growing Coast TV Helps Offset Radio Revenue in AFM

Hollywood, April 25.

Growing Coast television production is helping offset the sharp decline in AFM revenue caused by skidding AM music originations, officials of AFM Local 47 revealed here. Tootter's take dropped another \$142,056.83 in 1949, about the same as the 1948 decline.

Revenue for 1949 totalled \$4,692,043.77 from radio as against \$4,834,100.60 in 1948. However, television revenue for the year hit \$123,349.73 as against \$19,000 the previous year. There was, of course, no tele revenue in 1947.

Local's report indicates that \$1,250,851.37 of the radio revenue is from sidemen employed by stations on an annual basis. Local commercial programs paid \$145,000.93 and network commercials originating here accounted for \$2,898,987.70.

Sidelight on the report is the zooming revenue from taped broadcasts. Revenue tripled in 1949, hitting \$397,103.77 as against \$122,153.93 for 1948.

## GERMANS SAY 'JA' TO PASTOR 'YES, YES' DISK

Berlin, April 15.

Tony Pastor's oldie recording, "There's Yes Yes in Your Eyes" (Columbia), is No. 1 on the local disk hit parade called "Schlager der Woche."

It has been tops for four successive weeks over RIA (American-controlled German radio) network.

## Decca Releasing Ted Lewis 'Greats' Album

Decca is finally releasing within the next couple weeks an album titled "Ted Lewis' All-Time Greats." Collection was made before the recording ban of several years ago, but the company never got around to marketing the platters.

Its interest in the album reportedly was restored following Lewis' appearance on a number of disk jockey shows. Listener response was said to be heavy. Meanwhile, it's understood that Columbia will also climb on the Lewis bandwagon shortly by releasing its own Lewis album, chiefly composed of the bandleader's Dixieland stuff which he waxed for the label years ago.

## Mills Reps British Co. In Western Hemisphere

Mills Music moved further into the serious music field last week when it became sole selling agent in the western hemisphere for Alfred Lengnick & Co., Ltd. British firm's catalog is composed largely of educational, standard and symphonic music.

Under the deal, Mills acts as Lengnick's reps in all areas with the exception of Canada.

A publisher committee of Max Dreyfus, Herman Starr and Saul H. Bourne met Monday (24) in New York with a writer delegation comprised of Ray Henderson, Otto Harbach and Deems Taylor for a final preliminary confab on the most hotly discussed topic of the moment in music circles—the retention or refutation of Fred E. Ahlert as president of the American Society of Composers, Authors and Publishers when his second term expires April 30. Monday's pub-write committee powwow produced nothing tangible as to a probable successor for Ahlert or the possibility of his reelection, and resulted only in further pro-and-con discussion.

Definite selection of a president is slated for tomorrow (27), when the ASCAP board of directors meets to vote on Ahlert or his successor. In order to continue Ahlert in office for a third term, a two-thirds vote by the board is necessary to rescind a ruling which states that a president cannot succeed himself more than once. If the board fails to reach the necessary two-thirds on the election itself, tomorrow, Ahlert stays in until a majority vote is reached at a later session.

Music fraternity is strongly divided on the issue of a third term for Ahlert, with the majority of publishers favoring his continuance in office, and most writers being just as vehement in demanding a new president. Most pubs feel that Ahlert has done a good job and that it would be wrong to change horses in midstream, considering the transitory period the Society is going through as a result of the consent decree. The writer faction, on the other hand, believes that there are several writer board members who would make a better president than Ahlert, and also that rescinding of the only-two-terms rule might set a precedent which would be particularly dangerous at this time, what with ASCAP being still under a Dept. of Justice spotlight.

### Pubs Favor Ahlert

Controversy has mounted in intensity during the past couple of weeks. Several pubs have stated flatly that Ahlert will be reelected

(Continued on page 50)

## RCA, DECCA IN RACE ON KURT WEILL OPERA

Both RCA Victor and Decca are racing to get out their similar tributes to the late Kurt Weill in the form of an album of the composer's next-to-last opera, "Down In The Valley." Decca's set, which was supervised by Weill shortly before his death, will feature Alfred Drake, currently appearing in the Broadway musical, "Kiss Me, Kate." Drake was recently inked by Decca's Dave Kapp to an exclusive recording pact.

Victor's Red Seal album will be sung by the cast which sang the score on an NBC television show in January. The cast will include Marion Bell, William McGraw, Kenneth Smith, Ray Jacquemot and Richard Barrows. Peter Hermand Adler will direct the orch and chorus.

"Down In The Valley" is a one-act opera based on American folk music. Weill wrote the music and Arnold Sundgaard did the libretto. It was initially staged in New York in July, 1949.

### Piano Jockey

A new type of disk jockey—or piano jockey—has been born in the wake of the current disk popularity of authentic piano roll music. WVNJ, Newark, has dug up a player piano, circa 1915, on which its disk jockey, Allan Saunders, is pumping out tunes recorded on the old paper rolls.

Fad was started a couple of months ago on the basis of Abbey Records' "The Old Piano Roll Blues."

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

WEEK  
ENDING  
APRIL 22

Weekly chart of the records on disk-jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

| Pos. | No. | Artist                | Label    | Song                                 | Pub.  | N.Y. | Chi. | L.A. | D.C. | Det. | S.F. | Base- | Cincy | Ala- | Re-    | Ind. | Perf., | Phil. | K.C.  | Den- | Balti- | St. L. | Dallas | Sp-5- | Oma- | Phoe- | Port. | N.O. | San  |
|------|-----|-----------------------|----------|--------------------------------------|-------|------|------|------|------|------|------|-------|-------|------|--------|------|--------|-------|-------|------|--------|--------|--------|-------|------|-------|-------|------|------|
| wk.  |     |                       |          |                                      |       |      |      |      |      |      |      | ton   |       | ka   | ch/ter |      |        |       |       | ver  | more   |        |        | field | ha   | mix   | Me.   |      | Ant. |
| 1    | 8   | Eileen Barton         | National | If I Knew You Were Coming            | ASCAP | 1    | 4    | 1    | 1    | 3    | 3    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 2    | 2   | Sammy Kaye            | Victor   | If I Knew You Were Coming            | ASCAP | 2    | 2    | 8    | 4    | 1    | 1    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 3    | 5   | Ames Bros             | Victor   | It Isn't Fair                        | ASCAP | 3    | 3    | 8    | 4    | 1    | 1    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 4    | 3   | Teresa Brewer         | Coral    | Sentimental Me                       | ASCAP | 4    | 4    | 5    | 5    | 1    | 1    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 5    | 13  | Ames Bros             | Coral    | Sentimental Me                       | ASCAP | 5    | 5    | 5    | 5    | 1    | 1    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 6    | 4   | Anita Carter          | Decca    | Third Man Theme                      | ASCAP | 6    | 6    | 4    | 2    | 2    | 4    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 7    | 17  | Bill Snyder           | Tower    | Bewitched                            | ASCAP | 7    | 7    | 5    | 4    | 1    | 1    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 8    | 25  | Ames Bros             | Decca    | Third Man Theme                      | ASCAP | 8    | 8    | 5    | 4    | 1    | 1    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 9    | 19  | Gordon Jenkins        | Decca    | My Foolish Heart                     | ASCAP | 9    | 9    | 3    | 6    | 1    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 10   | 10  | Freddy Martin         | Decca    | My Foolish Heart                     | ASCAP | 10   | 10   | 3    | 6    | 1    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 11   | 25  | Dinah Shore           | Victor   | It's So Nice to Have a Man Wanderin' | ASCAP | 11   | 11   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 12   | 28  | Sammy Kaye            | Victor   | Wanderin'                            | ASCAP | 12   | 12   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 13   | 46  | Georgia Gibbs         | Coral    | If I Knew You Were Coming            | ASCAP | 13   | 13   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 14   | 16  | Tony Martin           | Victor   | There's No Tomorrow                  | ASCAP | 14   | 14   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 15   | 37  | J. Stafford-G. MacRae | Capitol  | Debbie                               | ASCAP | 15   | 15   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 16   | 26  | Blue Baron            | M-G-M    | Are You Lonesome Tonight             | ASCAP | 16   | 16   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 17   | 8   | Bill Crosby           | Decca    | Chattanooga Shine Boy                | ASCAP | 17   | 17   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 18   | 15  | Johnny Desmond        | M-G-M    | C'est Si Bon                         | ASCAP | 18   | 18   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 19   | 7   | Frankie Laine         | Mercury  | Cry of the Wild Goose                | ASCAP | 19   | 19   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 20   | 11  | Ames Bros             | Coral    | Rag Mop                              | ASCAP | 20   | 20   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 21   | 1   | Perry Como            | Victor   | On the Outgoing Tide                 | ASCAP | 21   | 21   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 22   | 2   | J. Stafford-G. MacRae | Capitol  | Beyond the Sunset                    | ASCAP | 22   | 22   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 23   | 12  | E. Merman-R. Bolger   | Decca    | Debbie                               | ASCAP | 23   | 23   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 24   | 31  | Phil Harris           | Victor   | Chattanooga Shine Boy                | ASCAP | 24   | 24   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 25   | 37  | Frankie Laine         | Mercury  | Swamp Girl                           | ASCAP | 25   | 25   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 26   | 46  | T. Martin-F. Warren   | Victor   | Have I Told You Lately               | ASCAP | 26   | 26   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 27   | 1   | Herb Jeffries         | Columbia | There Goes My Heart                  | ASCAP | 27   | 27   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 28   | 16  | Patti Page            | Mercury  | With My Eyes Wide Open               | ASCAP | 28   | 28   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 29   | 1   | Hugo Winterhalter     | Columbia | Count Every Star                     | ASCAP | 29   | 29   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 30   | 6   | Fran Warren           | Victor   | Almost Lost My Mind                  | ASCAP | 30   | 30   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 31   | 3   | E. Merman-R. Bolger   | Decca    | I Said My Pajamas                    | ASCAP | 31   | 31   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 32   | 13  | T. Martin-F. Warren   | Victor   | I Said My Pajamas                    | ASCAP | 32   | 32   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 33   | 1   | Frankie Laine         | Mercury  | Kiss for Tomorrow                    | ASCAP | 33   | 33   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 34   | 1   | Eddie Fisher          | Victor   | Third Man Theme                      | ASCAP | 34   | 34   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 35   | 17  | Dick Todd             | Rainbow  | Daddy's Little Girl                  | ASCAP | 35   | 35   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 36   | 6   | Carmen Cavallaro      | Decca    | Music, Music, Music                  | ASCAP | 36   | 36   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 37   | 6   | Russ Morgan           | Decca    | Sentimental Me                       | ASCAP | 37   | 37   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 38   | 5   | Al Trace              | Columbia | If I Knew You Were Coming            | ASCAP | 38   | 38   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 39   | 4   | Jack Fina             | M-G-M    | Spaghetti Rag                        | ASCAP | 39   | 39   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 40   | 7   | Billy Eckstine        | M-G-M    | My Foolish Heart                     | ASCAP | 40   | 40   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 41   | 23  | Spike Jones           | Victor   | Chinese Mule Train                   | ASCAP | 41   | 41   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 42   | 3   | Perry Como            | Victor   | Did Anyone Ever Tell You             | ASCAP | 42   | 42   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 43   | 1   | Chuck Cabot           | Atomic   | Down the Lane                        | ASCAP | 43   | 43   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 44   | 2   | D. Cornell-M. Carson  | Victor   | Go to Sleep, Go to Sleep             | ASCAP | 44   | 44   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 45   | 5   | Gene Autry            | Columbia | Peter Cottontail                     | ASCAP | 45   | 45   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 46   | 3   | Jublaire              | Capitol  | Old Piano Roll Blues                 | ASCAP | 46   | 46   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 47   | 40  | Billy Eckstine        | M-G-M    | Baby, Won't You Say Love Me          | ASCAP | 47   | 47   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 48   | 3   | Arthur Godfrey        | Columbia | Candy and Cake                       | ASCAP | 48   | 48   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 49   | 1   | Kay Starr             | Capitol  | Hoop De Doo                          | ASCAP | 49   | 49   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 50   | 1   | Patti Page            | Mercury  | I Don't Care If Sun Don't Shine      | ASCAP | 50   | 50   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 51   | 2   | Ames Bros             | Decca    | It Isn't Fair                        | ASCAP | 51   | 51   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |
| 52   | 1   | Patti Page            | Mercury  | I Don't Care If Sun Don't Shine      | ASCAP | 52   | 52   | 7    | 7    | 2    | 2    | Jay   | Bill  | Hal  | Joe    | Easy | Sammy  | Joe   | Eddie | Ray  | Dick   | Pat    | Jimmy  | Paul  | Joe  | Dick  | Dick  | 1    | 101  |



# Agencies in the Middle on Pay, 'Protecting' Both Bands, Ballrooms

Despite upbeat in one-nighter business, band agencies are faced with a double-edged problem of protecting both bandleaders and ballroom operators. In the heavy sales campaigns that accompanied the wave of spring selling, percentages have sold many maestra the necessity of getting a lower guarantee plus a percentage, generally around 50 to 60% of the gross, in order to protect the operator.

Agents have told the bandsmen that it will do the industry no good if bandleaders persist in high guarantees and are unable to produce a sufficient amount of business to cover. Several promotions of that kind, they're told, and an operator is out of business.

Simultaneously, agencies have been impressing promoters with the necessity of upping percentages. Under the lower guarantee, it's stressed, a band should be rewarded for any business attracted to the spot. According to percentages, dates that have already been played indicate that this system will work out well for all concerned. Under the percentage arrangement, most bands have taken out their usual fees and at the same time sufficient good will has been generated among maestro, operator and agency, so that little difficulty is seen in getting repeat dates.

Campaign to lower price, in fact, has been so successful, that many agencies have completed spring and summer routes for most of their bands.

Agents have declared that it's been comparatively simple to get bandleaders' cooperation. After a lean season, they're ready to listen to any feasible plan that will keep them working.

## WEEKEND POLICY IN ASBURY FOR BANDS

Except for the opening week, when Harry James' orch goes in for an eight-day run, Convention Hall, Asbury Park, will operate weekends only this summer. Decision to run weekends was made because of pressure of other business operated by the Rediker Bros., promoters of the terpercy.

James is slated to start his engagement July 1. Other bands being set include Ralph Flanagan, Sammy Kaye and Frankie Carle, with their dates as yet unassigned. Rediker Bros., who also operate a swimming pool in Asbury Park and a jewelry concern, previously ran full-week dance promotions in Asbury.

## Decca Adds Vocal Unit, Coral Signatures 4

Decca and its subsid, Coral Records, expanded their talent rosters last week with pacting of a half-dozen new artists and groups.

The Blenders, a recently formed vocal group, was the only addition to the Decca stable. Coral pacted the rest, including George Cates, former Russ Morgan arranger, who is organizing his own band; Bill Bickel trio, an instrumental rhythm combo; Fred Hall, Boston vocalist; Rosa Shaw, a gospel singer; and Don and Lou Robertson, pop team from the Coast. Lou Robertson, incidentally, was a member of the original Dinning Sisters team.

## ASCAP Future

Continued from page 47

ASCAP's income via exploitation of such new media as television would allow distribution of more coin down the line. Even if some songwriters dropped in rating, it was predicted they would receive the same, and possibly a greater payoff in light of ASCAP's expanding income.

Highlighting the steadily climbing ASCAP payoff, double-A writers received only \$10,000 in 1942 as compared to \$18,000 in 1945, and a slightly higher figure currently.

Financial report reveals that ASCAP's net payoff during 1949 was \$7,651,000, a drop of over \$500,000 from the 1948 dividend of \$8,178,000. That dip however, resulted entirely from the loss of coin from the theatre seat tax which was illegalized by a Federal court ruling last year. The 1949 gross reached \$10,601,000.

Breakdown of the 1949 income figures, moreover, showed a promising future for ASCAP's exchequer resulting from the commercial advent of video. While ASCAP garnered absolutely nothing from video in 1948, it collected \$186,977 from that medium in 1949. During that year, radio also shelled out \$7,900,000 to ASCAP, or more than \$346,000 in excess of radio's 1948 yield.

As a result of video's rapid growth ASCAP received, during the first quarter of 1950 alone, more than it did during the whole of 1949 from TV. At the current rate of acceleration, ASCAP expects television to pay almost \$1,000,000 to the Society for this year's licensing fees.

Films to Make Up Losses? Ahlert predicted that ASCAP would recover all its losses from the theatre seat tax ban via deals directly with the studios. Ahlert also pointed out that nothing in any court decision prevented ASCAP from collecting fees from theatres playing music, live or recorded, which was not taken off the film soundtrack. Ahlert also indicated that ASCAP would press for deals with bus, airplane and railroad terminals which purvey canned music. Treats of triple-damage exhibit suits against ASCAP have been removed, Ahlert said, by the \$245,000 settlement recently made with the Independent Theatre Owners of N. Y. (Harry Brandt group).

ASCAP's board also revealed their new point system for evaluating performances in the logging procedure. All performances of pop tunes are to be given one point except for newly-written theme songs and jingles which will rate one-tenth of a point. Tunes established before becoming themes will rate the full point.

Serious Works Serious compositions of five minutes or over will get six points per performance, with longhair numbers of lesser length getting a proportionately lesser rating. Choral music running 30 minutes or more will likewise get a six point rating.

Innovation in the point system will give cue music and background scores for films one-tenth of a point per performance. This is a concession to the Hollywood composers of film scores, who have been complaining of an ASCAP brushoff.

Herman Finkelstein, ASCAP attorney, detailed the proposed amendments to the Society's constitution required under the consent degree. All proposals must be ratified by the membership who will vote by ballot to be mailed out in 10 days.

Membership report revealed that ASCAP now has a total of 2,521 members, 2,119 of whom are writers, the rest being publishers. During the past year, 87 new writers and 44 new publishers were admitted to ASCAP membership. During last year, 28 ASCAP members died but, in many cases, their widows, assumed their membership privileges.

Besides Ahlert and Finkelstein, speakers included Judge Robert P. Patterson, ASCAP special counsel, who reviewed the provisions of the consent decree.

Following the business meeting, ASCAP's dinner was attended by top echelon radio execs, visiting foreign publishers and Washington legalities. Harry Hershfield toastmastered the affair with Peter Donald acting as emcee for the special floor show.

# Melchior (Decca), Rise Stevens (RCA), Kirsten (Col) Latest Disk Shifts

## Best Selling French Disks

Paris, April 20.  
Est-ce Ma Faute... Dauberson  
L'Orgue Des Amoureux... Piaf  
La Petite Suzon... Yves Montand  
Clementine... Yves Montand  
Carnet des Frites... Montand  
Ma Prairie... Yves Montand  
St. Germain des Pres Montand  
Barbara... Freres Jacques  
Cavaliers du Ciel (Riders in the Sky) Neuf Compagnons  
De Chanson  
La Chanson de Paris... Sablon

## Hill & Range Slates Special Sousa Lyric To 'Stars-Stripes' Forever

Latching on to the current march-beat kick by pop bands, Hill & Range has made a deal with the John Church publishing company to put out a special lyric for John Phillip Sousa's "Stars and Stripes Forever." The Church company holds title to the march but Hill & Range will handle the disk company clearances.

Sousa's number began picking up momentum on basis of the instrumental version made by the Ralph Flanagan orch on the RCA Victor label. In the wake of a strong reaction to the Flanagan cut, Victor has decided to wax it with Dennis Day on vocal and the Freddy Martin orch.

Other major diskeries are also falling in line, with Columbia slated to do the number with the Percy Faith orch and choir. Decca is penciling in two sides, with Fred Waring's orch on one and Guy Lombardo teamed with the Andrews Sisters on the other. Mercury Records is getting on the number with Frankie Laine while Capitol is planning to do it with Margaret Whiting accompanied by two male vocalists.

## Tin Pan Glossary As BMI Promotion

"Lingo of Tin-Pan Alley," 22-page glossary of music biz slang, by Arnold Shaw, is being distributed by Broadcast Music, Inc., to radio stations throughout the country. Shaw compilation of publisher, plugger, musician, etc., terminology originally appeared in the December, 1949, issue of "Notes," quarterly journal of the Music Library Assn.

Booklet has a statement by Carl Haverlin, BMI president, on the inside front cover, announcing it as "a BMI service to the music industry." Inside back cover lists the outstanding BMI tunes of the past 10 years.

Shaw, formerly ad and publicity director for Leeds Music, is now general professional manager for Duchess Music, a Leeds subsid.

Getting into the heightened longhair talent rivalry, marked by top name shifts between RCA-Victor and Columbia, Decca has come up with the inking of Lauritz Melchior, opera-film star, to an exclusive dishing pact. The Melchior-Decca deal follows in the wake of Rise Stevens' moveover from Columbia to RCA last week and the recent Dorothy Kirsten switch in the reverse direction.

Melchior, who last recorded on the M-G-M label in line with his film musical chores for the parent Metro studio, formerly recorded on the Victor and Columbia labels during the war years. A Met Opera star for the last 24 years, the tenor is anklung that institution at the end of this season following a tiff with the Met Opera's general manager Rudolph Bing. Melchior is slated to buttress Decca's longhair and light classical catalog.

Corraling of Miss Stevens by RCA's artists relations chief Manie Sacks was the latest in the series of longhair fence-jumping deals made since Sacks went from Columbia to Victor at the outset of this year. Other artists included Gregor Piatorgorsky, who switched from Columbia to Victor, and Pablo Casals and Sir Thomas Beecham, who joined Columbia from Victor.

Sacks' corraling of Miss Stevens was regarded as evening the score for the latter company in light of Dorothy Kirsten's moveover from RCA to Columbia. Sacks' success in winning over Miss Stevens was doubling surprising in view of the singer's close friendship with Goddard Lieberson, Columbia's exec vice-prexy. During her stay with Columbia, the sole company for which she has recorded, Miss Stevens made 140 sides and numerous albums. She is slated to cut both operatic and pop disks for Victor.

Victor's snagging of Miss Stevens once again focused attention on deals reportedly being pitched up to Dinah Shore and Frank Sinatra, two top names in Columbia's roster of pop singers. It's not expected, however, that either artist will tip their mitt on which way they will go until their pacts with Columbia near the expiration date at the end of this year. No moves will be made until that time in order to protect the current positions of both Miss Shore and Sinatra.

## Jacquet Extended 2 Years by Victor

Illinois Jacquet's recording contract with RCA Victor has been extended two years. Under terms of the deal, saxophonist will cut future sessions both with his sextet and a 17-piece band.

Jacquet originally signed with Victor in December, 1947.

# Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of April 14-20, 1950

|  |              |
|--|--------------|
| A Dream Is Wish Your Heart Makes—†"Cinderella" | Disney       |
| Ask Me No Questions                            | Witmark      |
| Bewitched                                      | Chappell     |
| Candy and Cake                                 | Oxford       |
| Chattanooga Shoe Shine Boy                     | Acuff & Rose |
| Copper Canyon—†"Copper Canyon"                 | Famous       |
| Cross Your Heart                               | Harms        |
| Daddy's Little Girl                            | Beacon       |
| Dearie   | Laurel       |
| Enjoy Yourself                                 | Morris       |
| Girl That I Marry—†"Annie Get Your Gun"        | Berlin       |
| God's Country                                  | Robbins      |
| Have I Told You Lately That I Love You         | Duchess      |
| Hoop-Dee-Do                                    | Morris       |
| I Don't Care If the Sun Don't Shine            | Famous       |
| I Don't Know Whether To Laugh Or Cry Over You  | Porgie       |
| I Got Sun In the Morning—†"Annie Get Your Gun" | Berlin       |
| I Said My Pajamas                              | Leeds        |
| If I Knew You Were Coming                      | Robert       |
| It Isn't Fair                                  | Words-Music  |
| It's So Nice To Have a Man Around the House    | Morris       |
| Music, Music, Music                            | Cromwell     |
| My Foolish Heart—†"My Foolish Heart"           | Santly-Joy   |
| Rag Mop  | Hill & Range |
| Rain   | Miller       |
| Sentimental Me                                 | Knick'k'ck'r |
| Stay With the Happy People                     | Morris       |
| Sunshine Cake—†"Riding High"                   | Burke-VH     |
| There's No Tomorrow                            | Paxton       |
| Third Man Theme—†"Third Man"                   | Chappell     |

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

|  |             |
|--|-------------|
| But Me I Love You                              | Campbell    |
| Bye Bye Baby—* "Gentlemen Prefer Blondes"      | Robbins     |
| C'est Si Bon                                   | Leeds       |
| Did Anyone Ever Tell You Mrs. Murphy           | Johnstone-M |
| Don'cha Go 'Way Mad                            | Advanced    |
| I Gotta Have My Baby Back                      | Peer        |
| I'm Gonna Paper All My Walls With Love Letters | Goday       |
| In Santiago By the Sea                         | Life Music  |
| Monday, Tuesday, Wednesday                     | Leeds       |
| Old Piano Roll Blues                           | Leeds       |
| On the Outgoing Tide                           | Shapiro-B   |
| Quicksilver                                    | Morris      |
| Rain Or Shine                                  | Lombardo    |
| So This Is Love                                | Disney      |
| Spaghetti Rag                                  | Shapiro-B   |
| Sweetest Words I Know                          | Life Music  |
| There's An X In the Middle of Texas            | Simon House |
| They Say It's Wonderful—†"Annie Get Your Gun"  | Berlin      |
| When You Were a Tulip                          | Feist       |
| Wilhelmina—†"Wabash Avenue"                    | Feist       |
| With My Eyes Wide Open                         | Crawford    |

† Filmusical. \* Legit musical.

# Inside Orchestras—Music

Columbia Records teed off its radio and television ad campaign last Thursday night (18) on Robert Q. Lewis' "The Show Goes On" with a roundhouse swing at RCA Victor's 45 rpm disks. The latter's product was all but mentioned by name. Handling the plugs for Col's 33 rpm disks, Lewis heavily accented the idea that "one speed is all you need" for a complete musical system and repeatedly remarked that the spindle holes on the Columbia disks were standard-sized as against other disks with "strange kinds of spindle holes."

Extraordinary resurrection by the "Stop the Music" program of a 1929 oldie has put the spotlight anew on "Japanese Toyland," by Jesse Greer, Ray Klages and Harry Carroll, which was first done in the latter's "Music Box Revue." Shapiro-Bernstein published the score and the STM radio show may spark a 1950 revival. "Japanese Toyland" was the "mystery melody" on "Stop the Music" and so identified this past Sunday (23) when a radio fan hit the jackpot.

Probably the smallest pressing in music history is Dana's 50 platters of a number yeclpt "Polka, Polka, Polka," etched by Gene Wisniewski. It's nothing but "Music, Music, Music," done in Polish. Plattery has sent the disks to 50 jocks around the country and is awaiting reaction before putting the master back on the presses for quantity output.

Recent appointment of Joe Thomas, jazz saxophonist and composer, to head Decca's blues and rhythm department has caused a confusion of identities. Decca's Thomas is not the Joe Thomas who formerly was the tenor sax man with the late Jimmie Lunceford. Latter Joe Thomas is currently recording for King Records in Cincinnati.

Frederic Myrow, 11-year-old son of 20th-Fox composer Joseph Myrow, sold a piano concerto to Mills Music.

Titled "Palm Canyon," the piece had its preem performance last week when the Beverly Hills, Cal., Junior Symphony programmed it.





This week's

# New Releases

... on RCA Victor

Release 50-17

**Ships Coast to Coast  
Week of May 1st**

## POPULAR

**EDDIE FISHER WITH HUGO WINTERHALTER'S ORCH.**  
Where in the World  
A Little Bit Independent  
20-3764—(47-3764)\*

**LISA KIRK AND THE HONEYDREAMERS**  
Faith and Determination  
Love Me a Little Bit 20-3765—(47-3765)\*

## HERE COME THE DANCE BANDS AGAIN

**GENE KRUPA**  
Bonaparte's Retreat  
My Scandinavian Baby 20-3766—(47-3766)\*

**BILL LAWRENCE**  
Be Honest With Me  
Tell the Truth 20-3767—(47-3767)\*

**THE THREE SUNS**  
The Flying Red Horse Polka  
Leicester Square Rag 20-3768—(47-3768)\*

## HERE COME THE DANCE BANDS AGAIN

**CHARLIE VENTURA**  
Dark Eyes  
You've Got a Date With the Blues  
20-3770—(47-3770)\*

## POP SPECIALTY

**SIX FAT DUTCHMEN**  
The Okey Dokey Polka  
Helena Waltz 25-1158—(50-007)\*

## WESTERN

**SONS OF THE PIONEERS**  
Rollin' Dust  
Wagons West 21-0315—(48-0315)\*

## COUNTRY

**MONTANA SLIM**  
The Little Shirt My Mother Made for Me  
No! No! Don't Ring Those Bells!  
(I Don't Wanna Get Married)  
21-0316—(48-0316)\*

**THE BLUE SKY BOYS**  
Tears On Her Bridal Bouquet  
The Unfinished Rug 21-0317—(48-0317)\*

## NEW ALBUMS

**"FRANKIE CARLE PLAYS FRANK LOESSER"**  
(Here Come the Dance Bands Again Series)  
P-280 (WP-280)\*

**"GENE KRUPA PLAYS 'FATS' WALLER"**  
(Here Come the Dance Bands Again Series)  
P-281 (WP-281)\*

**"FRANKIE CARLE'S SWEETHEARTS"**  
P-283 (WP-283)\*

\*48 r.p.m. catalog numbers.

NOTE: All records in this panel are listed alphabetically by song title.



**\$** ... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

**7** ... designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

**\$ Candy and Cake**  
Mindy Carson ..... 20-3681—(47-3204)\*

**\$ Chinese Mule Train**  
Spike Jones ..... 20-3741—(47-3741)\*

**\$ Dearie**  
Fran Warren and Lisa Kirk ..... 20-3608—(47-3204)\*

**\$ Hoop Dee Doo**  
**On the Outgoing Tide**  
Perry Como ..... 20-3747—(47-3741)\*

**\$ I Said My Pajamas**  
Tony Martin and Fran Warren ..... 20-3613—(47-3119)\* **7**

**\$ It Isn't Fair**  
Sammy Kaye ..... 20-3609—(47-3115)\* **7**

**\$ Joshua**  
Ralph Flanagan ..... 20-3724—(47-3724)\*

**\$ Little Angel With the Dirty Face**  
**Why Should I Cry**  
Eddy Arnold ..... 21-0300—(48-0300)\* **7**

**\$ Music! Music! Music!**  
Freddy Martin ..... 20-3693—(47-3217)\* **7**

**\$ Quicksilver**  
Elton Britt and Rosalie Allen ..... 20-0157—(48-0168)\*

**\$ There's No Tomorrow**  
Tony Martin ..... 20-3582—(47-3078)\* **7**

**\$ Walking Blues**  
Johnny Moore's Three Blazers ..... 22-0042—(50-0026)\* **7**

**\$ Wanderin'**  
Sammy Kaye ..... 20-3680—(47-3203)\* **7**



**★** ... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

**★ Count Every Star**  
Hugo Winterhalter  
20-3697—(47-3697)\*  
(Number one, The Operators Pick. The Billboard, April 22.)  
(Number five, The Operators Pick. The Billboard, April 22.)  
(Number twenty-two, Most Played by the Disk Jocks. The Billboard, April 22.)

**★ Roses**  
Sons of the Pioneers ..... 21-0306  
(Number one, The Country and Western Disk Jocks Pick. The Billboard, April 22.)

**★ If You Were Only Mine**  
**Let's Go to Church Next Sunday Morning**  
Perry Como ..... 20-3763—(47-3763)\*  
("The standard 'Mine,' shows Como at his heartfelt best, in a glowing performance. Flip, moving fast via the Whiting-Wakely pop-country version is done in straight ballad style aimed at the crooner market." Billboard Possibility, April 22.)

**★ Symphony of Spring**  
Hugo Winterhalter  
20-3737—(47-3737)\*  
(Number eight, The Disk Jocks Pick. The Billboard, April 22.)

**★ Juke Box Annie**  
Eddie Cantor, Lisa Kirk and Sammy Kaye ..... 20-3751—(47-3751)\*  
("The tune's nonsensically happy, with a theme and title that should get a fast assist from juke ops. The Victor version deploys a likely combination of performers for a catchy job." Billboard Possibility, April 22.)

**★ Spaghetti Rag**  
Frankie Carle ..... 20-3719—(47-3719)\*  
(Number six, The Retailers Pick. The Billboard, April 22.)

**TIPS:** Vaughn Monroe's "Over and Over" and Tony Martin and Fran Warren's "Have I Told You Lately That I Love You."

The stars who make the hits  
are on

# RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

The Swings to "45"

# DECCA

## data

presenting

# GUY LOMBARDO

and His  
Royal  
Canadians

## Hitting On All Six!

Here They Are:

WHERE ARE YOU GONNA  
BE WHEN THE MOON  
SHINESTIDDLEY WINKIE WOO  
DECCA 27005THE ANSWER SHE IS  
"YES!" NO?PLAY, HURDY-GURDY,  
PLAY

DECCA 24999

STARS ARE THE WINDOWS  
OF HEAVENJOLLY FELLA TARANTELLA  
(With Andrews Sisters)  
DECCA 24965

THE SCOTTISH SAMBA

ZING-A ZING-A ZING  
BOOM  
(With Ethel Smith)  
DECCA 24957

THE 3RD MAN THEME

CAFE MOZART WALTZ  
DECCA 24839ENJOY YOURSELF  
(It's Later Than You  
Think)RAIN OR SHINE  
DECCA 24825Single Records,  
75c Each (plus tax)

# DECCA

## RECORDS

# RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best  
sellers, based on reports ob-  
tained from leading stores in  
12 cities and showing com-  
parative sales rating for this  
and last week.National  
RatingWeek Ending  
April 22This Last  
wk. wk.

Artist, Label, Title

|     |    |                                  | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Detroit—(Grinnell Bros.) | San Francisco—(Sherman-Clay) | Philadelphia—(Wanamaker) | Kansas City—(Jenkin's Music Co.) | Seattle—(Sherman Clay) | Indianapolis—(Pearson) | Minneapolis—(Don Leary) | Omaha—(Lyon and Healy) | TOTAL<br>POINTS |
|-----|----|----------------------------------|--------------------------|-----------------------|---------------------------------|---------------------------|--------------------------|------------------------------|--------------------------|----------------------------------|------------------------|------------------------|-------------------------|------------------------|-----------------|
| 1   | 1  | ANTON KARAS (London)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Third Man Theme"—536            | 2                        | 1                     | 1                               | 1                         | 2                        | 1                            | 2                        | 3                                | 2                      | 1                      | 2                       | 103                    |                 |
| 2   | 2  | EILEEN BARTON (National)         |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Knew You Were Coming"—9103      | 1                        | 5                     | 2                               | 6                         | 6                        | 4                            | 5                        | 3                                | 1                      | 5                      | 2                       | 88                     |                 |
| 3   | 4  | TERESA BREWER (London)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Music, Music, Music"—604        | 9                        | 9                     | 5                               |                           | 5                        | 5                            | 6                        | 1                                |                        |                        | 4                       | 1                      | 54              |
| 4   | 5  | BILLY ECKSTINE (M-G-M)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "My Foolish Heart"—10623A        | 4                        | 2                     |                                 | 3                         | 3                        | 3                            | 2                        |                                  | 8                      |                        |                         | 10                     | 53              |
| 5   | 3  | SAMMY KAYE (Victor)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "It Isn't Fair"—20-3609          | 8                        | 3                     | 10                              | 8                         |                          |                              |                          | 5                                |                        |                        |                         | 7                      | 34              |
| 6   | 6  | BILL SNYDER (Tower)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Bewitched"—1473                 |                          | 4                     |                                 | 2                         | 1                        |                              |                          |                                  |                        |                        |                         |                        | 26              |
| 7   | 19 | MILLS BROS. (Decca)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Daddy's Little Girl"—24872      |                          | 10                    |                                 |                           |                          | 8                            |                          | 4                                | 4                      |                        |                         | 4                      | 25              |
| 8   | 7  | TONY MARTIN (Victor)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "There's No Tomorrow"—20-3582    | 7                        | 7                     | 4                               |                           |                          |                              | 9                        | 9                                | 9                      |                        |                         |                        | 21              |
| 9   | 11 | E. MERMAN-R. BOLGER (Decca)      |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Dearie"—24873                   |                          |                       |                                 |                           | 4                        | 7                            |                          |                                  |                        |                        |                         | 5                      | 17              |
| 10A | 12 | DORIS DAY (Columbia)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Enjoy Yourself"—38709           | 5                        |                       |                                 |                           |                          | 6                            |                          | 7                                |                        |                        |                         |                        | 15              |
| 10B | 14 | M. MARTIN-A. GODFREY (Col)       |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Go to Sleep, Go to Sleep"—38744 |                          | 6                     | 10                              |                           |                          | 9                            |                          | 6                                | 9                      |                        |                         |                        | 15              |
| 11  |    | GUY LOMBARDO (Decca)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Dearie"—24899                   |                          |                       |                                 |                           |                          |                              | 7                        | 2                                |                        |                        |                         |                        | 13              |
| 12  |    | SPIKE JONES (Victor)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Chinese Mule Train"—20-3741     |                          |                       |                                 |                           |                          | 1                            |                          | 10                               |                        |                        |                         |                        | 11              |
| 13A |    | SAMMY KAYE (Victor)              |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Wanderin'"—20-3680              |                          |                       | 4                               |                           |                          | 8                            |                          |                                  |                        |                        |                         |                        | 10              |
| 13B |    | MARGARET WHITING (Capitol)       |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "My Foolish Heart"—934           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        | 1                      |                         |                        | 10              |
| 14A | 13 | JOHNNY DESMOND (M-G-M)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "C'est Si Bon"—10613             |                          | 6                     |                                 |                           |                          |                              |                          |                                  |                        |                        | 7                       |                        | 9               |
| 14B | 17 | FRANKIE LAINE (Mercury)          |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Swamp Girl"—5390                |                          | 6                     |                                 | 7                         |                          |                              |                          |                                  |                        |                        |                         |                        | 9               |
| 14C | 9  | AMES BROS. (Coral)               |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Sentimental Me"—60140           |                          |                       |                                 |                           |                          | 10                           | 4                        | 10                               |                        |                        |                         |                        | 9               |
| 14D |    | MINDY CARSON (Victor)            |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Candy and Cake"—20-3681         |                          |                       |                                 |                           |                          |                              |                          |                                  | 5                      |                        |                         | 8                      | 9               |
| 15A | 18 | ARTIE SHAW (Decca)               |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Love Walked In"—24869           | 3                        |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        | 8               |
| 15B |    | GORDON JENKINS (Decca)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "My Foolish Heart"—24830         |                          |                       | 3                               |                           |                          |                              |                          |                                  |                        |                        |                         |                        | 8               |
| 15C |    | DINAH SHORE (Columbia)           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "So Nice to Have a Man"—38689    |                          |                       | 7                               |                           |                          |                              |                          |                                  |                        | 7                      |                         |                        | 8               |
| 15D |    | BILL DARNELL (Coral)             |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Chattanooga Shine Boy"—60147    |                          |                       |                                 |                           |                          |                              | 3                        |                                  |                        |                        |                         |                        | 8               |
| 15E |    | ARTHUR GODFREY (Columbia)        |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Scattered Toys"—38785           |                          |                       |                                 |                           |                          |                              |                          |                                  |                        | 3                      |                         |                        | 8               |
| 15F |    | LAWRENCE COOK (Abbey)            |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        |                         |                        |                 |
|     |    | "Old Piano Roll Blues"—15003     |                          |                       |                                 |                           |                          |                              |                          |                                  |                        |                        | 3                       |                        | 8               |

## FIVE TOP ALBUMS

| 1             | 2              | 3              | 4                  | 5                |
|---------------|----------------|----------------|--------------------|------------------|
| SOUTH PACIFIC | INNOVATIONS IN | RALPH FLANAGAN | YOUNG MAN WITH     | GENTLEMEN PREFER |
| Broadway Cast | MODERN MUSIC   | PLAYS          | A HORN             | BLONDES          |
| Columbia      | Stan Kenton    | R&H            | Harry James, Doris | Broadway Cast    |
|               | Capitol        | Ralph Flanagan | Day                | Columbia         |
|               |                | Victor         | Columbia           |                  |

## Disk Best Sellers by Companies (Based on Points Earned)

| Label    | No. of<br>Records | Points | Label   | No. of<br>Records | Points |
|----------|-------------------|--------|---------|-------------------|--------|
| London   | 2                 | 157    | Tower   | 1                 | 26     |
| National | 1                 | 89     | Coral   | 2                 | 17     |
| Victor   | 5                 | 85     | Capitol | 2                 | 13     |
| Decca    | 5                 | 72     | Mercury | 1                 | 9      |
| M-G-M    | 2                 | 62     | Abbey   | 1                 | 8      |
| Columbia | 3                 | 38     |         |                   |        |

## Sheet Music Sold In Phillies' Ball Park

Shibe Park, home of the Philadelphia Phillies and Athletics, will see an unique competition this summer—and it won't be between the two teams either. Hot dogs and peanuts, traditional commodity for the baseball fan, will have to vie with, of all things, a new kind of ballpark product—sheet music.

Elliot Music Co. has arranged for copies of its publication, "The Fightin' Phils." to be sold at the park. Number, written for the Philadelphia Phillies by maestro Elliot Lawrence and Bix Reichner, has been adopted by the club as its "official song."

A recording of the tune by a quartet of Philly players will be put out by a local Philadelphia platter. Vocal group consists of Willy Jones, 3d baseman; Richie Ashburn, centerfielder; Granny Hamner, shortstop, and Dick Sisler, leftfielder. Plans are in the works to have the tune waxed by a major recording company.

## Col. in Religious Field With Shore-Autry Disks

Hollywood, April 25. Third major diskery to enter the religious record field, Columbia has launched a series of regular waxings of standard hymns by name artists. Program debuted with a pair of sides etched by Dinah Shore and Gene Autry.

Decca and Capitol have been in the religious field for some time, former with its Faith label. Faith apparently was launched as a result of the Bing Crosby "Silent Night" platter. Capitol got a smash start in the religious field last July, pairing Jo Stafford and Gordon MacRae on a waxing of "Whispering Hope," which is still selling strongly.

Jay & Cee Music Corp. chartered to conduct a recording and entertainment business in New York, with capital stock of 100 shares, no par value. Directors are Jacob G. Zaks, Joan Weiss and Elizabeth T. Crow.

Paul Nero, former violinist with Paul Weston's orch. is cutting eight sides for Capitol Records with his own small combo.



fracturing  
them from  
coast to  
coast!

Have you heard I LOVE A PIANO, Joe's LP Atlantic Record?  
Half an hour of candlelight piano music by The Bushkin Trio.

## CANADIAN MUSICIANS ON RADIO ASK HIKE

Toronto, April 25. A tilt of 25% for all Canadian musicians on commercial radio programs, and 33% on station sustainer, is the current demand of Walter Murdoch, head of the Canadian musicians' union. Suggested pay increases will be fought by independent stations across Canada but particularly by the three networks of the Canadian Broadcasting Corp., latter perpetually in the red under the present State-owned system.

Murdoch takes the stand that musicians on radio station payrolls have not had a raise in 11 years but that other radio personnel, from actors and announcers to engineers, have received union increases. Meanwhile, Murdoch is making a Canadian junket to the Coast, during which he will line up local unions of musicians for the radio pay tilt. He will present his findings when the Petrillo hierarchy hold their mid-summer convention this year.

Canadian musicians in radio are now being paid \$6 a half-hour on audience or sustaining shows; \$8 on commercial shows. They may play several radio shows a day. Murdoch wants new rate to apply to all originating stations across Canada; but danger is that the CBC, with its three Canadian national networks, may cut down on musicians' usage.

FRANK WALKER  
the Showman's friend  
WELCOMES YOU TO THE  
**ALEXANDRIA HOTEL**  
5th at Spring St. LOS ANGELES  
War or peace, we  
always found ac-  
commodations for  
our friends in show  
business. And now  
—as always— you'll  
receive traditional  
Frank Walker ser-  
vice... plus a special  
theatrical rate!  
DRIVE-IN GARAGE

It's Music by  
**JESSE GREER**  
The Very Lovely  
**JAPANESE  
TOYLAND**  
The Last Mystery Tune of  
"Stop the Music" (AM)  
(Shapiro-Bernstein)

ON THE  
SUNNY SIDE  
OF THE  
STREET  
Music by...  
**JIMMY McHUGH**  
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**JOE  
BUSHKIN**  
CURRENTLY  
**BLUE NOTE**  
CHICAGO  
Ernie Anderson Joe Glaser  
Jim McCarthy



**NOW—BREAKING IN FIRST RUN THEATRES ALL OVER!**  
 20th Century-Fox's Smash Musical "WABASH AVENUE"

Starring Betty Grable, Victor Mature and Phil Harris

**AND—Here's The Top Song**

# Baby, WON'T YOU SAY YOU LOVE ME

Lyric by MACK GORDON

Music by JOSEF MYROW

*These Top Platters*

BILLY BUTTERFIELD.....London  
 NAT "KING" COLE.....Capitol  
 BOBBY COLT.....Admiral  
 RAY ROBBINS.....Capitol

BILLY ECKSTINE.....M-G-M  
 ELLA FITZGERALD.....Decca  
 HERB JEFFRIES.....Columbia



**Growing Bigger All The Time**

# WILHELMINA

Lyric by MACK GORDON

Music by JOSEF MYROW

*Sensational Discs by*

|                    |         |                |            |
|--------------------|---------|----------------|------------|
| JAN GARBER.....    | Capitol | KAY KYSER..... | Columbia   |
| EDDY HOWARD.....   | Mercury | BENNY LEE..... | London     |
| DANNY KAYE.....    | Decca   | ART LUND.....  | M-G-M      |
| FREDDY MARTIN..... |         |                | RCA Victor |



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HARRY LINK, Gen. Prod. Mgr.

LESTER SIMS, Prod. Mgr.

# N.Y. Strand Reshuffling Stageshow Format, With Ravazza as Steady M.C.

The Strand theatre, N. Y., is slated for another change in format, starting with the May 5 show. Plans are to install a permanent emcee. Carl Ravazza has already been signed for that spot. Rest of the bill will include name acts, including Denise Darcel and Jack Durant.

The Strand apparently plans to build its own personalities by having the emcee stay over for subsequent bills. Ravazza is the only performer who has been given a contract for the May 5 bill. Others are on a flat two-week basis. The May 19 show will be topped by the Xavier Cugat band, with Tommy Dorsey to follow June 9.

It's likely that Ravazza, one-time bandleader, will baton the Strand house band and will relinquish the baton when name maestri hit the house.

Theatre apparently plans a more flexible policy by alternating personality headliners with name bands. House is also expected to use units when available.

The Strand theatre started this season with the Cugat band, and then went into musical tabs for stage fare. When that type show was no longer available, house reverted to names and bandshows.

The Roxy theatre, N. Y., some years ago attempted to build its own personalities by protracted runs at that house. Ravazza was one of those having a long tenure there, also singer Bob Hannon and comedian Archie Robbins.

The Strand relinquishes its stageshow policy for two weeks, starting Friday (28), with a pair of Warner reissues—"God Is My Copilot" and "Destination Tokyo."

Strand is also going in for an additional exploitation on the May 15 show with a Charleston contest.

## Jim Dolan Plans Coast Revusical This Summer

Jim Dolan, who operates the Club Gala, Hollywood, and Dolan's Supper Club, Frisco, is due in New York this week en route to Paris, to scout new talent for a Coast revusical he is planning. Dolan wants to tee off a summer musical in Hollywood, built around Bobby Short, his colored pianist-singer, plus other Yank and Continental talent.

He sails May 4 on the Ile de France for the Paris scouting.

## COURT ORDERS AGENT TO REPAY LUND 9½

Los Angeles, April 25: In a significant ruling in Superior court, Judge Clarence Hansen ordered Fred Goodman to return 9,548, collected in commissions over a two-year period, to his client, Art Lund, singer. Court declared Goodman functioned doubly as Lund's business manager and talent agent, but did not hold a state license as an artist's rep.

Case is expected to set precedent for artists' managers who double as financial and employment agents.

## Persian Room's Facelift

The Hotel Plaza's Persian Room, N. Y., will be given a new look during its summer shuttering beginning late June. Designer Henry Dreyfuss will supervise the renovation which will put the accent on modern Persian art.

Celeste Holm is scheduled to head the bill when room reopens around Sept. 28, with a benefit for the Travelers Aid Society.

## Midwest Vaude Dates

Chicago, April 25. Leo Salkin now booking Babe's, Des Moines, which goes into semi-names with Jimmy Ames, April 28, following with Georgie Gobel, May 5. Dusty Brooks into the Chase Hotel, April 28. Ted and Flo Vallet added to the roster of the DuQuoin State Fair, Aug. 28. George Morro line replaces Dorothy Dornben ponies in the Chez Paree, June 9. Sid Harris is booking the Clover Leaf Club, Sioux Falls, S. Dakota and has set Karl and King for April 28 show. Jerry Merchand held over at Helsing's with Paul Gilbert coming in April 28.

Lenny Colyer into Curley's, Minneapolis, April 28. Artie James with Martells and Mignon share top billing at the Thunderbird, Las Vegas, May 12. Marcus Glaser has taken management of Low, Hite and Stanley, and booked them into the Tic-Toc, Milwaukee, May 1. Oriental has set the following talent: May 4, Mills Bros. and Mindy Carson; May 18, Johnny Desmond and Fran Warren; June 1, Eileen Barton and Louis Armstrong's All Stars.

## Mex Nitery, Vaude Lines Ask Pay Hikes; Rate As Low as \$2.02 for 3 Shows

Mexico City, April 18. Contending that they are the poorest paid in the Mexican entertainment business, minor Mexican nitery talent and vaude-revue line girls have asked the National Actors Union to get them pay hikes.

Headliners in night spots can command as high as \$115 a night, but the rank and file only get \$5.80-\$6.78 each per night, for which they must do two to three shows. Their pay is decreased by numerous costs—agents, costumes, cosmetics, tips and union dues. Besides, complains the talent, the spots don't pay them regularly.

The line girls—"segundas tiples" ("second line chorines")—squawk that their pay is \$2.02 for three shows. Double that pay for Sundays and holidays is offset because on those days they must do four shows. They demand \$3.46 as a day's basic pay and double that for fete days. Claiming that their biz currently is only fair, the impresarios offer a line girl pay hike to \$2.31. The union is trying to reach a compromise.

The Orioles, vocal group, scheduled for a week's stand at Apollo theatre, N. Y., May 26.

# Sock Frolic Staged on Coast by Friars With 78G Gross; N.Y. Show Nabs 13G

## N.Y. Copa Dickering Haymes for June Date

Deal is on for Dick Haymes and Sam Levenson to go into the Copacabana, N. Y., for the June 15 show. At the present time, hitch in the Levenson deal is comic's antipathy three shows nightly sked. Appearance at the Copa would be Haymes' first N. Y. cafe stand since his click at the now defunct La Martinique some years ago, where he was booked for \$350.

## 'ROLLER DERBY' \$27,000 IN 10-DAY N.H. STAND

New Haven, April 25. "Roller Derby," playing its first stand here on a 10-day run ending last week, pulled approximately 30,000 payees into the Arena. Scaled from 75c to \$2.50, gross reached an estimated \$27,000, considered okay for an initial stop-over.

Payoff arrangement in this set-up is interesting in that it sidetracks any tendency toward cooking up games in advance. Deal provides that two competing teams receive a total of 20% of the net each game. This figure is then split winner-loser on a 60-40 basis, which provides a definite incentive to put up a battle on each appearance.

Individual players are paid off according to their ability, with an average talent skater pulling down \$7,500 for a 10-month season. In addition to the payroll angle, players get living expenses, transportation, and all medical care, regardless of whether or not later is necessitated by their Derby activities.

Mary Gardner, captain of one of the femme teams, received a skull fracture here, with indications of a month out of the lineup. Sport drew considerable favorable comment locally, with outlook for a substantial gain on a return date.

Freddy Cohen is in charge of the traveling unit.

## RICKARD REPS HAMID

Al Rickard has been made N. Y. rep of the George A. Hamid office in the booking of the Frolics club, Salisbury Beach, N. Y. Booker is Jack Collier, manager of Hamid's Boston office.

Spot will use names during the summer.

Los Angeles, April 25. Classicism and curves dealt twin death blows to tradition Saturday night (22) as a longhair offering and a woman provided the top surprises of the name-studded third annual Coast Friars Frolic. Reeling from the show-stopping impact of Mario Lanza's operatic offerings in the midst of a first act that included everything from a "Florodora Sextet" to "Rosenberg the Talking Mule," tradition died in the second act when Betty Hutton bounced on stage to become the first woman ever to grace the talent roster at a Frolic.

Some 6,500 customers at the Shrine Auditorium gasped in disbelief as an offstage rifle shot marked the establishment of a precedent—admittance of the distasteful side of the entertainment world to the annual show, which has heretofore relied on wig and falsies to relieve the all-male atmosphere. Recreating her filmusical "Annie" role from "Annie Get Your Gun," Miss Hutton did a bouncy, exuberant explanation of why "You Can't Get a Guy With a Gun." It left a mute microphone hanging limply on the apron. Coming after half-a-dozen numbers in which various Friars sought vainly to hide bulging muscles under feminine trappings, the Hutton turn had a surprise impact that momentarily stunned an audience already limp from a parade of talent that looked like a cavalcade of showbiz.

From the moment Morris Stoloff batoned the exciting overture version of "Show Business" as it might have been written by Beethoven, Strauss, Wagner and Chopin, until emcee George Jessel, Abbot of the Friars, triumphantly produced a placard announcing the next Frolic on April 28, 1951, top showbiz names tramped across the gigantic stage in a parade that left the audience breathless. All branches of showbusiness were represented—films, legit, vaude, burlesque, niteries, radio, television, and even concert.

It was the longhair division that provided the showstopper of the first act. Lanza won a begoff with the glorious singing voice that teed off again the inevitable comparison to Caruso. His "Vesti La Giubba" and "O Sole Mio," delivered in a rich, glorious voice that rocked the Shrine, brought him an ovation from an audience shadowed in name-value only by the onstage talent collection.

Some of the hits of previous years were revived, Jessel bringing "Prof. Julius T. Larbermarcher" back for the third time to hit the roaring finale. The Burns and Allen routine was done again—this time with Broderick Crawford as Gracie. And the "Then I Wrote" sequence, this time tagged "Singing Through the Years," gave tunesmiths Shelton Brooks, L. Wolfe Gilbert, Isham Jones, Jimmy McHugh and Jean Schwartz, their chance at the spotlight. Missing, however, was the usual tribute to the Friars' first Abbot, George M. Cohan.

The problem, as always, was "Who's Gonna Open the Show." It was solved by a song and production number of that name written by Wolfe Gilbert and Ben Oakland. It was only the first of several special-material bits.

There was "Sugar Throat Burns," introducing "that great new" (Continued on page 58)

## Here's What Competent People

## Say About THREE JUGGLING JEWELS

Our challenge, as published in Billboard, Nov. 26, 1949, still stands.  
JUGGLING JEWELS, 34-30 56th St., Woodside, N. Y. Phone IL 7-2360

- **Variety, Wednesday, April 19, 1950**  
Three Juggling Jewels, femmes, provide lively opener with their slick club and hoop juggling, with closing number, wherein they manipulate luminous-treated hoops, providing a colorful finale. Gals make nice appearance and routines are worked out well.
- **New York Post, Sunday, April 16, 1950**  
The Three Juggling Jewels, Gladys Tucker, Denise Wathen, and Nellie Markow, open the bill with a neatly integrated juggling routine, which they execute with a skillful exhibition of split-second timing.
- **N. Y. Daily Mirror, Friday, April 14, 1950**  
A quick start comes with clever manipulations and variations by the Three Juggling Jewels using Indian clubs, etc.

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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

## THIS WEEK

# 4 MAXELLOS

RKO PALACE  
New York

Direction:  
**KALCHEIM & SMITH**  
R.K.O. Bldg., New York City  
Judson 4-3345

## WHITEY ROBERTS ALWAYS WORKING

Last Week, Kodak Park, Rochester  
Week April 30th, Moors, Boston Rd.

Note: I've turned down the Palace so many times I don't think they'll offer it to me the second time.



# Hike in Costuming Costs for Top N.Y. Cafes Almost Equal to Legits

Costs of putting on a show at some of the top N. Y. cafes almost equals the cost of a legit show. Because of hiked costs of costuming, production, music arrangements and special lyrics, when necessary, some niteries spend as high as \$45,000 to get a display rolling. This is in addition to salaries of performers.

Cafe men now pay as high as \$400 per costume and some use as many as four production numbers in the layouts. Consequently, the costs of costuming a dozen line-filles and a set of showgirls can cut a sizable swath into a boniface's bankroll.

Costuming costs have risen considerably in the past years. Shows that could be costumed in 1940 for \$8,000 now cost several times that amount. Garb costs frequently run to more than \$30,000.

In recent months, the Copacabana, N. Y., has had an arrangement whereby specially designed costumes are rented for the run of a show. Spot saves on the overall costs by this arrangement. During the three-month run of a show, the Copa pays out in rentals a figure that is much less than original cost of the finery. Costumer makes a profit on subsequent rentals to other cafes.

Lou Walters, Latin Quarter boniface, rents costumes from his shows to other niteries, with some sold outright after a show.

Despite higher cost of production, the current tendency in cafes is to shorten the run of their shows, which lessens the chance of complete amortization on the first run. Majority of N. Y. spots as well as larger cafes in other cities, find that an average of 30% of the patrons are repeaters. For that reason headliners and supporting acts have to be changed with greater frequency, and tendency now is to overhaul the productions also. This applies to niteries which costume their own shows. Spots hiring costumes change with greater frequency since there are no amortization costs to write off.

## 'Hopalong' Boyd Gallops Cole Circus to Big Chi Take; Plenty Moola From Gadgets

Chicago, April 21. Barnum was a piker. In none of the late showman's wildest dreams could he have foreseen the development of a personality through a new media likely to cop \$5,000 per day for 30 weeks. It's not Bill ("Hopalong Cassidy") Boyd's split of the gate receipts alone which is making him the modern Midas. It's the tie-in concessions, which, if Chicago is any criterion, will gross the cowboy star anywhere from \$1,000 to \$3,000 nightly. The majority of patrons, it goes without saying, are idolizers of the screen and television character and the juves at opening night, numbering over 5,000, either were garbed in Happy togs or bought souvenirs, ranging from a quarter to \$1.50. Paper cowboy hats blossomed like spring flowers and scarfs and ties were top sellers, too. Such approbation bespeaks a gold mine.

All this is in face of what is just a public hello to his worshippers. Boyd comes out on his horse, Topper, and after parading around the ring comes to halt in the center of the Chicago Stadium. He does a thank-you-for being so kind-to-me speech and asks the kids to say hello back to him. They almost tear the roof off the arena. However, all this is not showmanship, and while it might pay off in centers like Chicago, where Boyd's personal appearance in conjunction with a newspaper promotion, was hampered by extreme cold weather; in centers like New York, (Continued on page 58)

## Deep River Boys Pacted For Canadian, London Tour

Deep River Boys are set for a tour of England beginning June 17 with a two-week stand at the Palladium, London. Prior to the overseas engagement, they will tour Canada, playing dates in Winnipeg, Hamilton and Toronto.

Lads begin a two-week engagement at the Monte Carlo Club, Pittsburgh, Friday (28).

## Chi Bistros Tagged For \$98,707 in Unpaid Taxes

Chicago, April 25. Bistros here were tagged for overdue taxes by the state revenue dept. Claims were for a total of \$98,707 due from 23 niteries. Auditing of 12 additional clubs is yet to be computed. Audit was ordered by the revenue, last January, after the Illinois supreme court ruled clubs liable for the 2% sales tax.

Ruling affected 60 spots and reversed a circuit court decision of Dec., 1948, upholding exemption claims of club owners.

## Conventions Aid A.C. Spring Biz

Atlantic City, April 25. Some 60,000 delegates to attend nearly 100 conventions the next five weeks will give resort amusement business a big shot in the arm. They will augment the usual spring vacationists who are here in more than usual numbers this year.

Starting this week were the National Conference of Social Workers bringing 7,000 and the League of Women Voters with some 5,000 more. They will be followed by others in a convention calendar padded until the end of June, when the big summer rush gets underway.

Hotels, cafes and other spots are making a strong play for the conventioners and spring visitors, but are withholding their heavy budgets for the early July rush.

## 'HELL' LOOKS SET FOR GOOD RUN IN SYDNEY

Sydney, April 18. The Olsen-Johnson show "Hellzapoppin'" should chalk up a good run at the Empire here for Harry Wren, in association with J. C. Williamson Theatres. Show has been a major winner in Melbourne and in New Zealand and Tasmania. Harry Gould is producing.

For the Sydney run Wren has brought in a local radio fave, Roy Rene ("Mo"). Rene was formerly a topper in burlesque. He's presently under contract to Colgate-Palmolive. With Rene are radio personalities Hal Lashwood and Al Thomas. U. S. acts include Reg Thorpe, Dorothy Jean, Charlie Whittier and Dave Higarth.

## A.C. Solons Pondering Petition to Close Cafe

Atlantic City, April 25. City Commission members here are pondering a petition signed by more than a score urging that the license of the Paradise bar be cancelled.

Should it be granted, it will mark finale to the spot which once was known as the oldest nightclub in America. In years gone by no one considered his vacation here complete without at least one visit to this sepiot spot known for its high calibre Negro shows and its name bands, which included all the famous ones of the era.

Three seasons ago the policy of name bands and big shows was dropped when the club's owners found they were losing plenty. With the exception of a few feeble tries they never tried to attract the crowds with names again, they continued operating the bar, keeping the cabaret room shuttered.

Petitioners declared that now "people patronizing bar are of the lowest mentality and if a crime is committed, they could not be held responsible."

## B'KLYN PAR'S 2D BILL

Paramount theatre, Brooklyn, will spot another one-night vauder tonight (Wed).

Bill comprises Esy Morales Orch. Nicola Paone, Son & Sonny, and Henpy Youngman.

## Andrews Sis Pacted For Chi, N. Y. Vaude Stands

Hollywood, April 25. Andrews Sisters tee off five weeks of vaudeuses June 30 with a two-week stand at the Chicago Theatre, Chicago.

A split week at the Paramount, Buffalo, precedes a fortnight at the Roxy, New York, opening July 21. Girls trek back here after the Roxy date to prep the fall Campbell's Soup show.

## 3 L. A. HOUSES QUIT VAUDE—AGAIN

Los Angeles, April 25. Vaudeville is about to die again in three first-run film houses, the Orpheum and the two Paramounts, one in downtown L. A. and the other in Hollywood. Complaint is that the theatres can't get enough first-run films to support a vaude-film policy.

The Orpheum, operated by Sherrill C. Corwin, revived vaude last August and did well with a four-day show until the first of this year. He has served notice that the house will turn to a straight film policy May 9, after Phil Spitalny and his Hour of Charm orchestra close a special week's engagement. Fanchon & Marco closed its stage show at the Hollywood Paramount last week and will do the same at the downtown Paramount two weeks hence. Both houses will revert to straight pictures.

## SOPH AND JOE E. TEAMED 6 WEEKS AT CHI'S CHEZ

Chicago, April 25.

Sophie Tucker and Joe E. Lewis will headline the June 2 show at the Chez Paree, Chicago, their first date on the same bill in this town. They previously played together about 10 years ago when Ben Marden, then operating the Riviera, Ft. Lee, N. J., spotted this duo on the bill with Harry Richman. These headliners also played the Colonial Inn, Hallendale, Fla., which was also operated by Marden at that time.

Miss Tucker was originally slated to play the Chez on May 5, but relinquished that spot as a favor to the cafe's operator and agreed to the June 2 stand in order to permit Frank Sinatra to open on that date.

Soph is current at the Chase hotel, St. Louis, for three weeks and follows with the Town Casino, Buffalo, for 10 days before hitting the Chez where options call for her services up to six weeks. Miss Tucker is planning to rest for the remainder of the summer following the Chez run.

## Steady Flow of European Acts for N. Y. Latin Quarter

Lou Walters, operator of the Latin Quarter, N. Y., is planning a steady run of European acts at that spot. He's already signed Mons. Choppy and Les Zoris for the July 2 display and has set the Four Hurricanes and Gino Donati for subsequent shows.

Walters is slated to sail for Europe May 9 for about five weeks to gander acts for his bistro. His idea is to get a batch of fresh acts for the cafe. Walters has imported acts from time to time, but starting with the current show which bows formally tonight (Wed.) attempt will be made to have one new foreign act on every bill. British comic Tommy Trinder\* is headlining current stanza.

## Gas Fells Circus Gals

Harrisburg, Pa., April 25. Seven femme performers with the Hamid-Morton Shrine Circus, performing here last week, narrowly escaped death when a gas leak filled their trailer with poisonous fumes.

Three of the girls, all members of the "Sky Revue," were rendered unconscious and had to be given first aid by a physician. They were, Pat Parrish, Pat McFarland and unit's manager, Peaches McNeal.

# MCA Nitery Dept. in Battle Royal; Slugging It Out With Pitt, Coast Cafes

## Hazel Scott Awarded \$250 In Discrimination Suit

Spokane, April 25.

After 15 hours of deliberation, a jury awarded \$250 damages to Negro singer-pianist Hazel Scott which found that she had been denied service in a Mt. Pasco, Wash., restaurant because of her race. Mr. and Mrs. Harry Utz, eatery owners, had attempted to show that Miss Scott was denied service because she demanded to be served ahead of others.

Suit was based on a Washington State law enacted in 1909 which forbids racial discrimination in public places. Restaurant's violation occurred in February of last year.

## K.C. Aud Seeks Icers With Tanks

Kansas City, April 25.

Possibility of ice shows playing the large Muni Auditorium faded last week when the special advisory committee disapproved a plan to install ice rink equipment in the arena. William J. Tobin, owner of the Kansas City Mohawks hockey team, petitioned the auditorium board for the ice rink, proposing to play all home games of the hockey team there and to periodically bring in travelling ice shows.

Both hockey and ice shows now play the Pla-Mor Arena, privately owned. The Pla-Mor seats 5,000, the Auditorium over 10,000. Tobin offered Auditorium rental of \$1,100 per night, and offered to pay enough in advance to cover cost of installing machinery.

Board gave as its reasons that building is not suited to installation of the equipment, and also reluctance to compete with private enterprise. Ice events would claim about 50 nights of the arena schedule, and this time is not available now, according to Clarence Hoff, manager of the Auditorium.

Auditorium will have its first ice show in June, but this will be "Holiday on Ice" carrying its own portable equipment.

## MOSS EMPIRES PROFIT FOR '49 IS \$435,760

London, April 18.

Moss Empires, which controls the London Palladium and a string of major theatres in London and the provinces, announces a net profit for the year ended Dec. '31 last of \$435,760.

As the past year marked the company's golden jubilee, a special jubilee bonus of 5% was paid on ordinary stock, together with an interim dividend of 5% and a final payment of 10%.

The 51st annual general meeting of the company will be held in London May 10.

## Barbara Ann Scott Closing Tour, to Join 'Ice Capades'

Montreal, April 25.

Barbara Ann Scott, Olympic figure skating champion, closes present cross-country tour of "Skating Sensations" in Chicoutimi, New Brunswick, Sunday (30) and planes to Los Angeles to open for a month's date with "Ice Capades" new show starting May 4.

Tommy Gorman, manager and owner of the Ottawa Forum and a member of the Arena Assn. of America, who has been in charge of the skater's tour in Canada, and who still has a contract with Miss Scott for next year, will go to the Coast May 15 to discuss next season's plans with "Ice Capades" owner, John H. Harris.

According to Gorman, who has barnstormed "Sensations" across Canada for the past few months without touching a major city, the show grossed nearly \$1,000,000, garnered from admissions, programs and novelties. Cast of 60 travelled in planes, buses, trains, sleighs and played to 800,000 customers.

Hollywood, April 25. The (telephone) bell rang and H. D. Hover of Ciro's and Larry Barnett of Music Corp. of America came out swinging—verbally. Hover led off with a smash at what he labeled "high pressure tactics." Barnett countered with "absolutely ridiculous."

It was a Coast version of the battle that started in Pittsburgh when five niteries operators announced they were uniting in an unofficial ban on MCA acts. The Smoky City beef originated with Jackie Heller, who reported that after MCA okayed a one-week postponement of a Denise Darcel date at Heller's Garouel, the agency turned around and booked her elsewhere.

Hover said his trouble with MCA stems from the fact that Ciro's wants to book independently, to be "wide open" for attractions from any source. "They don't like that," he charged. "Unless you're 100% with MCA, they try to murder you."

Barnett, MCA's national band and act director, said Hover has had "everything in the world submitted to him."

One of the big mixups in the verbal slugfest was over why Carl Brisson hadn't played the Sunset Strip niterie. Hover said he had signed a contract and made all arrangements only to discover several days before the scheduled opening that MCA hadn't returned the contract. He added that when he called the agency he was told that Brisson wouldn't be available.

Barnett said the deal fell through because Hover wouldn't sign a "no service during performance" clause.

Then Hover came up with a claim that MCA had tried block-booking, forcing him to sign a contract for Jean Sablon before he could get a chance to book Lena Horne and Frank Sinatra. Hover played Sablon, but he said the only (Continued on page 58)

## Palisades Park, N. J., Tees Off Season With New Rides, 'Kiddie Land'

Palisades Amusement Park at Cliffside Park, N. J., lifted the curtain on its 1950 season last Saturday (22), the first outdoor amusement spot in the east to tee off this spring. Despite chillier weather than the last week in April is supposed to produce, first day attendance went slightly in excess of 55,000, as against 35,000 for the opener last year. Temperatures accompanying Palisades' 1949 debut were, however, considerably colder than those of last week's preem.

Irving and Jack Rosenthal, operators of the park, came up with \$250,000 this year for overall renovation and painting, installation of a new thrill ride, the Flying Saucer, and building of six new rides in the kiddieland section of the park. Total number of rides and attractions is 140 this year, spread around eight midways.

Main concentration of the Rosenthals in readying Palisades for the new season was on creation of as complete a setup for the moppets as possible. Figuring was based on the large number of "war babies" who have now reached amusement park age, a juve-patronage segment considered sufficiently large by the Rosenthals—and other park and carnival ops throughout the country—to merit particular attention and financial outlay. Kiddieland at Palisades now includes 20 rides and other attractions, most of them smaller and less violent editions of the adult thrillers.

In addition to the normal lure of zany rides, take-a-chance concessions, fun houses, et al. Palisades (Continued on page 58)

## Valdez, DeMarcos, Benzell as Package

A package consisting of Miguellito Valdez's band, the DeMarcos and Mimi Benzell has been set by Willard Alexander for the Coconut Grove, L. A., for five weeks beginning May 16.

Miss Benzell is managed by Jack Bertell, while the other two are handled by Alexander.

# AGVA Will Meet With Resort Bookers To Set New Regulations for Mt. Circuit

American Guild of Variety Artists will call a meeting of mountain resort bookers next week, to set regulations for the ensuing season. Among demands to be made by union will be the inclusion of a clause in contracts designating performers as employees and bookers as the employers.

A battle is expected to be staged over the union's demand that all acts must be signed by 3 p.m. Thursday for each weekend they work. In addition to contracts, pact must stipulate place of employment, and employer must adhere to schedule. If a booker is without suitable talent at the Thursday deadline, union will ask that a wire be sent the acts specifying hotels to be worked and salary for each stand.

As a concession to the bookers, AGVA will waive the five-mile rule, calling for performers to be lodged within five miles of spot they're working. It will substitute "reasonable distance" in the contract.

Bookers are expected to put up a row on being designated as employers because of liability for acts' social security tax. However, union points out that under prevailing conditions, many talent buyers sell packages to the hotels and make a profit on the entire deal, and are thus the employer.

## Setups Keep N.H. Cafes In Biz Despite Booze Ban

Concord, N. H., April 25. New Hampshire's dine-and-dance spots, which are forbidden by state law to serve liquor, apparently will not be curbed in their now flourishing business of furnishing ginger ale and other mixtures for patrons who bring their own booze.

The statutes ban the consumption of liquor purchased at state-controlled stores, in public places, but Ray Tarbox, a state liquor commissioner, who is in charge of the enforcement provision, has flatly declared that this phase of the law is "unenforceable."

## Murder Rap Involves Atlantic City Taverns In Sale to Minors

Atlantic City, April 25. Trouble any night spot can get into when it serves liquor to a minor hit home here this past week.

A few weeks ago a soldier from Fort Dix and an ex-paratrooper had an argument in a bar. When they met on the street an hour later blows were exchanged, and the ex-soldier knocked down. His head hit cement curbing and he suffered a skull fracture, from which he died a short time later.

This week five night spots which served the Fort Dix soldier, held on a manslaughter charge, and who gave his age as 19, got notices to appear at the ABC headquarters in Newark and explain. One of the spots is a top beachfront hotel, the Traymore, which conducts its bar on as high a plane as is possible. All face the penalty of losing their license for some days.

## Anderson Suit

Continued from page 1

play, "Anne of the Thousand Days," had been plagiarized from two of his (Hackett's) books, "Henry the Eighth—A Personal History" and "Queen Anne Boleyn," plus a dramatization of the latter. Hackett was served with papers in the action just before sailing on a European vacation. Hackett never actually brought any suit against Anderson.

Although Hackett's accusations were expressed verbally to reporters, the libel suit was brought on the basis of written allegations previously made by the novelist in a statement to the Playwrights' Co. in support of his claim. The Playwrights produced the Anderson drama, in association with Leland Hayward.

Some years before, Hackett received a "substantial" settlement from Sir Alexander Korda and United Artists on a plagiarism claim based on alleged similarities between his books and the film, "The Private Life of Henry VIII," starring Charles Laughton.

## Pope Disks Prayer

Continued from page 1

side, which features a special hymn composed for the Holy Year and sung by the Saint Chappelle Choir.

The rights to produce and distribute this record on a worldwide basis, have been tied up by a European company, called Senfic, which was able to snag the exclusive manufacturing and distribution rights because of their possession of this color process. The main plant of Senfic is situated outside of Paris, where it is putting out 200,000 records a month, with production prepared to go to a maximum of 400,000.

Senfic, in turn, has granted the exclusive rights for distribution of this record to an outfit which plans to sell this record directly by mail. It's in the midst of planning a campaign in Catholic and foreign language newspapers in America. Disk sells for \$3, insurance prepaid; a dollar extra for airmail.

## NEW DALLAS NITERY

Dallas, April 25. The Sky Club will have its re-opening here on Friday (28). Johnny Cola and Dixieland band will be featured nightly, except Wednesdays, when Johnny Hix and western band will take over. Dale Belmont, songstress, will fence the floor shows.

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., April 25. Among those now enjoying a marked progress with all privileges are Mabel (legit) Burns, Helen Pelechowiez, Ted Hooper, Sam LaBalbo, Bob Pasquale, John Rosenberg, George (Elephants) Powers, Ben Schaffer, Sam Kelley and Joe (UA) Phillips.

Laura (Loew's) Sloan to join the "up gang" for meals, result of a top clinic report.

Birthday greetings are in order to Ruth Wood.

Sophie Medes, ex-Rogerite and former cashier of Utica theatre, Utica, N. Y., in for a vacation and check-up drew an all-clear to resume work.

After a seven month siege of strictly in-bed-routine as result of a major setback your columnist got a good clinic report that ups him for meals, pictures and mild exercise.

Thanks to Harry Blackwell, Bowling Green, Ky., Nate Mulroy, Chicago; James Lee, Worcester, Mass.; Joseph Vaughney, Denver, and George Roberts, Boston, for taking time out to cheer up many of the ailing gang.

Women's Cooperative Bowling League held its first annual Mistletoe Show at the local Pontiac theatre to a packed house. It was directed by Morgan Callahan who also was an end man. Among those scoring in specialties were Charles Dunham, Al Crane, Bob Stringer, John McNaughton, Marion Hale and Audrey Murray. Henry Leis and orchestra gave show nice backing.

Ted Hooper, Sam LaBalbo, Charlie Kaufhold and Johnny Nolan took time out-of-the-san to partake of a lobster dinner at the Elks' club in celebration of Ted Hooper's birthday.  
Write to those who are ill.

# Palace's First Anni Bill on May 18 To Reprise Yesteryear Headliners

## Chi Operator, Employees Held on Assault Rap

Chicago, April 25. Police arrested three employees of the French Casino, last week, when two customers claimed that after complaining that \$28.35 was too much for eight drinks they were brutally beaten with clubs and tossed out. The victims, John H. McManus and Robert Geddes, have been hospitalized.

Arrested are Irving Warshawsky, described by the cops as co-owner of the nitery; Harry Boshes and David Field.

## Glen Island Casino Available, But Few Nibbles for Spot

Negotiations between Westchester county officials and firm of Carr & Boletto for a lease on the Glen Island Casino, New Rochelle, N. Y., dine-dance spot, fell through Monday (24) night. C&B forfeited a deposit. A second bid by Steve Bovalato of White Plains, is now being considered.

Operation of the Casino was dropped by Howard Gill and Michael DeZutto, last season, after 17 years. Several salient factors prompted decision, including high prices of bands; increased advertising budget made necessary by the completion of the Hutchinson River Parkway, which drained off considerable traffic from the Shore Road where the Casino is located, and uncertainty of summer season.

The Casino for many years has been one of the more important resort dance spots. It had been considered one of the best band incubators because of the remoteness emanating from there.

One of the complicating factors in the deal is that concession rights to the adjacent beach go with the lease. For several years, operators depended on returns from the concession to carry the casino operation. Last year, however, the polio scare killed the beach business during August.

There is still a possibility that Gill & Boletto may return to the Casino. They have told W. C. officials that if no takers are found, they would renegotiate. In that case they're likely to get a better deal.

During several years, Gill and Boletto paid out \$39,000 in rentals based on a percentage of the gross. Guarantee during those seasons was set at \$25,000. In recent seasons minimum rental dropped to \$15,000.

Headliners that played the Palace in its heyday will combine on the first anniversary show of the RKO Palace, N. Y., May 18. Belle Baker, Smith & Dale and Cliff Edwards (Ukelele Ike) have already been signed. Circuit toppers are planning a series of special events in connection with the initial anni. Guest performers are being mulled and exploitation dept. is planning special events for the occasion.

Sol A. Schwartz, RKO veepee in charge of theatres, and booker Danny Friendly are planning to hold the entire show over. It will be the first time since stageshows came back to this house that a program has gone into a second week.

Palace theatre revived stageshows May 19 of last year and first year's operation indicates that the eight-act policy has been successful. House is shaping up as an important showcase since several acts have been picked up by other vaude houses on Broadway and cafes have bought a number of turns after seeing their work at the Palace; ditto television.

## Jackson Unit's 1-Niters

A unit built around Bull Moose Jackson and his band began a southern tour of one-niters last week. In addition to Jackson's seven man crew, troupe includes vocalist Mabel Scott, comedian Dusty Fletcher, dancer Lorraine Knight and Tops and Wilda, terp act.

Package was built by the Moe Gale office.



## VIC HYDE

This Week at Sea  
"Queen Mary" to England  
Mgt.: HARRY FOSTER, London

## THE SILHOUETTES

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# BOBBY SHIELDS

'Comic Atomic Energy'



Just  
Concluded  
at the  
LATIN  
QUARTER  
NEW YORK  
and the  
Critics Said:

## Shields an Instant Click At Latin Quarter

The new show at Lou Walters' Latin Quarter was stolen on opening night by a young man whose name wasn't even on the program—Bobby Shields, about whom I raved after catching him at a Leon & Eddie celeb night. He will now proceed to become a star.

It was one of those things that only happens in a blue moon, but when it does it makes you thrill and tremble to realize that Broadway is still the place where miracles can happen.

Bobby Shields, whose forte is a caricature of a reformed jive artist. Anyway, the audience, which had been more than enthusiastic for everyone in the almost two-hour show, exploded when Shields did his

satirical stuff and wouldn't let him off. It was one of those legendary instant clicks. Lee Mortimer, DAILY MIRROR.

"The socks came from the addition of Bobby Shields, a young man around town who's been caught frequently. Shields, a short, dark, energetic youngster, comes on pretending it's an audition, coaching the band, even referring to a little note book for his proper key, etc. Does a couple of take-offs with a nervous exuberance reminiscent of Frankie Laine. His basic style is staccato, beating 'em in a hit-'em-on-the-head fashion." Bill Smith, BILLBOARD.

"... A young singer-comic, Bobby Shields, who be-bops all over the joint to get a nice response." Kohn, VARIETY.

OPENS APRIL 28, ADAMS, Newark

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GENERAL ARTISTS CORP.

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SCORE ANOTHER FOR

# DANNY THOMAS

LONDON DAILY MAIL  
March 26, 1950

## DANNY (No Kaye) IS STILL OK

By CECIL WILSON

Danny Thomas, an American comedian, walked on to the London Palladium stage last night knowing what the 2,800 people out front were thinking: Would he be another Danny Kaye?

Well, he was not. His looks, his material, his whole technique are entirely different.

But for the next 40 minutes this stranger established a firm friendship with the audience by reciting jokes that have made him the idol of American cabarets.

This thick-set, black-haired Syrian, with a tragicomic face and an outsize nose, has a pair of burning eyes that can reflect all the joys and all the sorrows of the world.

His stories have a mellow strain of philosophy, the adult tang of the New Yorker, almost a touch of Stephen Leacock. Everything he does has a more cynical, intellectual appeal than Danny Kaye's. Which possibly explains why there was no bobby-soxer hysteria, but a warm, solid, level-headed reception.

March 26, 1950

## London

Well, Danny Thomas made it. Appearing for the first time in England at the Palladium last night, he connected right from the start and by the time the final curtain fell 45 minutes later he had that vast, critical, Kaye-trained audience right in the palm of his hand. And, remember, the boy opened cold: few of the Palladium customers had ever heard of him before. But by the time he'd got to the end of his opening remark ("All Hollywood has told me about the wonderful London audi-

ences. So remember, you are on trial!") he'd won over everyone in the house. The only time he nearly lost his nerve was when the full force of the audience's appreciation hit him at the end of his act. He just said: "Look—thank you. I don't want to blubber" and walked off. Today, with newspaper critics singing his praises, Danny Thomas knows he is London's latest success.

LONDON DAILY GRAPHIC  
March 28, 1950

## ANOTHER DANNY-WITH A NOSE THAT HAS LAUNCHED A THOUSAND QUIPS

By WALTER HAYES

DANNY THOMAS is the name. He's America's newest comedian to make a hit in London.

Last night he strolled on to the Palladium stage and, within five minutes, right into 2,000 hearts as well. He held the stage singlehanded by sheer warmth of personality. His act?—just singing, yarning, poking mild fun. He has a gentle, expressive face and a long nose which has been the butt of several thousand jokes—and is good for a few thousand more.

## DANNY AGAIN... THOMAS THIS TIME

His name is Danny Thomas. He is 36, 5 ft. 11 inches, and one of America's two highest-paid entertainers. In America he is famous. In Britain he was not until last night, when he scored a terrific success at the Palladium.

Encore after encore kept him on the stage for nearly an hour. The audience would not let him go. At midnight there was still a crowd around the stage door-entrance.

Main topic of conversation among Palladium first-nighters was: was his reception as big as Danny Kaye's? My verdict is yes—definitely.

But, anyway, it is an unprofitable comparison. The two Dannys are as different as two comedians can be. Danny Thomas is primarily a cabaret entertainer, a teller of stories, an actor who helps his tales along with mime and gesture. In gentle voice and gesture he can deal in pathos. He can ring out the loudest laughter.

Last night he told the story of a man who lost his car jack. Just miles in the rain. He was mean. He didn't want to buy one. That was all the material, but full laughter story.

Danny Thomas told his audience: "I shall sleep well tonight. It has exceeded my expectations."

LONDON EVENING STANDARD  
March 28, 1950

## LAST NIGHT AT THE THEATRE 40 MINUTES OF LAUGHTER

Off with the pantomime, on with the 1950 variety season at the Palladium last night. On, also, with America's Danny Thomas—and the name "Danny" really does seem to be a magical one in show business (writes Harold Conway). Danny Thomas is a unique personality, a keener of comedy in his own right. He talked non-stop for 40 minutes before the microphone last night, barely pausing for breath; his singing was only incidental. He achieved the not inconsiderable feat of making me laugh, also non-stop, for that period.

He is funny in English, Manhattan, French, Italian and Yiddish by turn. You need a nimble mind to keep pace with his rambling fancies—and be sure of your bearings at any given moment. Laugh, and he will thunder your him and you will find him laughing at you.

All rather like the other Danny, you say? Not a bit of it! The general strategy is similar, but the when work poles apart—Kaye aiming warmly at the heart, Thomas taking the Arctic way to tickle our intellects.

LONDON DAILY HERALD  
March 28, 1950

## LONDON IS GOING TO LOVE HIM

By EMERY PEARCE  
PALLADIUM: Variety

London welcomed last night a fine variety artist, a casual, grinning, philosophizing young American called Danny Thomas.

He was billed as the second Danny Kaye. He is the first Danny Thomas.

He walked on to the stage, thick-set, poker-faced, looking like Cary Grant, and said seriously: "All Hollywood has told me about London audiences. So remember, you are on trial." He had the audience in his pocket from that moment. He didn't fling himself around, but took things easily and advised everybody else to do the same. At the end, 20 minutes late, he said: "Look—thank you, I don't want to blubber."

London's going to love him.

LONDON TIMES  
March 28, 1950

## ANOTHER GOOD U. S. COMEDIAN DANNY THOMAS

It is an almost too usual occurrence for a much-heralded American star to capture our variety audience, yet about Danny Thomas last night there was something of the unexpected.

Mr. Thomas himself was everything that makes a stage success: an engaging, confident personality who obviously took his own advice. "Be calm, be casual, relax," he said to himself, and his material that was so unconventional, heard of as a music-hall troupeur with parody, cynicism and satire? Mr. Thomas, however, had a way with an audience that would have made a recital of names from the telephone directory amusing.

R. F. M. C.

VARIETY

Palladium, London  
March 27, 1950

The triumph of Danny Thomas is remarkable. Unlike other Palladium headliners from the U. S. who came here, he was virtually unknown to British audiences. There had been no disk sales of his songs, his film work was more or less negligible, but a well-planned advance publicity campaign, including press and radio, helped to make him a household name before opening night.

It did not take him more than a few minutes to establish himself as a comedian of depth and intelligence. As an intro to his act, he describes how his Hollywood friends raved at the way the Palladium audiences responded, and he wouldn't be in your shoes tonight. You've really got to make good. From that point on there was no holding him. His manner and technique was something new and he appeared, in an effortless way to be following his own advice: be calm, be casual, relax.

The Palladiumites gave Thomas a sock ovation and kept him on for the best part of an hour, overplaying his sketched time by 20 minutes. As other artists know only too well, this generous welcome is not lightly given, but in this case it was a genuine tribute and appreciation to the work of a master raconteur, whose philosophy and sentiment are effectively balanced and whose songs are new, original and rich in comedy.

WILLIAM MORRIS AGENCY INC.

NEW YORK • BEVERLY HILLS • CHICAGO • LONDON

EST. 1898



## 'Hopalong' Boyd Gallops

Continued from page 35

where circus plans to play five days at the Yankee Stadium and five days at Ebbets Field, many of his younger cohorts might possibly be unhappy with a stint similar to that he did for the N. Y. Daily News last year. For free, it's okay, but when the tap ranges from \$1.20 to \$3 the kiddies, and parents want a little more—which is simple to adjust with a few stray Indians and cowboys and burning forts. Circus is making a terrific pitch at the juve trade, and except for Saturdays and Sundays, cuts the price in half. Working against a \$6 top for the Ringling Bros.-Barnum & Bailey outfit, Cole Bros. have a sock selling point with Hoppy—that is with proper presentation.

### Less Spectacular

As a circus, this 1950 edition of the merged Barnes Bros.-Cole Bros. presentation falls short of the mammoth Ringling Bros. extravaganza, both on production and talent-wise. However, for the real flavor of the old fashioned circus, it hits the mark. Unfortunately, due to union mixup and late arrivals, opening night Friday (21) was not much more than a run-through rehearsal to music. It's expected that with additional rehearsal, the show will tighten up. However, it could use more high-wire thrill acts, although the work of the Wallenda Family is sock, with seven man and femme pyramid stepping across the tight rope is gasp provoking. Incidentally,

all high acts work without safety devices.

Production opens with smart color, the presentation of the flag by Maine color guard, with four sergeants parading around. The stadium—an impressive sight. Band plays the national anthem as the standing crowd applauds as they exit. As the teatime offering the first and third ring have prancing pomes as three chimpanzees go through assorted tricks in the center, with their blonde curvaceous trainer getting the o.o. from the daddies. Gals this year seem prettier and show more of it than in previous appearances. First high wire act, the Norbertys, an import, two male and femme, get applause.

Clowns work in four of the 21 displays, but nothing much is novel or new, with the exception of Happy Kellum, who works ala Emmet Kelly and gets steady chuckles. Only other buffoon who registers singly is Bobo Barnett, for his work with trained dogs. Aerial ballet with 16 gals is a strong production number but could be pointed up by the use of a solo bar act, instead of four gals. Three ring simultaneous working of Liberty horses pays off for rapt attention.

Acro work, bordering mainly on the contortion side, of the Wong and Canton troupes seems solid, but the center work of Van De Velde, who does the same stunt as Unus. Dorita Konyot does a fine job with her dancing horse.

### Lethargic Lions

Terrell Jacobs works with a group of tigers and lions, but they are somewhat lethargic. However, waltzing and rolling over of one lioness gets good response. Rietta, comely femme, on top a swaying high pole, thrills as she sways back and forth. Hanneford Family preceded the starring attraction and while Tom Hanneford perhaps is not the comedian that Poodles was, he gets belly laughs with his stumbling efforts and his sure somersaults on the perchons. Rest of the family, George Jr. and Sr., assisted by young sister get mighty mitt for their bareback riding. The Idyls, another importation, make a strong impression with their unicycle work upside down on lighted high support. Risko and Nina get laughs for male's attempt to spin 10 platters on pool cue in which he finally succeeds. Con Colleano disappoints in his failure to succeed in doing a forward somersault on the low wire. While a bevy of girls go through some Jack Cole dances in East Indian fashion, 10 elephant work the three circles with pachyderms getting a big reception for their finale. Roman riding stint with 16 paired horses fails to come off as Jackie Lewis, regular rider got hurt in rehearsal and substitute couldn't do the standup stuff. As the show opening night ran about three hours and a half, the last act, "Cimese" troupe was omitted.

### 150G Production Outlay

After May 7 circus moves to Olympia, Detroit, for stand, May 11, and does two and three-day stands in Ohio before coming into Washington for five days, Newark and then New York. After the eastern stand, Hoppy rides west into the northwest and Coast states. With the exception of the south,

officials are trying to hit each metropolitan video area to cash in on tremendous western star's following. Boyd is said to have a third interest in the new setup.

Most of the personnel has been held over from last year with Jack Tavlin again general manager, Sam Levy, Jr., of the Barnes-Carruthers office and Bill Burke, producers. Vander Barrette, director, and Ed Howe, advance man. New show is billed as costing \$150,000 to produce with 1,000 people carried. Side show works outside of the regular stadium, consequently not getting heavy draw. Zube.

## Sock Frolic

Continued from page 34

crooner"; there was the "Still Alarm" skit penned by George S. Kaufman and played by Jack Benny, Ben Blue, Van Johnson, Reginald Gardner and Alan Mowbray; the "Wives of the Guys of the Friars" production number that opened the second act; and the sock first-act finale, "Florodora," which found such beauties as Jack Benny, Burt Lancaster, William Lundigan, Robert Mitchum, Red Skelton and Keenan Wynn singing and dancing with the sextet gentlemen Lee Bowman, Dan Dailey, Van Johnson, Ricardo Montalban, Dennis O'Keefe and Mark Stevens. Dailey and Skelton yocked up the finale in a set-to that sent the customers out roaring.

Programmed, but missing, were Al Jolson, Jimmy Durante and James Barton, the former forced out by laryngitis. With them, the show might have lasted another hour. As it was, the audience found itself surfeited.

There was violinist Isaac Stern, who capped two fine offerings with a duet with maestro Jack Benny; there was Ed Wynn, who combined his drolleries with a bicycle piano accompaniment for Dennis Day after tickling the showbiz crowd with asides on the woes of television; Benny, Burns and Errol Flynn in a song and dance routine that found Flynn warbling "Mother"; Donald O'Connor with Jessel in a talking mule sequence, in which Jessel thanked Senator Johnson for the rear-end assist; Dean Martin and Jerry Lewis, who socked over parts of their nitery routine and then fled—the only cast members who had to get back to work that night; Phil Silvers, who took over part of the emcee chore; Jimmy Wakely and Andy Parker's Plainsmen who introduced the Harry Ruby-Joe Cooper tune, "Sugar Throat Burns"; Harpo Marx, who cavorted with "Jacqueline" Smith; Roy Roberts, whose Buffalo Bill impersonation brought on La Hutton; and the impressions by Kent Goodman and Frank Fontaine, who scored tremendously with his sweepstakes winner.

And Edward Arnold, Edmund Gwenn, Edward G. Robinson, and Jimmy Stewart who did the spade-work on introductions.

Staged by Joseph Santley, with Harry Joe Brown as associate, the Frolic ran its merry way until 12:15, more than accomplishing its basic aims of pleasing the people and balancing the budget.

The Friars realized a wow \$78,000 from the one-night stand, \$48,000 coming from the souvenir journal and the remainder from ticket sales at \$12 top. Off the top comes a 25% donation to the Motion Picture Relief Fund and \$5,000 for the New York Friars, the parent organization. Theatre Authority, of course, gets its usual 15% of the net gross ticket sales. Kap.

### N. Y. Frolic's \$13,000

The 45th annual Friars Frolic, held Sunday (23) at the 46th Street theatre, N. Y., rolled up a \$13,000 gross, which included ticket sales and revenue from the souvenir program, with a net return of over \$8,000. Proceeds go to the welfare fund of club. Theatre was donated by Louis Lotito, president of City Theatres, Inc., operators of the house.

Acts contributing services to the affair included Milton Berle, Evelyn Farney, Lou Wills, Jr., Sam Levenson, Di Gouanos, the Farrells, Herbert Coleman, Maxie Rosenbloom, Slate Bros., Al Kelly, Fran Warren, Joe Phillips, Benny Fields, Don Heywood Choir, Sarah Vaughan, Billy Eckstine, Henny Youngman, Joan Edwards, Robert Alda, Eddie Fisher, Leonard Sues, Eddie Davis, Archie Robbins, Jan Bart, Mel Allen and N. Y. Yankees pitcher Allie Reynolds.

## Palisades Park

Continued from page 35

Palisades has two bar-restaurants, Circus Restaurant and the Casino. Former offers both cafeteria and table service at moderate prices, with the Casino the open-air spot for free dancing. Lead-off name band there for the initial weekend was Henry Busse, with Johnny Messner, musical director for the park, and his house crew alternating. Schedule calls for top outfits weekends until Decoration Day, when a full-week stand for name orcs goes into effect.

Bands play for two shows daily, 4:30 and 8:30 p.m., at the outdoor theatre. Shows also spotlight an aerial act, which will be changed weekly. Flying Downies are current for the first week, working spectacularly 100 feet off the ground without a net. Acts are being booked by George Hamid, with Charles Yates setting the bands for the summer.

Busse's 16-man outfit had a rough time combatting the chill

breezes coming off the Jersey cliffs opening night, but managed to turn in some highly listenable and danceable beats despite playing in overcoats.

Taking advantage of the current craze, for square dancing, Palisades has effected a tieup this year with Pepsi-Cola, which will sponsor a series of Wednesday night square dances at the Casino. Promotion on the part of the soft-drink firm also includes Palisades admission premiums on the purchase of Pepsi at New York and New Jersey stores.

Another new attraction at the park this year is the Ripley Heart Home, which will house a collection of believe-it-or-not oddities. Admish and profits from chances (three for 50c) on a season's-end \$5,000 raffle will be divided evenly between the New York and New Jersey heart fund associations.

General park admission is 25c, with most rides pegged at the same figure, except on Thursdays. Later are designated as bargain days, during which all rides are a nickel in the afternoon and a dime at night. Except for the swimming pool, which opens May 24, and the miniature railroad for the short-pants set, due to be ready in a week or so, all the attractions were open and thriving at Saturday's debut. R'ca

## MCA Nitery Dept.

Continued from page 35

times he has seen Miss Horne or Sinatra in his club they have been in as customers.

Barnett replied flatly: "That is absolutely not true."

Then there was the question of Dinah Shore. Hover said he was offered the act at \$6,000 after he had made a pitch for her. Then, he declared, MCA turned around and sold her to the Coconut Grove of the Ambassador Hotel (opening May 2) at \$3,500 weekly plus a split. Barnett said he had told Hover to submit an offer and Hover had refused to do so.

Hover played Liberace last October and claims he paid three times what another spot had paid. Barnett denied it. Hover added that Liberace was the last act he had booked through the agency, claiming he had booked Janet Blair, an MCA act, directly, bypassing MCA and flying to Chicago to make the deal.

Said Barnett "That deal was set up and made right in my office in New York."

## Pitt Bistro Ops, MCA Row Flares Up Again

Pittsburgh, April 25.

Music Corp. of America's burn at Alan F. Clark, owner of Monte Carlo here, for turning down Jan August when that agency submitted him, but okaying pianist when he came through May Johnson office, resulted in last-minute cancellation of August. He was to have opened on a Friday, but MCA pulled him out less than 24 hours before, leaving Monte Carlo holding bag for a headliner. Clark hastily booked in Freddie Bartholomew and Monica Boyer to fill the breach.

Incident stems from ban against MCA by five local club owners as a result of a switch in booking of Denis Darcel from Carousel to Vogue Terrace. Although Clark wanted August when MCA made him available, he consulted colleagues first, and they asked him to cooperate in the continued boycott. Which he did. Then, when May Johnson came through with an availability on August, Monte Carlo to May Johnson office for its bookings exclusively.

Situation now is that the local nitery owners are more determined than ever to look the other way at MCA acts, and one direct outgrowth has been the okay by Monte Carlo to May Johnson office for its bookings exclusively.

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**Capitol, Wash.**

Washington, April 22.

Xavier Cugat Orch. (24), with Tato & Julia, James Curry, Dulcinea, Abby Lane, Wally Brown, "Side Street" (M-G).

It's strictly topdrawer entertainment at the Capitol current session, with Xavier Cugat troupe bringing to town the smooth Latin-American tunes, the hey showmanship and the knowhow in timing and production which have put them on top.

The Cugat personality projects pleasantly. He shares the spotlight with individual members of his orch, and backgrounds self when it is to advantage of the show. Result is a well coordinated, well paced hour, following the conventional format of name band p.a.s. There are individual stints, a few specialties, and the straight orch numbers. What puts this some notches above most bands are the little "extras," knitting the succession of numbers into a unit and lending constant interest and novelty. There's the steady sideline accompaniment of Dulcinea and her male partner, who beat out the rhythm on their "rattles" and sticks, and spell it with their feet and hips, each on different sides of the stage. There's the slick Cugat arrangements, showing variety and imagination, and spotlighting groups of instruments. Above all, there's the smoothness and appeal of the music which, though Latin-American in essence, is tailored to anyone's taste.

Despite these surefire ingredients payee response at show caught was comparatively lukewarm. The Cugat rhythms may be too sophisticated and too polished for the typical Saturday matinee audience here. At any rate, best bet for mitt action seemed to be the Cugat humor and a Hawaiian number beaten out on a tambourine by an ingratiating Philippine lad.

Straight orch numbers, always highlighted by the maestro's fiddle, and such combos as an additional trio of fiddles plus an accordion, a group of brasses, a quintet of clarinets, included variations of such top south of the border tunes as "Siboney," "La Paloma," "Begin the Beguine," "Cachita," and a few typical rumba numbers. "Sabre Dance," as a guitar solo, "Tico Tico," soloed by the trombonist, and a trumpet solo with accent on the high notes, all pleased the galleries without bringing them to their feet. Each solo, attention-getting in its own right, was deftly backed by the full orch.

Tato & Julia, terb team, are eye-filling in their colorful costumes as they go through their effective "tropical" dances. Their Latin boogie woogie was more Harlem than Latin, but clicked with the customers. Possibly the familiar has more appeal here than the exotic.

James Curry prefaces orch's "Begin the Beguine" with some strictly comic takeoffs of the Cole Porter tune, much to payees' delight.

Wally Brown, featured comic, changes the Latin pace with his swift routine of garbled patter. His nonsense, which consists of never quite finishing a sentence or thought before going on to the next one, registers well. He has a breathless quality about his gab, plus an amazed manner and some really funny gags. The bluish tone of his humor, though of the obvious type, clicks. A song about "the older you get the more it's gonna cost you to do the things you used to do" makes the most of the double entendre and wraps up for Brown.

The Cugat finale, with the inevitable chihuahua running on stage and ensemble doing a spirited rumba, brings down the curtain on an entertainment bargain.

Lowe.

**Chicago Theatre, Chi.**

Chicago, April 21.

Berry Bros. (2), Patti Page, Alan Carney, Frankie Laine with Carl Fischer and Morey Feld, Louis Basil House Orch.; "Riding High" (Par).

This combination of Bing Crosby on the screen and Frankie Laine on the stage should garner top business. From the opening bars of "If I Knew You Were Coming" by the band whole show builds to crescendo pitch which has the morning juves screaming and whistling when Laine walks on. Although first show ran overboard on vocalizing, it undoubtedly will be corrected.

Berry Bros., working as a duo instead of a trio, due to one brother missing plane connections, still score with their running splits and fine unison work in cane dance. They get hefty hand.

Patti Page, making her first local stage appearance in several years, has found poise and know-how since last around. Well-stacked

ed songstress, tees off with a newie, "I Don't Care If the Sun Don't Shine" and picks up "That Old Feeling" for lush reception. However, she gets the junior crowd beating out rhythm when she rocks with "Oklahoma Blues," but "With My Eyes Wide Open" is somewhat anti-climactic and could be dropped. "Goodie, Goodie, Goodbye" is a strong bow-off.

Alan Carney is also working under a handicap, doing only about five minutes, but acquires himself in neat fashion with some quickies and his dialect turn of the old time labor leaders, which isn't the strongest closer. Swish ending is a little overdone, too, especially for the juve attendees.

Frankie Laine paces through "River Saint Marie" to start the youngsters off to such swooning and yelling that hasn't been heard here for some time. Follows with another fastie, "Georgia," which while received well, might be sliced to cut running time. From his current library he does "Cry of the Wild Goose," which mounts to sock finish. In an amazing switch, he does "Lucky Old Sun" and captures spiritual quality of the number. Singer rocks back with "Shine" and runs off to solid applause. Encores with "That's My Desire" and "Sunny Side of the Street." Carl Fischer, Laine's arranger and piano accompanist does a slick job with the '88ing and Morey Feld sets a good background on the drums. Louis Basil orch also backs capably. Zabe.

**Casino, Toronto**

Toronto, April 21.

Johnny Coy, Brooks & Sherry, Lee Marks, Whittaker Bros. (2), Jimmy Cameron, Irene Cooke, Charles Gregory Girls—(18), Archie Stone House Orch.; "Holiday in Havana" (Col).

For the first time in several weeks, the Casino is housing a mediocre package that is sparked only by the song-team of Brooks & Sherry and a juggling act, with the line girls giving a nice assist. As headliner, Johnny Coy turns in a ballet-tap routine, notable for time-breaks, particularly for his "Tea for Two" interpretation, but got sparse response when caught. His "Tapdancer's Nightmare," in a green light, showed fine technique but little customer pull.

Lawrence Brooks and Victoria Sherry cop the customers' top kudos for their duet numbers, in which they blend voices powerfully without the aid of a mike. The two in evening clothes, the blonde Miss Sherry in a tasteful, revealing white satin gown, are the epitome of class, and show effortless range in "There's No Tomorrow" opener, "Show Boat" and "Song of Norway" medleys. Had to beg off.

Lee Marks has no trouble with his juggling of clubs and balls, some on a teeter-board and a huge rubber ball; and the Whittaker Bros. get over nicely on their clowning song-duets and imitations of Fred Allen, Jack Benny, Dennis Day, Bing Crosby, President Truman and Churchill.

But really sustaining the bill this week are the line girls. For full-stage opener, they do a military drill with tall flag-standards to "I Love a Parade" and "Strike Up the Band," plus a neat flag-waving finish, and Irene Cooke on for a dramatically-sustained warbling finish. For finale, girls are back for a "Red Grow the Roses" production number, with Helen Talbot doing a neat tap specialty; and Jimmy Cameron and Irene Cooke back for sock vocalistics.

McStay.

**Orpheum, Omaha**

Omaha, April 21.

Ink Spots, Gil Lamb, Ginny Powell, Piero Bros., Boyd Raeburn Orch.; "Undertow" (U).

Band-vaude combination doing all right on Orpheum stage. Gil Lamb is earning heaviest laughs with his eccentric dancing and character comedy. Best is impression of a bebop fan in a theatre where band is playing his style of music. Satire on radio commercials also good for neat response from audience.

Ink Spots click with Bill Kenney's "If I Didn't Care," as expected. Spots used a new kind of droning obbligato to the solos. Ginny Powell cracks over fifty song session with "If I Knew You Were Coming" and "I Can Dream. Can't I." Piero Bros., club and wand manipulators, have added a few comedy bits to their routine. Kids and adults go for their clever routines.

Boyd Raeburn's band accompanists acts effectively and in own session top with "Malaguena." Orpheum management, clearly sold on this type of show but is experiencing difficulty in getting the right acts. Would probably use a show a month of this kind if available.

Rach.

**Palace, N. Y.**

Paul Winik & Edna Mae, Bob Douglas, Larry & Trudy Leung, Ladd Lyon (2), Joe Termini, Roberto & Alicia, Gaudsmith Bros. (2), 4 Skating Macks; "Guilty By-stander" (FC), reviewed in VARIETY Feb. 15, '50.

The Palace bills have been getting an increasing proportion of standard acts to give strength to the talent structure at this RKO vaudeur. Of course, attempts to elevate the talent level is a difficult task for the house bookers in light of the house's moderate budget. For example, on the current session, the Gaudsmith Bros. were booked the night before the show was slated to open.

The newer turns are concentrated at the start of the show. Efforts of Paul Winik and Edna Mae, Bob Douglas, and Larry and Trudy Leung are described under New Acts.

Ladd Lyon's familiar acro work, with aid of a stooge coming up from the audience, makes a good impression. Joe Termini, vaude vet, registers like a top-echelon trouper with his musical novelty turn. His assaults on various instruments bring a strong laugh quota.

Roberto and Alicia are skilled flamenco dancers with a graceful routine along classic lines. They hit top response with their folk-work and further ingratiate themselves with their rhumba. The Gaudsmith Bros., in the next-to-closing slot, seem to be an essence of pure vaudeville. This vet turn appears never to lose its lustre despite the fact that they've been doing the act for years. Efforts are well appreciated here.

Four Skating Macks close the bill with a standard assortment of tricks topped by a double neck-swivel.

Jose.

**Fox, St. Loo**

St. Louis, April 22.

George DeWitt, Mervin Shiner, 3 Songsmiths, Myron Florin, Wilfred DuBois, Savina, Frank Panus Orch.; "Under My Skin" (Par).

The quality of the current layout, the last at this house until early Fall, falls below standard set by preceding ones, and only George DeWitt, a comic, in the next-to-closing slot, evoked audience approval. The layout also leans heavily to the musical side with only DuBois, a juggler and Savina, a femme tap-acro dancer, and DeWitt spacing the musical parade.

Even DeWitt warbles a few bars as he gives impressions of Como, Monroe and Torme, but scores with burlesques of soap operas and who-dunits in addition to some zany chatter.

Frank Panus' tooters open session with a neat Latin-American medley and close with the "Rampart Street Blues." Marvin Shiner, who copped considerable publicity with his "Peter Cottontail" recording, does that tune in addition to "Why Don't You Haul Off And Love Me?" "Love Sick Blues," accompanying self on guitar for nice returns.

Wilfred DuBois is a clever juggler, working with tennis racquet, hoops, etc. Highlight is balancing a tennis ball on forehead while juggling racquet and balls. Myron Florin, accomplished accordionist with the band, is given a solo spot and clicks with "Lover" and "Tico Tico."

David Smith, m.c., teams up with two other personable lads to form the Songsmiths and gets a mild mitt for a medley from "Show Boat," "I'll Get Along Somehow," "Make Believe," and "Old Man River." Then with two of the boys banging tambourines in minstrel style the trio scored on "Swanee," "Ida," "My Old Kentucky Home," and "Side By Side."

Savina, an agile, youthful looker with shapely fams, offers tap and acro routine. Panus' crew backs up acts in neat style.

Saku.

**Earle, Philly**

Philadelphia, April 22.

King Cole Trio, Lucky Millinder's Orch. (13), Anus & Estrellita, Annisteen Allen, Teddy Hale; "Jungle Jim" (Col).

Contrast marks the new Earle show, with Lucky Millinder's men blowing their wares lustily for the opening half and Nat "King" Cole's quieter rhythms and insinuating comedy in the latter part of the session. The Millinder band (five reed, five brass and three rhythm) opens the proceedings. Despite a great deal of horseplay the band dispenses listenable but loud music, with such items as "Lammase Boogie," "Hucklebuck" and "Sabre Dance." This last is a drive arrangement featuring three instrumentalists—Ray Rooney, piano; Bernie Peacock, sax, and Little Skeezix, trumpet.

Annisteen Allen, who elicits wolf calls from the pack out front, is

heard to fine effect on "Let It Roll" and then duels with John Greer, saxophonist, for a ballad, "I'll Never Be Free." Standard vaude act of Anus and Estrellita is nicely spotted with comedy, song and dance. Teddy Hale, a nimble tapster, offers a wide range of terping and is similarly well received.

Nat "King" Cole is obviously the main event with the stubholders. Familiarity with the trio's recordings provokes advance outbursts of applause for virtually every number. Cole does the lyrics and is heard in "Yes Sir, That's My Baby," "I Almost Lost My Mind," and "Cuba Libre," with, of course, a wildly received medley of his sock hits—"Nature Boy," "Fly Right," "Paper Moon" and "I Love You." There is a number spotlighting Jack La Stanza, the bongo drummer, called "Go Bongo" that gets nowhere. Most impressive lilt is the finale "Calypso Blues," in which Cole recites the tragicomic plight of a Trinidad native stranded in New York. Cole's showmanship and his hold on his audience are always in evidence. House practically full at Saturday afternoon show caught.

Gagh.

**Orpheum, L. A.**

Los Angeles, April 19.

Wally Blair, Edith Clifford, Adolph & Clara Del Bosq, Reggie Rymal, Cedric & Algy, Neal Stanley, Berk & Hallow, Lomas, Capen & King, Rene Williams House Orch. (9); "Killer Shark" (Mono).

Current lineup stresses novelty and earns okay returns from the vaude regulars. A musical horse, tagged Serenad II, is the highlight of the eight turns. He's a six-year-old Arabian palomino stallion with a good ear for notes as he plays "Pink Lady" and "Swanee River" with his nose on a string of bells. He also terps in rhythm. Sending him through his paces are Adolph & Clara Del Bosq.

Lomas, Capen & King close the bill with 14 minutes of clowning that sold well at show caught. Boys do a Durante takeoff, complete with proboscis, kid film cowpokes in a number tagged "Hoppy, Roy and Gene," have their fun with psychos in "Oh Mania, O Phobia" and wind up with impressions of the Marx Brothers.

Neal Stanley has a good string of impersonations and puts them over cleverly. Best is his kiddie horror show "featuring Greentree and Lorre, and Akim Tamiroff and Junior. Neat novelty is offered by Reggie Rymal who earns his living with a paddle ball and good chatter. He uses up to three paddles and winds up by catching the balls in his mouth.

Berk & Hallow received a nice hand for offbeat taps and challenges, keeping up the footwork without a pause during five minutes on stage. Cedric & Algy amuse with their chatter and broad "a" accents as they show off some standard acro routines. Pair work in cutaways and monacles. Edith Clifford, in the two-spot, bleats song tales about life and love that pleased opening show audience.

Also liked was Wally Blair's juggling and stage-circling on assorted unicycles and bikes.

Brog.

**Hippodrome, Balto**

Baltimore, April 23.

Lex Barker, Denise Darcel, Jack E. Leonard, Sylvia Manon & Co. (3), Leroy Bros. (2), Jo Lombardi House Orch. (12); "Tarzan and the Slave Girl" (RKO).

Personal appearance of Lex ("Tarzan"), Barker, and Denise Darcel, both in the accompanying film ("Tarzan and the Slave Girl") provides the marquee pull for this layout but it's Jack E. Leonard who gives it stature and considerable pace. Rotund comic is one of the most improved talents playing this long-established vaude standby in years. His material is fresh, his delivery and timing sure and his spot of legit vocalizing and surprisingly good hoofery a sure bet for a beg-off. Utilized here to emcee the acts in addition to holding down a spot on his own he gives considerable assistance to Lex Barker's p.a. and also well spiced with Continental charm and a way with a song.

Clicky opening is provided by Sylvia Manon & Co., practiced three-way adagio standard, which draws strong response and sets matters well for the Leroy Bros. to follow with skillful manipulation of puppets. Impressions of Krupa and Durante are highlights packing plenty of appeal and entertainment. Miss Darcel is next with her song sesh in English and French, after which Barker does his stuff. Gags with Leonard register well, and added bit with La Darcel builds to potent applause. Leonard sends them out happy.

Biz all right.

Burn.

**Apollo, N. Y.**

Artie Shaw Band (13), Jackie "Moms" Mabley, Hadda Brooks, Billy & Ann, Google Eyes, The Delinquents (4); "Amazon Quest" (FC).

Artie Shaw and his recently reorganized band, making its Harlem debut as headliner of current bill at this colored vaudeur, is, perhaps, a questionable booking for this house. Not that Shaw and his too-tlers are not as solid as ever; it's merely a case of playing a spot that caters to a more blatant brand of instrumentation.

Olay combo, comprising four rhythm, four brasses and five reeds, including Shaw on licorice stick, tees off with solid session on "Lyonia" for polite appreciation. Further down on bill they offer slick arrangements of "Stardust" and "Summit Ridge Drive" for somewhat better reception, although it's their finale "Beguine" that evokes the loudest returns.

Hadda Brooks, sultry songstress, handling own accomps on piano, generates audience excitement on such torchy items as "Trust Me," "Don't You Think I Oughta Know?" "Out of the Blue" and "I Hadn't Anyone Till You." Most are reprises of former and current disclicks and set her for nice pattycaques.

Jackie "Moms" Mabley, longtime fave here, really romps off with the show. Her outlandish attire gets 'em at walkon, and she holds them all the way with sly, sexy gab in free and easy delivery, clownantics with Shaw and a couple of comic songs. Offs to solid applause.

Remainder of bill includes Billy and Ann, tap team; Google Eyes, teenage male blues singer, and The Delinquents, dance group, all reviewed under New Acts.

Edba.

**Palomar, Seattle**

Seattle, April 21.

Colleen Carpenter, Hank Bussey, Helene & Tommy LaRose, Stan Kramer & Co., Delta Rhythm Boys (5), Ray Watkins House Orch. (8); "Chain Lightning" (WB).

Delta Rhythm Boys really put this bill over in an act that is socko all the way. Stan Kramer's marionettes also score and balance of show adds to overall impact.

Opener Colleen Carpenter polishes off some nice tap and precision routines, winding with a routine to "Pine Top Boogie" for nice returns. Hank Bussey mixes in a bit of everything—tricks, patter, songs and dance for a nice interlude. He works in an easy manner and sells nicely.

Helene, "the girl with the radio mind," answers the questions tossed at her by Tommy LaRose from the audience with nary a miss and gets over solidly.

Stan Kramer and Co. offer a marionet show with a new approach, from the time Stan comes on with a doll dancing to a rhumba to the bow-off with the company (his father and mother) on stage to manipulate a flash cakewalk by five fluorescently-clad miniatures. Smartly done for good effect.

Delta Rhythm Boys click in "Gypsy in My Soul," but score best response with the familiar "Shadrack," a satire on grand opera with a swing "Rigoletto" and a buff finish with "Saturday Night Fish Fry" that rocks house. Lads have plenty of fire and sell in top fashion.

Reed.

**Oriental, Chi**

Chicago, April 20.

Marty Hogan, The Roulettes (3), Bill Farrell, Betty & Jean Kean, The Nov-Elites, Carl Sands House Orch.; "Captain Carey, U. S. A." (Par).

Oriental's new bill is solid entertainment, but faulty slotting of acts made show seem a bit overlong. Vocalist Bill Farrell, who had the bobbysoxers out in force, is in the Number 2 spot, grouping Jane & Betty Kean and the Nov-Elites, two comedy acts, in 3 and 4 spots respectively. Putting Farrell in the 3 spot would have made for smoother effect. A band number coming after Farrell's stint seemed superfluous.

Roulettes are a nifty roller-skating trio, who push their routine for maximum returns. Stint features man and girl doing spins, with other lad taking solo spins. Single performed spins with unusual grace and smoothness. Duo work well, but unfortunately, most of spins are basically the same. Closer is sock, however, with male spinning both partners at same time.

Farrell gave the bobbysoxers a field day. After a couple of Jolson-style versions of "All of Me" and "God's Country," lad asks for requests. Had the femmes shrieking with "It Isn't Fair" and his closer, "You've Changed." Deep.

(Continued on page 62)



**Cotillion Room, N. Y.**

(HOTEL PIERRE)

Myrus, Betty Jane Watson & Jerry Austen, Stanley Melba and Ralph Lane orchs; \$3-\$4 minimums.

Betty Jane Watson and Jerry Austen are a unique pair of vocalizing young marrieds who look almost type-cast in their best romantic stance forward. They are actually a post-"Oklahoma!" show biz, as well as marital partnership, the ingenue and the baritone having met during the Chicago run of the Rodgers & Hammerstein musical. The latter had first spotted Miss Watson during her single at this same room in '43, to take over the "Laurey" role, playing it for 18 months on Broadway, in London (where she created the role for England) and on tour. It was also at the Pierre's Cotillion Room that maestro Stanley Melba first urged Austen to come on from the audience for an ad lib duet with his wife, but not until recently have they teamed as a niter act.

This marks their Gotham debut as a team and they do handily with musically repertoire that embraces Romberg, Porter, Gershwin and Rodgers; including a nonsense "talk, talk, talk" bit, plus a lullaby which is more intimate and subjective than sufficiently socko for even the class saloon trade. While an admirable tribute to their first baby, the song is a highly personalized thing which might be viewed as slowing the otherwise effective pace. They're a very personable pair and ideal for the class boites. They have top calibre values in voice, looks and know-how; her full-range soprano wisely side-steps the microphone amplification when it comes to the high registers; and in toto they shape up as a professional and entertaining duo.

Myrus, with his mentalism, marks his nth return to the Cotillion Room. It's his second bow-back in this season, and he holds the Pierre's record for return dates. His "mindreading" is ever-astounding and, whatever the code or key, his is indeed an unusual routine. Per usual, Stanley Melba paces the show, besides batoning the No. 1 band, alternating with the Ralph Lane combo for the Latin and waltz sets. Abel.

**Venetian Room, S. F.**

(FAIRMONT HOTEL)

San Francisco, April 19. Rosita Serrano, Ernie Hecksher's Orch; cover, \$1.50, \$2.

The indefinable quality of projection, which foreign language singers must have if the audience is expected to respond with understanding, is achieved with impact by Rosita Serrano as she weaves through Chilean, Peruvian, Mexican and Gallic numbers. Using her wide-range coloratura to good effect and her appealing pidgin English stage chatter (helped along by a fetching Nina Ricca costume), Miss Serrano scores heavily with her Pizarro ("Sweet Cakes") tune, a Peruvian folk item, as an opener, and socks further with Te Quiero, a Mexican song with effective whistling and guitar accompaniment. To complete her first unit of melodies does "Pigale" (in French) to a big hand.

Other numbers are "Recontenta Estoy" ("I Am Tremendously Happy"), a Chilean melody; "Huaso y el Lazo" ("Lasso Song"), written by herself; and a Hungarian Gypsy tune suited to her hoydenish delivery. To round out the 45-minute stanza encoored with "Pegena," an Argentinian audience participation, and "Canta Playera," an effective quickie.

Miss Serrano could restrict herself to six or seven numbers, instead of the nine she does, for better pacing. In all around appeal Miss Serrano is surefire.

Accompaniment at piano by Johnny Potoker is first-rate. Music by Ernie Hecksher's orch is also tops. Ted.

**Faehon & Arnold's N.Y.**

Del Casino, Dell Parker, Ruth Davis; minimum \$3-\$4.

A practically steady offering of snappy show tunes sparks the current presentation at the eastside spot. In addition, talent fills the bill neatly.

Topping is Del Casino, personable youthful tenor, who fits in nicely with the decor of this intimate room. Singer enhances his balladizing with neat introductory chitchat. His songstering, confined mostly to romantic numbers, is handled well and has a pleasing effect on the femme patrons.

Act opens dramatically with room in complete darkness, while Casino, attired in tux, offers "As You Desire Me." Follows with "Can't Give Anything But Love," "My Foolish Heart," "What Is This

Thing Called Love," "Got You Under My Skin," "If It Isn't Pain Then It Isn't Love" and "Then She Holds My Hand." Capable piano backing is supplied by Walter Fleischer.

Dell Parker, playing a return engagement, pleases with her warbling of such tunes as "This Can't Be Love," "I Don't Stand a Ghost of a Chance," "Bewitched" and "I'll Remember April." Ruth Davis, also in the chirp department, is reviewed under New Acts.

Bill Russell and Dave Rogers, house regulars, alternate at the keyboard. Both score solidly. Business off.

**Bellevue Casino, Mont'l**

Montreal, April 22.

Joe Howard, Calgary Bros. (2), Nora Toomey Trio, Landre & Verna, Jack Stanton, Ethel Lynne, Penny Carol, Line (8), Bix Belair Orch, Julio Reyes Quartet; admission 50c, \$1.

With an enviable talent average over the past year, the Bellevue Casino celebrates its first anni after a socko year and heads up the current layout with venerable Joe Howard, who opened this spot a year ago.

Howard whams over his faves with gusto, opening with the entire cast and then taking a solo slot to sing such vintage items as "Take Me Out to the Ball Game," "Let Me Call You Sweetheart" and "I Wonder." Howard is entertaining plus all the way and scores alike with oldsters and teenagers during the song-fest, in which he reprises cake-walk routine to "Goodbye My Lady Love."

Nora Toomey trio supply thrills with a trapeze number that clicks. It's a gimmick act with Miss Toomey coming on stage to try the swing at the request of partners who have previously run through a few minor tricks. Act is given impetus with gal wearing ordinary street clothes, and doing some expert fumbling aloft. Payoff comes when she starts swinging and at the peak does some terrific stunts for clincher.

Terp team of Landre and Verna follow this act and although they take a few minutes to get attention, build to a solid climax with nifty spins and lifts. Calgary Bros. repeat their drunk routine to good reception and general knockabout comedy in deadpan and slow-motion is a cinch in this boite. The Karamova productions remain the big selling point and are sparked by the singing of Jack Stanton and Penny Carol, with Ethel Lynne showing well in her ballet-terps. Bix Belair's orch handles the 60-minute revue neatly and splits dance session chores with the Julio Reyes combo. Newt.

**Vine Gardens, Chi**

Chicago, April 21.

Myron Cohen, Lyda & Yanni, Louisa, Mel Cole Orch (4); minimum, \$2.50; cover, 50c.

Current layout at Vine Gardens is sparked by Myron Cohen. Two preceding acts are cut short and the attitude of the audience indicates they're waiting for Cohen to come on. When he does they're not disappointed. For while the audience seemed for the most part a pre-sold one—mainly composed of those who had seen him in New York or Florida—he had the packed house, yocking and applauding throughout.

In a sort of after-dinner manner, Cohen opens with some reminiscences of his days in the garment industry. Then he goes into some restaurant scenes dealing with water-customer repartee. He talks about mothers, wives, and family troubles and delights. His voice has an appealing quality that makes the audience want to listen to it; his Yiddish and Irish yarns are filled with near-perfect nuances, and his facial expressions are hilarious. He has the facility for reminding you of people you know.

After working about a half-hour, he begs off graciously, using the opportunity to bring back the dance team of Lyda & Yanni, with whom he worked at Leon & Eddie's in New York.

Lyda & Yanni open show with music-hall routine, but use a ballet style of dancing. Audience seems to find the number a bit strange, but reception is good. Louisa, singer, then comes on for a string of pop songs. She has a high, clear voice and pleasant stage manner. Unfortunately, the audience didn't help her any, talking to the point where it was hard to hear her.

Then Cohen comes on for his stint, and brings back Lita & Yanni for a lively, high-kicking Greek dance which proves a solid closer. Paul Marr, room booker, does a competent job of introing the acts.

Mel Cole orch does a nice backing job. Chan.

**Ciro's, Hollywood**

Hollywood, April 19.

Crystal White, Dean Martin & Jerry Lewis, Dick Stabile's Orch (12), Tico Robbins Orch (5); cover \$1.50-\$2.

This is the bill that smoothes the wrinkles out of H. D. Hoover's forehead—and slices Coast night-time television ratings.

The return of those merry zanies, Martin and Lewis, is pulling everybody in town into this Sunset Strip nitery. The ropes went up early opening night and will probably be worn out before the 11-day stand ends. The regulars, the casuals and the almost-nevers are all piling in, anxious to catch this top team of bistro buffoons. Part of it is a desire for good entertainment and part of it is to find the answer to an old Hollywood question, "How long can they keep it up?"

The answer seems to be "indefinitely," for what may be lacking in material is more than made up for in smart showmanship. The team tried out some new stuff here opening night—and got more laughs in ad lib retrieves. Some of the material unquestionably sags, but Martin and Lewis readily turn the quip on themselves or on their material to keep the laughs-per-minute average high.

Firm foundation of the turn is the familiar material which is still greeted with delight. Best of the newer stuff includes Jerry Lewis' punchdrunk fighter and Ezio Pinza impressions—and a sock satire on "Mule Train." Dean Martin's plush vocalizing is delivered with more ease for top returns, particularly on such numbers as "No More Tomorrow." Pair work together perfectly, pinpointing each piece of business to convince even hardened skeptics that they lead the list of comic teams.

As a quick opener, Ciro's is using aerodancer Crystal White, who is out of her class in this spot.

Musical showbacking is handled by Dick Stabile, who has been working with the team for some time. The long association pays off handsomely in fine backgrounding for Martin's voice and okay effects on the gags. Stabile's crew also neatly shares dansapation chores with Tico Robbins rhumbat crew. Kap.

**Town Casino, Buff**

Buffalo, April 25.

Jack Douglas, Marion Hutton, Andy Roberts, Frankie Rapp; no cover or minimum.

With the price of the meal the sole tab, the Town Casino is still a top buy in these parts. Spot is still featuring main line attractions, Ted Lewis returning for a seasonal repeat next week. Currently the bill offers an hour of pleasant entertainment which is evidenced by the fact that the place has been picking up scores of women's and family group parties.

Bono's Band for the show and dancing, house line of five girls and Lenny Page's emceeing arc standard fillers—and as good as they come in their respective slots.

Jack Douglas and Marion Hutton are this week's top liners, the chantoosy doing her standard vocal routine for starter and seguing into comedy with husband—Douglas. Latter, former Coast script writer, is a deadpan comedian, dependent mostly on dialog, with one or two prattfalls for bullseyes. Part of the act lacks zing but the gagged-up dialog particularly in the Samson and Delilah travesty gets yocks.

Frankie Rapp, who has been seen around the local niteries earlier this season, is an amiable clown with a keen sense of comedy and a sometimes sizzling line of patter. His antics were loudly applauded.

Andy Roberts (New Acts) opens the show, setting a fast pace for the proceedings. Burton.

**Minn. Terrace, Mpls.**

(HOTEL NICOLLET)

Minneapolis, April 22.

Lou Holtz, D'Angelo & Anna Cecil Golly Orch, with Mildred Stanley (12); \$1 cover, \$2.50 minimum.

Lou Holtz's superlative skill as a teller of funny stories doesn't diminish with the years. Age and re-telling of the Sam Lapidus and other yarns that have been the comedian's stock in trade for years don't lessen their mirth-provoking qualities, judging by the enthusiastic reception and laughter in evidence at the supper show Saturday night. The customers actually demanded the old ones, calling out for them, and Holtz complied. At the same time, however, he tossed in a few new stories. Along with some amusing songs, the yarns suc-

ceeded in convulsing the paying guests to a degree that they were loath to let him depart.

Holtz's local appearances have been few and far between, it's a long time since his last visit here, he has never played a Minneapolis supper club before and he has been out of the radio spotlight for several years. So that it was all the more surprising to find the ropes up here for the first time in weeks and to hear requests for specific stories being called out from the tables. It probably all sums up that the Lapidus and other Holtz yarns have made an indelible impression on a considerable public and that the comedian hasn't lost fans or drawing power by being comparatively inactive.

With expert timing and the boff talent for dialect that have helped to make him a topflight performer, Holtz goes through his recital of Lapidus' slaughters of the English language and his trials and tribulations that produce yaks. He sings the hillbilly and other songs that have been in his repertoire for years and that have verses which are on the ragged edge of propriety, but which garner plentiful laughter. He's on for about 40 minutes before begging off.

D'Angelo & Anna, attractive ballroom team, invest their glides and whirls with the utmost smoothness, grace and polish. Cecil Golly orchestra does its usual bangup job playing the show and for customer dancing and its Mildred Stanley vocalizes most pleasantly. Rees.

**5 O'Clock, Miami Beach**

Miami Beach, April 22.

Gracie Barrie, Gilbert & Miller, Stan Fisher, Frank Linale Orch; no minimum or cover.

Despite end of the so-called "season" some weeks ago, there are still plenty of tourists in town, and Ned Schuyler is keeping up the attraction pace at his mid-beach intimacy. Current lineup is satisfying fare.

Gracie Barrie always pulls a goodly amount of biz. The trim songstress has established herself as a slick comedienne. Niftily gowned and coiffed, she sells her special material for maximum howls and impact. Working in assured, quietly effective manner, her session highlights "Galitzianer Rhumba," "Anatomy Award" and a sly hillbilly number. Clicks all the way.

Gilbert and Miller (New Acts) are a comedy team from Hollywood, and with more work should do okay on the cafe circuit. Win solid reception.

Stan Fisher, harmonicist, whams with his versions of classics and pops, all in showmanly manner for sock returns. Frank Linale and orch handle backgroundings in neat style. Larry.

**Carousel, Pitt**

Pittsburgh, April 19.

"Laffs for Your Money" with Bobby Pinkus, Ginger Harmon, Ruth Foster, Joe Haller, Benny Hayden, Dick Bernie, Tanglefoot, Char Dewey, Herman Middleman's Orch (5); \$2-\$3 minimums.

Package show headed by Bobby Pinkus punches out lot of laughs and lot of entertainment, too, and unit's a welcome relief for a change from the standard nitery layouts. Combining burlesque, fast-moving sketches and good vaude, it runs for better than an hour and there's hardly a weak spot in it.

For Pinkus, it's a pushover. He's been out on the cafe belt for a long time with a unit like this, and last played Pittsburgh before the war at the old Yacht Club, which was then run by present owners of the Carousel. He did a good job for them then and repeats it now.

Skits are strictly corn, but that's become a very salable commodity in the better bistros of late, and the Pinkus gang knows how to peddle it properly. Northwest Mountie bit, with the lads in long red flannels, is a howl; so's the magic bit, in which feverish activity on all sides produces one tiny trick, and the inevitable slapstick movie stand-in bit, so widely copied in recent years, and the glee club are big laughs, too.

Pinkus solidly centers the fun, and has some crack support from little Benny Hayden, who's the fall guy in everything. He's got a sad little kisser that pays off in yocks. Later he teams with his partner, Joe Haller, in a sock session of jiterbugging in which Hayden's the bewigged dame. Clown billed simply as Tanglefoot gets plenty of returns with his grotesqueries and Dick Bernie handles the straight m.c.'ing neatly as well as being a solid hand in the skits.

Femme likewise carries weight. Ginger Harmon smashes over several songs in her own solo slot, ad on the dancing end, Ruth Foster and Char Dewey, score heavily. Cohen.

**Savoy Hotel, London**

London, April 19.

Mary Raye & Naldi, Reid Twins, Carroll Gibbons' orch; no minimum.

After an absence of more than 10 years, cabaret comes back as an added attraction at the Savoy. New policy developed by Carroll Gibbons since his recent appointment, as entertainments' director, bowed in last Wednesday night (19) with an American act, Mary Raye & Naldi, supported by a pair of British femme acrobats.

The class dancing of Miss Raye & Naldi is perfect for the new policy. Miss Raye displays rare elegance and grace, which is also maintained by partner. Intricate routines are performed with delightful ease. Act is 20 minutes of perfect rhythm, enhanced by split second accompaniment.

Reid Twins are fast working acrobats with a familiar routine, well timed and neatly performed.

The rising floor provides an ideal platform for acts, giving all customers a clear, uninterrupted view of the performers. It is lowered for the dancing. Myro.

**Birdland, N. Y.**

Hot Lips Page Orch (7), Dana Leslie, Stan Hetz Quartet; admission 88c, minimum \$2.

Page combo is always a good lure for the jazzophiles, and business at the opening (20) of this new Birdland lineup was indicative of the admissions the spot can expect during the next several weeks. Music-making here eschews the commercialism being increasingly displayed of late by band and vocal talent at Bop City, progenitor of this type of jazz citadel, and underscores heavily the breakneck tempo and wild solo side of jazz purism.

Sparked by Page's superior trumpet, his group—tenor and alto sax, trombone, drums, bass and piano—blasts through a succession of standards that become largely unidentifiable after the first chorus. Solos are uniformly fine, particularly (during the evening caught) Page's "Caravan" horn work and an alto passage on "How High the Moon." Leader's vocal talents are in the Louis Armstrong gravel-voiced tradition, showing to good advantage especially on old reliables like "Sunny Side of the Street."

Stan Getz, foursome, comprised of piano, drums, bass and the leader's sax, concerns itself with bop distortions of things like "Strike Up the Band," interlaced with some slow-tempoed working-over of further standards like "Body and Soul" and "All the Things You Are." Getz carries the major solo load with sax conceptions that are curiously in-and-out as to musical imagination.

Dana Leslie has much to learn regarding how to sing and sell a number. Gal uses her body, hands and arms awkwardly, warbles brassy, tries too hard via gestures and grimaces. Choice of material for the most part is also unfortunate. The lovely Rodgers-Hart "Lover" hardly lends itself to a fast, hot, shouted arrangement, while "Old Man River" requires a voice of far greater quality than Miss Leslie's.

Singer is backed by a piano-bass-guitar rhythm combo which does its accompaniment chores adequately. Rich.

**Swiss Chalet, Chi**

(BISMARCK HOTEL)

Chicago, April 20.

Gypsy Markoff, Harry Rodcay, Johnny Aladdin Orch (5); minimum \$2.50, cover 80c.

Swiss Chalet layout continues with yodeler Harry Rodcay and Johnny Aladdin orch and has singer-accordionist Gypsy Markoff in feature spot. Miss Markoff's vivacious appearance goes over nicely with middle-aged crowd. She appears in vivid rainbow-colored gown, replete with gypsy necklace and earrings.

Unfortunately, her act does not quite compare with her looks. She plays the accordion excellently, but her singing is mild, and combination is not enough to sustain entire show.

However, voice is sexy and in the style of the current French faves, and she goes over nicely. Her accordion playing is another matter, though. Liszt's "Hungarian Rhapsody No. 2" is an exciting opener. "Ritual Fire Dance" and her closer, "Bumble Boogie," go over solidly.

She sings the "River Seine," a medley from "South Pacific," and "Diamonds Are a Girl's Best Friend."

Harry Rodcay, young yodeler, shows more poise in his second month at the Chalet. Chan.



# Blackhawk, Chi

Chicago, April 21.

"The Roarin' 20s," with Tommy Morton, Jesse Elliot, Mimi Kelly, Lynn Joelson, Ray Hyson, Ray Arnett, Bobo Lewis & Bobby Barry, Mel Erens, Sherman Hayes Orch (10) with Perry Mitchell. Written and directed by Mervyn Nelson; choreography, Morton; costumes and scenery, Don E. Bolen; musical arrangements, Clare Grundman.

In the present era, which seems to have gone overboard for nostalgia with the revivals of song hits of yesteryear, and such musicals as "Gentlemen Prefer Blondes," such as "Lend An Ear," the Blackhawk has an intimate revue to take over the bistro phase of the revival.

This rousing hour-long show aptly called, "The Roarin' 20s," written and directed by Mervyn Nelson, is perfect catagorers fare as done by a topflight group of young talented stars from Broadway musicals. Undoubtedly, others, spanning later decades will flourish, and if they use similar type talent should succeed. While the book isn't the strongest part of the tab musical, individual talents surmount this in fine fashion. As a frame both locale and scenery are based on Chicago spots.

The slight story revolves around the homespun gal, the fickle town banker, her boyfriend, and the vamp, could easily be scrapped, but it serves as well as most revue librettos. There are 10 scenes, painted on circular silks, which are adequate for bistro floors.

After choral prologue Mimi Kelly pleads with the banker, Ray Hyson, "Don't Ever Leave Me," while vamp Lynn Joelson beckons the playboy. In next skit, the dance marathon, Jesse Elliot socks across "Dreamland." Bobo Lewis and Bobby Barry, comedy team, get chuckles as femme warbles "You're the Cream in My Coffee." Ray Arnett, as a gob who plays around with the vamp, does neatly in the ap department.

Ray Hyson expounds on dangers of naive girls in the world and Miss Elliot scores with "Diamonds Are a Girl's Best Friend." Harking back to the old Chicago Rialto youngsters run through a series of impressions; the strongest being Hyson as John Steele singing "A Pretty Girl." Mimi Kelly as Helen Morgan, and Fannie Brice in "I'm An Indian" by Miss Elliott. Top honors go to the "Rain" routine with Miss Joelson making a striking Sadie Thompson. Tommy Morton also scores with fine balleting as the preacher. "Putting On the Ritz" is a mild and pleasing respite but the finale, depicting the '29 crash, is weak. Scenery is adequate considering limitations of room. Costumes are authentic. Musical arrangements by Clare Grundman are sprightly.

Sherman Hayes, with 10 men, does nifty job on difficult score. Leader has to peek over scenery from time to time in order to cue his men. Hayes also does top job on dance tunes, with pert Perry Mitchell handling vocals. Zabe.

# Bucharest, Montreal

Montreal, April 19.

Mae Barnes with Garland Wilson, Jane Vinson, Will Skinner Orch; minimums, \$2, \$3.

To a room generally known around town for the rather European offerings of boniface Carol, the entry of Mae Barnes for the current sesh both surprises and scores with the regulars. Doing her initial nitery stint in Montreal, she appeals at all times with her straightforward warbling and easy manner. Fighting a heavy cold that is not doing the pipes any good, Miss Barnes opens with "Must Be Love" and reception is sock from there in. Her husky, quiet piping does well with "Them There Eyes" and "What Will the Neighbors Say" for a nifty begoff.

Newcomer Jane Vinson, a self-effacing youngster with a trim set of gams and plenty of talent, opens her ballet-terping to "Dancing in the Dark" and returns for an encore with a blues arrangement that clicks with the patrons. Costume is effective, and judging from heavy palming when caught, she could add a couple of numbers to routine without losing payee's attention. Will Skinner's combo does revue tunes and dance sets in okay fashion. Neut.

# Blue Room, N. O.

(ROOSEVELT HOTEL)

New Orleans, April 19.

Ray McKinley Orch (14), Connie Haines, Homer & Jethro, Evelyn Waring & Drigo; minimum, \$2.50.

This swank spot comes up with another lively show, and while it follows standard pattern, is top-flight entertainment all the way. The versatile Ray McKinley ag-

gregation contributes a brand of dandipation that's a blend between torrid and sweet.

Although band leans on brassy side, it leaves nothing to be desired musically. Crew opens with "That's Plenty," during which McKinley displays his ability on the drums. He also joins vocalist, Dale Nunnally, a looker, in a novelty tune, "Go to Sleep," which nets plenty of laughs and applause.

Connie Haines' singing finds a happy hunting ground in the Blue Room. A dynamo of vitality, the vivacious Connie stops the show completely. The room sparkles when she warbles such tunes as "My Foolish Heart" and "It's Wonderful." After a jump version of "How He Lies," Miss Haines sings "I Can't Give You Anything But Love" with Dixieland overtones that had the first-nighters enthralled.

She opens with a song naming patrons in the room, and then holds the spotlight for a half-hour. After a flock of encores, she begs off with "Old Man Mose."

Comedy is capably handled by a pair of hillbilly zanies, Homer and Jethro, who play guitar and mandolin, respectively. They satirize "Donkey Serenade," "Music, Music, Music" and "Room Full of Roses" for hilarious results. Their buffoonery and instrumentation are socko.

Evalyn Waring and Drigo, ballroom duo, earn plaudits with their terping. They are nicely costumed and work well together, displaying some nice routines.

McKinley emcees show capably, and his danceable brand of music keeps the floor crowded during the dance sessions.

Capacity biz when caught. Liuz.

# Clover Club, Miami

Miami, April 23.

Frances Faye, Copsy & Ayres, Ward Donovan, Freddie Lane, Carlyle Line (7), Frank Stanley Orch; minimum \$1.50, \$2.50.

Current installation, following the record-breaking run (18 weeks) of The Vagabonds-Jan Murray-Rose Marie package, is in a tough spot, but comes through, thanks to the zingy tapstering of young Freddie Lane and the vet knowhow of Frances Faye, top-liner.

Miss Faye is in rare form as she pianos and sings her way through standard collection of pops and specials. Ad libs with aud as she moves from comedy to straight numbers and keeps giggles coming. Had to beg off.

Lane is an acro-dancer who gets them from first flip and keeps the mitting coming steadily as he builds with his spins and leaps. Carlyle's dance ideas call for plenty work from his line girls, who come through okay. Unbilled male dancer handles the leads capably.

Copsy and Ayres are returnees here and do well with their standard Indo-Javanese dance ideas, topped by the "Frankie and Johnny" routine to jive music. Ward Donovan is a handsome lad with an over-stylish approach to his warbling. Simpler delivery would add to impact. Lary.

# Silver Frolics, Chi

Chicago, April 20.

Gene Baylos, Evelyn Brooks, Billy & Joyce Reedy, Dick Hyde, Selma Marlowe Dancers (6), Monchito Orch (4), Bud Prentiss Band (4); minimum \$3.50, cover 50c.

Current bill is a mixture of good and mild, with lesser billed acts scoring best returns.

Gene Baylos, headliner, has some weary material and some insid Miami Beach quips which are way over the heads of the local gentry. His panto of a tired bus traveler is good but lacks sock ending. However, he put over some hilarious squelches at hecklers.

Evelyn Brooks, brunet singer, offers tunes such as "Tenement Symphony," a bit dramatic and overlong. She registers better with novel treatment of "Lady Is A Tramp." Two youngsters, Billy and Joyce Reedy, get the show off to a fine start with whirlwind tapstering. They get hefty applause for flying splits.

Selma Marlowe Dancers, one of the best dressed and nifty-looking lines in the bistros, also score. Six gals work out clever steps on small floor to "I've Got Wings On My Feet" and "Manhattan Serenade." Dick Hyde does excellently as emcee and also as production singer, especially on "Lullaby of Broadway."

Bud Prentiss continues to show-bag neatly with his four-piece orch, and Monchito combo takes over, in fine fashion for the rhumbas. Zabe.

# Latin Quarter, Wash.

Washington, April 18.

Daryl Harpa's "Something New" revue, with Maria Paige, Tommy & Olga Diaz, Ricci Rodriguez, Maria Cardos, Jeff James, Barbara James, Los Chicanos (4), Daryl Harpa Orch (9); cover \$1, \$1.50.

Broadway and Daryl Harpa haven't met yet, but one of these days they will and it's going to prove mutually advantageous. This affable young maestro with a yen to go places, has assembled a package with plenty of noise, pace, flash and a strong Latin flavor for the Latin Quarter. Trouble is that it is somewhat disorganized and overlong, and has some dangling ends. Tightened up and trimmed, Harpa will have himself a colorful, handsomely costumed revue, strong on the Latin-American and jungle idiom, interesting enough to cover deficiencies of some of the talent.

General theme brings an American sailor into a Central American carnival. There are several dances and vocal solos, culminating in a number with jungle drums, two men and a girl dancer bowing to a heathen idol after a sizzling dance. Orch comes through loud and rhythmic throughout.

Maria Paige, vocalist, and Harpa's wife, is a dark, slender type with plenty of zip in her singing and torso-tossing as she delivers Spanish numbers of "A Little Love" and "The Screwball." Latter could be improved by following with a chorus in English translation of the lyrics, since most of the folks have no idea of what "Te Patina" is all about. Jeff James, who plays the sailor, combines tap dancing with some nice leaps and does an apache dance, with a Spanish flavor, with Barbara James. Maria Cardos is standout as a torso dancer, woven in and out of theme. The Diazes and Rodriguez are the other dancers.

When caught, the Chilean quartet, Los Chicanos had not yet been fitted into the revue and were on separately. The three men and girl work in gay South American dress and, if part of their act is eliminated, they'll do better. Pepe, most versatile of the troupe, does a strong drums solo, but an accordion number falls flat. Dancing is built around the girl, Lupe, and includes a samba, el Poro and el Bambuco. Their act gives a strong sense of Latin-American authenticity.

Daryl Harpa has done 12 color TV shows for RCA, in connection with the color demonstrations for the Federal Communications Commission and is due for another bundle of color video shows for RCA-NBC. NBC's local TV station, WNBW, is reportedly seeking a slot for him for a local show. Lowe.

# Bagetelle, London

London, April 17.

Isabel Binley, Edmundo Ros Rumba Band, Arnold Bailey & Bagetelle Swingtet; no minimum.

Isabel Binley bowed into cabaret after a long run as the singing star of "Oklahoma!" She is a refreshing personality with talent and glamorous appeal. Material was not consistently at the top level, but her warmth and sincerity puts her over in fine style. She covers a wide range in numbers, "The End of a Love Affair," which she introduced to the West End, was a sock hit.

Act is cleverly staged by John Nash with nifty lighting effects. Each number is introduced to provide an overall effect of charm and gaiety. New and old tunes are intermingled with happy result, comprising "Good Morning," "Bye, Bye, Baby" and "You Can Be Happy" and excerpts from "Oklahoma!"

Miss Binley, who is in for at least four weeks, has the technique and polish needed for such solo performances. She's well supported by Arnold Bailey's Swingtet and Edmundo Ros' Rumba Band.

# Tic-Toc, Montreal

(FOLLOWUP)

Montreal, April 22.

The combination of Edith Fellows and Tommy Dix, with their youthful appearance and fresh approach to such oft-heard material as "Dearie," "So In Love" and a medley of "South Pacific" tunes makes them stand out over the more blase types who have played this cafe recently.

Opening with "Enjoy Yourself," which is breezy and fast, they switch to "So In Love" in straight fashion and then mix it up with "I Can Do Anything" from "Annie Get Your Gun," giving them a chance to really cook. An aria from "Don Giovanni" seems out of place but they recover neatly with the tried-and-trusty "Pacific" tunes.

Both have strong set of pipes and well-groomed Miss Fellows has good flair for comedy, without being too obvious, which is refreshing. Neut.

# New Acts

## MARLA STEVENS

Songs

20 Mins.

Mayfair Room, Chi

Blond, personable young miss has been making the rounds of the better bistros for the past three months, starting at the Flamingo, Las Vegas, then the Beverley Club, New Orleans, and is now current in this swank room of the Blackstone hotel. She has the voice, appearance and poise but falters in her arrangements.

She has good pipes and diction, but her material is over-arranged. Perhaps in a production number, it would score, but in an intimate location it doesn't project as well. Former bandsinger sits atop the grand for such numbers as "Rain or Shine," "That Old Feeling," and "You're My Thrill." Dismounting, she gets on the rhythm side with "Any Thing Goes."

Miss Stevens encores with "Ridin' High." Her final number, "Limehouse Blues," shows warmth and pathos not evident in her earlier tunes. With less attention to elaborate lyrics and more to the torch ballads, soprano should develop a singular style. Zabe.

## THE MAXINES

Musical Novelty Act

3 Mins.; One

Colonial, Albany

Man of father-daughter duo for 25 years was half of Novello Bros, who did a tumbling and violin act. He retired for five years and returned to the foots with his blond offspring. Best part of the turn is the finale in which they whistle a lovebird mating story, the girl taking the part of the male and the dad (in comic costume) the female. It features the style of whistling that has been done for years by the Arnaut-Gautier-Gaudsmith family, to which the Maxines belong. Bit is nicely done now, but could be built.

Act opens with man in tuxedo playing comedy violin. Girl comes on in a white slash-legged costume to twang a string instrument and go into a yaketty-yak scolding of her dad, who answers only in pantomime. Business gets laughs, but seems out of character for a young lady of her beauty. Interspersed is a little musical tumbling and a hillbilly square dance. Then the mating portion, which contains both novelty and laughter. She is eye-ful and form-ful. Turn, which might be re-routined, met a nice reception in sixth slot. Jaco.

## GOOGLE EYES

Songs

7 Mins.

Apollo, N. Y.

This colored teenage lad, reportedly a fave in New Orleans bistros, is making his vaude debut at this house. Youngster is dynamic, as far as perpetual motion goes, and socks across a brace of numbers, "Mighty Man" and "Rough and Rocky Road," for pleasant response.

Raucous delivery in the gravel-voice idiom, plus continual prancing, gets over with audience here but could be modified for other type of houses. However, pleasant personality and salesmanship should carry him in similar spots. Edba.

## BILLY & ANN

Dance

8 Mins.

Apollo, N. Y.

Personable sepia couple make neat appearance and display plenty know-how on cleat and rhythm routines.

Working mostly in tandem, they sock across a fast tap precision for opener, segue into a rhythm and wind with semi-acro eccentric for nice returns. There are some slight snatches of solo stuff by each, merely as breath-retrievers.

Act as constituted is okay for this type vauder and intermediary cafes. Edba.

## RONALD ROGERS

Songs

12 Mins.; One

Colonial, Albany

Tall, dark-haired and handsome, Ronald Rogers has a fine baritone. Announced as having played recently at Radio City Music Hall, he opens with "Wrigley, U.S.A." and then "I Got Plenty of Nothing" and "Ole Man River." For an encore, does "Toot, Toot, Tootsie." He had to beg off.

Rogers' voice is resonant, so much so that he makes a mistake in using the mike in a theatre of the Colonial's size. He should at least lower it. Score from "South Pacific" might be tapped by vocalist, who gives evidences of future development. Jaco.

## ANDY ROBERTS

Songs

15 Mins.

Town Casino, Buffalo

This is a first for Roberts as a single. He comes here fresh from a two-season vocal stint with Skitch Henderson's band.

Lad has a fine personality and a modest, disarming style which ingratiates him immediately. He packs a smooth baritone and facile delivery. In voice and physique, he is also highly photogenic.

Programming might be improved. His "Wrap Your Troubles in Dreams," "What Is This Thing Called Love" and "With a Song in My Heart" are naturals, but selection and arrangements of "God's Country" and "Take All of Me" could be improved upon for something in the more melodic and romantic moods.

At opening, early diners forced him to beg off. Burton.

## GILBERT & MILLER

Comedy-Songs

25 Mins.

Five O'Clock Club, Miami Beach

Gilbert and Miller are the latest entry in the singer-comedian duos that have come up since Martin and Lewis' click. Based on current act, they have the potentialities, though need plenty of work before they'll be ready for the top brackets. Hollywood pair as currently constituted are okay for vaudeurs and cafes looking for upcoming acts.

Both names have exploitation values, Gilbert via his songwriting credits ("You Belong To My Heart," "Baia," "Sooner or Later," "Zip-A-Dee-Doo-Dah," etc.) Miller with Dead End types in pic.

Act consists of Gilbert's projection of the hits with which he's been associated, with his vocalistics okay though presented in a constantly moving style around the mike that diverts and concentration. But this can easily be straightened out. Miller sets up comedy character bits, with the best a drunk sequence. An Afro-Cuban idea that can be built into a top howler. Lary.

## THE DELINQUENTS (4)

Dancing

10 Mins.

Apollo, N. Y.

The Delinquents, Negro dance group of three men and a girl, are in the interpretative idiom. Their act, a Harlemese version of an apache, could be tagged "Mayhem on Lenox Avenue." Gal essays a lady of the evening who drops into an after-hours' joint for a libation between assignments. Two guys follow her in and, via the dance, battle ensues as to who gets the gal. From then on they're tossing each other around in the tussle, with undersized waiter accentuating comedy aspects in trying to break it up. Bruisers pitch him around, too.

Foursome are accomplished both in ballet and acro stuff, but are still to obtain necessary polish. However, they kicked up plenty applause and laughs midway on this bill. Edba.

## BOB DOUGLAS

Songs

10 Mins.; One

Palace, N. Y.

Bob Douglas had considerable schooling in cafe production singing some years ago. His current showing at the Palace marks his first major showing in N. Y. vaudeurs, and he impresses as having potentialities for name status.

Douglas is good-looking and has a big baritone voice which he uses to advantage. Knows his way around a ballad for good all-around results. Jose.

## PAUL WINIK & EDNA MAE

Dance

9 Mins.; Two

Palace, N. Y.

Paul Winik and Edna Mae have been around for some time. Youthful looking vets have a smooth style of terping which embodies softshoe, tap and ballet. They give an overall good impression, which is heightened by the ease of their style.

Winik is an especially skilled dancer, showing up best when he does the ballet interpolations. Duo are good for vaudeurs as well as cafes. Jose.

## THE SHANGHAI TWINS

Balancing & Contortion Act

15 Mins.; Full

Colonial, Albany

A story in human courage is boldly written each time twin brother and sister present their fine balancing turn. Seriously injured in an aerial mishap a year ago and still wearing a cast on her right hip, the small, attractive (Continued on page 62)



# VARIETY BILLS

WEEK OF APRIL 26

Numeral in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WR) Walter Read.

**NEW YORK CITY**  
 Capitol (L) 29  
 Russ Morgan Ore  
 Joan Edwards  
 Bela Kremo  
 Jackie Miles  
 Music Hall (I) 27  
 Patricia Bowman  
 Robert De Voe  
 Patricia Brylie  
 Rudy Gardenas  
 Rex Hamer  
 Donald Johnston  
 Ray Raymond  
 Corps de ballet  
 Syn Ore  
 Rockettes  
 Glee Club  
 Palace (R) 27  
 Maxellie  
 Herbert & Saxon  
 Alphonse Berge  
 (S to fill)  
 Paramount (P) 24  
 Billy Eckstine  
 Tere Rugolo Ore  
 Bobby Lane & C  
 Henry Youngman  
 (S to fill)  
 Louis Armstrong  
 Combo  
 Chico Marx  
 Manna Stewart &  
 Blackburn Twins  
 Continentals  
**BROOKLYN**  
 Paramount (P)  
 24 Only  
 Nicola Paone  
 Henry Youngman  
 Sonny and Sonny  
 Eddy Morales Ore  
**BALTIMORE**  
 Royal (I) 28  
 Little Esther  
 Johnnie Otis  
 Brox  
 Fox & White  
 Lockjaw Jackson  
 Tracey McCleary O  
 Ginger  
 2 Olympics  
 Jack Montez  
 Stanley Bros  
 3 Welles  
 30-3  
 Kim Yew So Co  
 D & Paige  
 Margie Taylor  
 Yvonne & J  
**BRADENTOWN**  
 Palace (P) 27 Only  
 Asylum of Horrors  
 State (I) 29-30  
 Don Francisco  
 Grace Drysdale  
 Haywoods  
 Bobby Sargent  
 Yeoman Bros & F  
**CHICAGO**  
 Chicago (P) 28  
 Frankie Laine  
 Alan Carmey  
 Patti Page  
 Berry Bros  
 Oriental (I) 28  
 B J MARSHALL  
 3 Nov-Elites  
 Bill Farrell  
 Helene & Howard  
 3 Rockettes  
 Carl Sands Ore  
**FORT MYERS**  
 Arcade (P) 1 Only  
 Asylum of Horrors  
 State (I) 29-30  
 King Cole 3  
 C Thornhill Ore  
 MELABLINGTON  
 Capitol (L) 29  
 Polk (P) 29 Only  
 Asylum of Horrors  
 30 Only  
 Harry James Ore  
 LOS ANGELES  
 Orpheum (I) 26  
 Robydelles  
 Anita Jakobi  
 Arthur Ward  
 Gloria Mannings  
 Jack Clifford  
 Danny Shaw  
 Fred Stansky  
 Sanborn  
 D & D Remy  
**MIAMI**

**ASTON**  
 Hippodrome (I) 24  
 Smeddie Bros  
 Jimmy Robey & J  
 Dickey Blair & F  
 Kenny Noble  
 Del Denestor  
 Valencia Girls  
**BIRMINGHAM**  
 Hippodrome (M) 24  
 Charles C. Chester  
 Ken Morris  
 Fred Ferrari  
 Arthur Hayes  
 Charles Carol  
 Len Martin  
 Grip 4  
 Mariotti & Wenman  
 5 Brahms  
 George Anderson  
 Harry Richards  
 12 Tiller Girls  
**BLACKPOOL**  
 Ice (I) 24  
 Stalg Bros  
 Haval & Byl  
 Greta Malatorp  
 Giga & Nino  
 Frognen  
 Capellinis  
 Tower Circus (I) 24  
 Charlie Carroll  
 Fred Thompson  
 Ernie's Seallons  
 Gilbert Houcke  
 Pierre Alizes  
 Jacques & Maryse  
 7 Ashtons  
 Roberto Chiesa Co  
 3 Peters  
 Baudy's Animals  
 30-30  
 3 Goetachis  
 Dorchester  
 Laconas  
 Jimmy Scott  
 Annettes  
 Circusettes  
 Balcombes  
 Little Jimmy  
**BIRMINGHAM**  
 New Royal (I) 24  
 Bunny Baron  
 Billy Nelson  
 Charles O'Neil  
 Harry Arnold  
 Ivy Luck  
 Bridie Devon  
 John Perosina  
 Charles O'Neil  
 Yvonne & Dolores  
 Jack Lotting  
 Les Haynor & B  
 Eleanor B  
 Carl  
**BRADFORD**

**BRADFORD**

**Hotel Warwick**  
 Johnny Thompson  
 Airline Trio  
**Hotel Weylin**  
 Rudy Barron Ore  
 Roy Satter Ore  
 Tommy Trinder  
 Eileen Barton  
 Piroksa  
 Linda Lombard  
 Kanawha 3  
 Trini Reyes  
 Lucienne & Ashour  
 Skonys  
 Ralph Young  
 Norman Ders  
 Art Waner Ore  
 Le Cog Rouge  
 Oscar Calvet Ore  
 Jack Towne Ore  
 Leon & Eddie's  
 Eddie Davis  
 Irma Henrique  
 McGuire & Warner  
 Ben Sam  
 Southern Sis  
 Johnny Crawford  
 Macomber  
 Baer & Rosenbloom  
 Roy Satter Ore  
 Boylan & King  
 Gordon Andrews  
 Monte Carlo  
 Dick Caspare Ore  
 La Playa  
 No 1 Fifth Ave  
 Walling & McHugh  
 Downey & Fonville  
 Haze  
 Old Knick  
 Paul Killiam  
 Bert Dennie  
 Hazen Jacobson  
 Charlotte Ray  
 John Silver  
 Al Cooper Ore

**CHICAGO**  
 Blackhawk  
 "Roaring Twenties"  
 Jerry Kelly  
 Tommy Morton  
 Ray Hyson  
 Lynne Johnson  
 Jesse Elliot  
 Ray Arnett  
 Bobo Lewis  
 Bobby Barry  
 Grace Mars  
 Perry Mitchell  
 Sherman Hayes Ore  
 Blackstone Hotel  
 Maria Stevens  
 Dick LaSalle Ore  
 Chas. Faras  
 Billy  
 Gertrude Niesen  
 Vanderbilt Bros  
 Tony Fontaine  
 Fredrickson Ore  
 Cee Helmsing  
 Ralph Lewis  
 Mary F. Kinoid  
 Eerie Karchand  
 Billy Chandler Ore  
**Hotel Stumark**  
 Gypsy Markoff  
 Harry Rodkey  
 Johnny Aladin Ore  
 H. Edgeworth Beach  
 Esie F. Johnson  
 Ruth Chio  
 Charles Sheldon  
 Lathrop & Lee  
 M. Hild Ders (12)  
 Bert Cummings O  
**Hotel Stevens**  
 Joan Hyldoft  
 Arnold Shoda  
 Morgan 3  
 Douglas Duffy

**WYOMOUTH**  
 Alexandra  
 Gardens (I) 24  
 Reginald  
 Benny Hill  
 3 O'Doyle Bros  
 Eileen Bishop  
 6 Corps de Ballet  
 C

**WOLVER-**  
**HAMPTON**  
 Hippodrome (I) 24  
 Iva Benson Ore  
 Ray  
 Tommy Truman  
 Alex James & J  
 Jenks & Williams  
 Reading &  
 10-10  
 Don Arthur Co  
**WOOD GREEN**  
 Hippodrome (S) 24  
 Hal Mott  
 Johnny Denis Co  
 Venus Rosemary  
 Andree  
 Flack & Lucas  
 Laval & Mickey  
 Zio Angels  
**YORK**  
 Empire (I) 24  
 Gonna Mac  
 Patricia & Collin  
 Gwynne Evans 4  
 8 E. Fisher  
 Norman Vaughn  
 Singing  
 Barnstormers  
 Piccadilly Nudes

**NEW ACTS**  
 Chinese girl hobble-hops onto the stage and goes through a difficult routine as top mounter and understander. Boy, small, wiry, and smiling, does a number of solo tricks.

Duo work in slow motion, perfectly timed. Some of the stunts are performed on the floor; others on a stairs leading to a table, and table itself. One of the last and most spectacular feats is a one-hand stand by man on two small pipes, placed end to end. Finale has man contortioning to the wings, while she rides on his stomach. Femme comes back, leaning on canes, to take bows with partner—three in No. 8 spot night act was viewed. He wears black pantaloons, with upper body bare; she sports wine-colored ones and a two-toned halter. Running time might be shaved.

**Radio, Pix Gangup**  
 Continued from page 1

ceived by Sid Andorn, WERE, who was appointed AM chairman of radio's committee, the project calls for radio to send half-hour shows onto stages where theatres have facilities to permit staging and direct broadcast. Where such facilities are not available, theatres will utilize lobbies to stage acts. Also, lineup calls for disk jockeys to have prominent role in enticing both patrons to theatres and to AM airways.

Tie-ins include such acts as diskers promoting mystery tune contests with melodies being selected from Hollywood productions; a two-hour Tuesday 7:30 p.m. dance session in the lobby of Loew's State, with a different disk on duty each Tuesday; WHK's "Say It With Music" Mutual morning stint to come from State stage, plus a series of WERE half-hour stanzas, and acts from WTAM, and WGAR.

Stations not having programs that can be staged with a viewer interest will handle the disks. These include WJMO, WJW, and WSR. Diskers from other AM outlets also will participate.

Loew's State; Warners' Allen;

RKO's Palace, and nabes Variety and Uptown are only theatres having stage facilities. All other downtown theatres, plus the 60 nabes will be utilizing lobby units plus diskers with all participating units assured, according to the plans, with at least one live act a week.

Theatres will not up prices, and both radio and films will give the entire project a major promotional blast.

Members of the radio committee include: Charles Hunter, WJW; Pinky Hunter, WHK; Brook Taylor, WJMO, and Andorn. Representing the pic industry are Max Mink, Palace; Knox Strachan, Warners; Frank Murphy, Loew's and Sanford Greenberger, independent.

"Musicians local has given the project its blessing. Stagehands and other allied locals are to render their verdict this week as to use of stage facilities. Consensus is they, too, will agree. It not, stage shows will be broadcast from lobbies, and other lobby stints will be carried out. Turntables have been placed in State theatre for forthcoming dance session.

"It is time we took an active, not passive stand" declared Andorn, "and if people want to see, as well as hear in a sight-sound format, we certainly can give it to them."

**Godfrey Coin**  
 Continued from page 1

former U. S. diplomat, who is handling the American fund raising.

"Tragedy," which will deal with the Passion of Christ, is to bring a "message of truth and morality" to the world. Film's concept was welcomed by Godfrey, who reportedly is interested in the revival of faith of all religions. Subscriptions, incidentally, are priced at \$10 per share "in order to favor investment by people of modest means."

Total production cost of "Tragedy" is estimated at \$2,200,000 and slightly more than half that amount is being raised by public subscription in various countries. Principal promoter of the venture is Georges de la Grandiere, who produced the prize-winning French-made film, "Monsieur Vincent."

De la Grandiere last year had a deal on with the Motion Picture Assn. of America whereby that organization would partially finance the picture in return for the distribution rights of the completed film. However, negotiations fell through when the association's members could not agree as to the method of distribution.

**RKO Postponement**  
 Continued from page 5

RKO requested three years' trusteeship and the Dept. of Justice countered for 18 months, court finally set a 30-month deadline. Judge Cox, on this question, declared himself "unable to see why all this is so urgent."

To the Marcus contention that the court has no power to grant any delays in carrying out decrees, answer from the bench was that "we reserved jurisdiction on the decrees as a whole, and that includes the time element." "That fact is seized on by the Government when the Government thinks a situation is changed," Judge Hand retorted to Marcus.

Strong pro-defense stand by the court was a surprise to spectators. Another surprise was the unheralded appearance of three stockholders in court, two to request immediate splitup, the other in favor of the delay. Marcus said he has received a number of letters from minority stockholders protesting the string of postponements.

Marcus claimed that RKO obtained advantages in its decree that other majors did not get. Neither Warner Bros., 20th-Fox nor Metro, he said, can engage in another branch of activities without court okay, but RKO can. Marcus contended, and General William Donovan hotly denied, that Hughes has no bona fide intention of carrying out divorce.

George W. Alger and Albert Putnam were named by the court as trustees to take over RKO's 10% interest in Metropolitan's 140 houses. They will seek a purchaser for this stock. Both formerly served on the industry's arbitration appeals board.

Gen. Donovan cited losses of over \$5,000,000 by the studio in 1948; \$3,600,000 in '49 and \$1,000,000 for the first quarter of '50,

## House Reviews

Continued from page 59

### Oriental, Chi

powerful voice and animated stage manner put him over well.

Jane and Betty Kean keep audience guffawing with jumble of songs, impressions, minor skits and dances. After Jane opens with impreses of Mae West and Margaret Truman, Betty walks on in fantastic outfit which is supposed to represent the well-dressed woman. After some mugging, she strips to dancing outfit for comedy taps for solid returns. Duo follow with gag-filled autobiography, and then do "South America, Take It Away." While Jane sings straight version, Betty drops into audience and eats fruit off Spanish hat she's wearing. Comes back for takeoff on Louella Parsons radio program for additional kudes and solid bow-off.

Nov-Elites are a strong closer. Trio, consisting of bass, accordion and guitar, open with furiously-paced "Twelfth Street Rag." Follow with impressions of TV stars, then a skit as the Marx Brothers. Bass player is featured on comedy version of "Big Noise From Winnetonka" to end with hilarious take-off on hillbilly singers. Number is zany and goes over solidly.

Marty Hogan, Chi disk jockey, doesn't do much aside from introducing the acts. Carl Sands orch backs difficult show expertly.

Chan.

### Olympia, Miami

Miami, April 23.

Cliff Edwards, Maureen Cannon, Don Rice, Dolinoff & Raya Sisters, 3 Ivanos, Les Rhode House Orch; "Young Man With a Horn" (WB).

Diverting fare on tap here, though none of the acts are of show-topping caliber.

Cliff Edwards' knowhow with an audience, and effortless ease on the ukulele and catalog of songs he's been associated with sets him for healthy returns.

Don Rice scores handsily with his comedies. Utilizing stooge from audience, he offers up a melange of clowning and gags that garner maximum laughs. Plenty of it is off the cob, but they go for it heartily.

Vocals of pert Maureen Cannon, comprising zingy versions of the better pop tunes, registers. Lass knows her way around a song and satisfies for hefty returns.

Dolinoff and Raya Sisters walk off solidly with their novelty terping and shadow ideas. Tee off acrobatic work of the Ivanos sets a neat pace for the bill. Les Rhode and house orch are okay on the backgroundings.

Lary.

### Senator, Pitt

Pittsburgh, April 22.

Gus Van, Charles (Slim) Timblin, Chester Fredericks & Bobbie, Lipham Trio, Kay Marshall, Rutons Canines, Johnny Marino House Orch; "Father is a Bachelor" (Col).

Third vaude layout here is house's best yet. It looks like variety, plays that way and is. Gus Van gives the bill a name and class as well. He does the m.c. chores and ingratiates himself nicely on several appearances before coming down to his own closing spot. Van's in by that time, but there are dividends. None of the old magic has disappeared, and in his silk top, jauntily carrying a cane, the vet cleans up with his songs of the present and the past, especially in a group of them that he and the late Joe Schenck first rattled off. What those old giants of vaude had they've never lost.

Rutons Canines get the show off to a fast and pleasant start with some tricks that put them only a shade or two below human beings, and then Kay Marshall comes on, trimly and attractively garbed, to sock over some tunes with a nice flair. Gal has some special stuff she sells well and knows her way with a comic lyric. She's a native Pittsburgher, and sister of better-known Eugene Baird.

Chester Fredericks, assisted by agile Bobbie, is still a sock hoover and works hard. His labors bear fruit, however, and he's over big. There are plenty of laughs yet, although a bit moss-backed now, in Charles (Slim) Timblin's drawing blackface monolog, although some of his stuff is a little blue for the family trade, and Lipham Trio are three kids with some showy acrobatic tricks who need only to acquire a little more polish to go places. As act stands now, it's a little too stiff and formalized.

That brings the show to Van, and after he takes over, it's 'way in.

Cohen.



# Eye Revision of Election System To Remove Two Equity Complaints

An attempt to revise the election system of Actors Equity may be made before the annual elections a year hence. There is understood to be increasing sentiment among the membership for such a move, but not even preliminary steps could be taken before the coming election, scheduled for June 2. After that, possible action might depend on whether any individual or group cared enough about it to initiate steps and carry through the effort.

Those in favor of modifying the present setup believe that it is antiquated and not suited to the needs of the membership. They have two major complaints. One is against the nominating procedure, which involves a "regular" slate of candidates chosen by an official nominating committee. The other is the voting setup, which gives the ballot to a large segment of the membership no longer active in the theatre and in many cases living in actual retirement.

The nominating committee system, it's argued, tends to increase factionalism and political campaigning among the membership. This is contrary to the original intention of putting the nominating process on a non-partisan basis in which the good of the union as a whole, without regard to political philosophy, would be the determining factor in selecting candidates. Under the present system, factionalism has steadily increased and despite union rules forbidding it, electioneering is widespread and intense.

More important, the nominating committee setup tends to be undemocratic, as it often weights the official slate too heavily in favor of the dominant faction, so the minority element has considerable less than proportional representation. Thus, a relatively slight shift in sentiment within the union can

(Continued on page 68)

## ANTA Studying Annual National Drama Fest For Regional Theatres

The possibility of an annual national festival for regional theatres is again being studied by the American National Theatre & Academy. Such a project is tentatively planned for the late spring of 1951 and would be presented in the Guild theatre, recently acquired by ANTA. The idea would be to bring representative groups from all over the U. S. to present their productions of notable new plays.

Such a festival would tend to foster closer relations and better understanding between Broadway and the non-commercial theatre, it's figured. Specifically, the commercial theatre could see representative work being done by the regional groups, while the chance of a Broadway showing would prove a stimulus to the non-commercial outfits. In particular, it should encourage actors, directors and authors in the regional theatres.

Advance preparations for such an annual event will probably be discussed by Robert Breen, ANTA executive-secretary, with Margaret Webster, whose Shakespeare repertory troupe is currently completing its second season's tour, and Margo Jones, who operates the Theatre '50 in Dallas, and others familiar with the theatre on a regional basis.

Other plans for the Guild theatre will probably be formulated by a committee which will sift the numerous suggestions being received. The committee, not yet named, will be headed by Breen and producer Cheryl Crawford. Letters asking for ideas on the subject will be sent to various people who might be interested in the project.

First legit booking for the theatre will be a revival of Shaw's "Getting Married," to star Sir Cedric Hardwicke, Jane Cowl, Arthur Treacher, Ralph Forbes and John Buckmaster, with Hardwicke directing. Roger L. Stevens will produce it and give any profits to ANTA. The show will tryout for two weeks during May at the Ann Arbor festival, then come to the ANTA playhouse for a summer run. Subsequent all-star revivals are also planned for the house.

## ATPAM Re-Elects Its Incumbent Officers

Frank Smith, president, and the entire incumbent slate of officers were re-elected without opposition last week by the Assn. of Theatrical Press Agents & Managers. Others continued in office another year include Wolfe Kaufman, vice-president; Milton Weintraub, secretary-treasurer, and Oliver Saylor, business agent. The election was held Thursday afternoon (20) at the union's annual membership meeting.

Elected to the board of governors were Morris Jacobs, Saul Abraham, Warren O'Hara, with Ray Broeder and Harry Shapiro as alternates, representing the managers' group; William Fields, Ben Kornzweig, with Frank Goodman, Barry Hyams and Vince McKnight as alternates, representing the pressagents' chapter; Louis Cline and Francis Robinson, with Edgar Wallach and Frank Lea as alternates, for the road agents, and Joe Burstin and Ben Chasin, with William Rolland as alternate, for the Yiddish group.

## Additional Profit Of 30G for 'Fancy'

An additional profit of \$30,000 was distributed last week from "Goodbye, My Fancy." The coin was from an insurance policy on the health of Madeleine Carroll, whose illness last fall caused the cancellation of the comedy's road tour. It brings the total profit to about \$60,000 on the Richard Aldrich-Richard Myers production, which involved an investment of \$65,000, plus about \$30,000 for the touring edition.

Further returns are expected from the lease of the two physical productions, one to Russell Lewis & Howard Young for a Coast tour and the other to George Brandt for a subway circuit run, possibly with Faye Emerson starred. In addition, there will probably be income from the management's share of stock and later amateur royalties. Also, the producers and backers will participate in any future film sale of the Fay Kanin play.

## 'SILK THREAD' FOLD INVOLVES 45G LOSS

"With a Silk Thread," which folded Saturday night (22) after 13 performances at the Lyceum, N. Y., involved a loss of approximately \$45,000. The Elsa Shelley drama, presented by her husband, Irving Kaye Davis, cost around \$40,000 to bring in, plus about \$8,000 in bonds and deposits. It received unanimously unfavorable reviews and played to meagre attendance. Financing for the presentation was reportedly supplied by Davis and his wife from profits from the London production of her earlier play, "Pick-Up Girl."

Davis is already preparing the presentation of a new play by his authoress-wife, "Tomorrow Is a Secret."

## Robbins to Dance With N.Y. Ballet Co. in London

Jerome Robbins will accompany the N. Y. City Ballet Co. to Britain this summer, dancing in London with them for about two weeks of its 12-week English tour. Troupe will introduce several of Robbins' ballets to English audiences.

British trip is main reason why Robbins, who was responsible for the dances in this season's "Miss Liberty" legit, turned down bid to stage the choreography for the new musical, "Guys and Dolls," due to go into rehearsal in July. Robbins is now on the Coast, confabbing with Paramount on possibility of choreographing and dancing in film version of "Look Ma, I'm Dancing." Terper staged the dances for the legit version.

## Scribes Discuss Problems

Panel discussion on craft problems of playwrights will be held Monday night (1) by the New Dramatists' Committee, at the ANTA Playhouse (formerly Guild theatre), N. Y. Guests who will speak on various aspects of the subject include playwright Moss Hart, author's agent Harold Freedman, producer Leland Hayward, director Elia Kazan and scenic designer Jo Mielziner.

The New Dramatists' Committee, including about two dozen playwrights who have had scripts produced on Broadway or under option, is sponsored by the Dramatists Guild and the Playwrights' Co.

## 'Two-fers' Up 'Clutterbuck,' May Bring Return Of Gimmick This Summer

Apparent success of two-for-ones with "Clutterbuck" may bring about renewed use of the gimmick during the coming summer. It had previously been assumed in Broadway managerial circles that the bargain come-on was no longer effective, since it had failed to hypo business for various shows last season and earlier this season.

Use of the "two-fers" appears to have been a major factor in the boxoffice spurt of "Clutterbuck" in recent weeks, when the show has gone as high as \$14,500 after shrinking under \$8,500. A curious angle on the situation is that since the cut-price arrangement was started, sale of the regular-price seats has also risen.

Although some of the latter boost has undoubtedly reflected a general improvement of business on Broadway, part of it may stem from better word-of-mouth comment from patrons who have seen the show with crowded houses. A capacity audience is always a more enthusiastic audience than a scanty one. Moreover, it improves the show and thus tends to stimulate favorable comment.

The fact that "Clutterbuck" is a comedy is probably an element in its seeming success with "two-fers." As a general rule, the bargain device works better with laugh shows than with serious plays. A negative influence, however, is the lack of a boxoffice name in the cast. As a usual thing, a star is essential for the success of "two-fers."

The other show to try "two-fers" recently was "The Man," a melodrama. It had received only lukewarm notices. "Two-fers" also didn't stir any excitement for the recent "Mr. Barry's Etchings," starring Lee Tracy. And they failed to save a half-dozen or so shows last season.

In fact, prior to "Clutterbuck," the last plays to get any boxoffice stamina from "two-fers" were "Born Yesterday," "Harvey," "Command Decision," "The Heiress" and, even earlier, "Angel in the Wings."

## Sets Up Coast Outfit For Legit; Eyes Filming

Hollywood, April 25.

New legit production company, which will handle new scripts with an eye toward ultimate film production, is being formed here by millionaire oilman Bob Calhoun and thesp Fred Clark. Plans call for local tryouts and possible road tours of promising scripts with producers retaining film rights for subsequent lensing as independents.

Organization will get underway after Clark finishes current stint in "Light-Up the Sky," which is expected to make a short Coast tour after it winds up at Las Palmas here.

## Norwegian Stars in N.Y. To Gander the Shows

Andreas Bjarke and Hjordis Ring (Mme. Bjarke) arrived in New York last week as representatives of the Bergen National Theatre, in Norway, of which they're co-stars. They'll remain about three weeks, seeing the Broadway shows.

Upon their return to Norway, the couple will begin rehearsals as Willy and Linda Loman in the Norwegian production of Arthur Miller's "Death of a Salesman."

# DG Basic Agreement Hinges On Fall Arguments in Appeals Court

## Kutcher-Wildberg Sued On Actress' Billing

Concert promoter Benjamin F. Kutcher and legit producer John Wildberg were named defendants in a \$250,000 suit filed in N. Y. Federal court last week by actress Janice Kingslow. She briefly appeared in the title role of Kutcher-Wildberg's road production of "Anna Lucasta" last fall. Complaint states that the producers publicized her without her consent and invaded her rights of privacy by permitting another actress to appear under her name.

Kutcher labeled the action a "nuisance" suit in New York yesterday (Tues.). He said that Miss Kingslow withdrew from the show last October after two weeks with the company because of prior commitments. According to an Actors Equity representative, similar claims by several other players were settled at a hearing last fall. Also, it is pointed out, all actor contracts carry a clause requiring arbitration of all disputes. The union had no knowledge of Miss Kingslow's suit.

## 'Cocktail Party' Now Paid Off

With the distribution last week of a \$15,000 dividend, the balance of the \$40,000 investment in "The Cocktail Party" was paid off, with a small additional profit. The Gilbert Miller-Henry Sherek production, which cost approximately \$30,000, is now actually about \$16,000 in the clear, the balance representing cash reserve.

The T. S. Eliot comedy-drama, currently in its 15th week at the Henry Miller, N. Y., is consistently playing to capacity grosses of almost \$21,600 a week. With a break-even level of around \$14,500, it is netting about \$3,500 a week.

The London production of the play, presented by Sherek in association with the British Arts Council, opens May 3 with a cast including Rex Harrison, Margaret Leighton, Ian Hunter and Gladys Boot. Effective June 5, Henry Daniell and Margaret Phillips replace Alec Guinness and Irene Worth in the Broadway edition.

## LONG-RANGE MUSICAL SETUP ON THE COAST

Hollywood, April 25.

Program of two operas and two light operas in Hollywood Bowl this summer will tee off long-range musical production plans of James A. Doolittle, currently associated with the Coast staging of "Light Up the Sky" at Las Palmas theatre. Doolittle presented "La Traviata" at the Bowl last summer and took it on a short but profitable Coast tour.

Producer has signed Richard Tucker to star in "La Boheme," which bows July 7 at the Bowl for a three-night stand prior to touring the Coast. On Aug. 14, Doolittle will open a rejuvenated "Vagabond King" at the Bowl with Nadine Connor and Gordon MacRae in top roles. This production also will tour after the local date, with Doolittle figuring on a minimum four-week trek up and down the Coast.

Two remaining productions, one more opera and one more light opera are yet to be selected. Once the summer season is gone, Doolittle plans to keep rolling on a schedule calling for approximately six musical productions annually, all mounted locally and with local casts insofar as possible.

## Fontanne's Doctorate

Troy, N. Y., April 25.

Lynn Fontanne, currently starring with her husband, Alfred Lunt, in "I Know My Love," on Broadway, will be awarded the honorary degree of doctor of letters at the 33d commencement exercises of Russell Sage College (for women) in Troy, June 4.

The status of the Dramatists Guild's minimum basic agreement with the League of N. Y. Theatre probably won't be clarified before next fall. At that time arguments on appeals of the "Ring Case" are scheduled to be heard in U. S. circuit court of appeals. Both sides are appealing the N. Y. supreme court decision of last summer, in which the minimum basic agreement was declared illegal.

The Guild is appealing to upset the supreme court ruling and have the agreement legalized. Carl E. Ring, the plaintiff in the anti-monopoly suit against the Guild, is seeking to reverse the court's decision denying him damages. It's expected that an attempt will be made to carry the appeal's court decision, whichever way it goes, to the U. S. Supreme Court for final determination.

Although the N. Y. supreme court decision outlawing the minimum basic agreement applied only to the "Ring case," the Guild has subsequently not attempted to enforce the terms of the pact, but has drafted a standard minimum contract which it "recommends" for the use of its members in dealing with managers. Meanwhile, the organization is reportedly seeking a formula to ensure managerial observance of its minimum contractual terms and, simultaneously, to prevent the defection of its existing membership and attract additional members.

The "Ring case," which is the center of the situation, involved a damage action against the Guild on the basis of the failure of a legit show, "Stovepipe Hat," in which the plaintiff was a heavy investor and ultimately became the producer. Ring claimed that the show's flop was the result of his being prevented by Guild rules from making necessary script changes, and he charged that the minimum basic agreement was in illegal restraint of trade. The N. Y. supreme court ruled that the play's failure was not due to Guild restrictions, and it dismissed the claim for damages. At the same time, it declared the minimum basic agreement was illegal.

## \$48,200 Pace Enabling 'Blondes' to Pay Off Its 208G Cost by Next Wk.

"Gentlemen Prefer Blondes," continuing at capacity at more than \$48,200 a week at the Ziegfeld, N. Y., is due to earn back the balance of its production cost some around May 10. The Herman Levin-Oliver Smith musical is making an operating profit of almost \$12,000 a week at the present pace. Distribution of \$40,000 was made last week, bringing the total return so far to \$120,000.

The production cost \$208,000, including a profit of almost \$1,800 on the tryout tour, but excluding almost \$25,400 in bonds and deposits. As of last week, it had earned back approximately \$190,000. The show pays a theatre rental of 30% on the first \$20,000 gross, plus 25% on the balance. The authors get a total of 8% royalty, while the director and choreographer each gets 2%. Subsidiary income includes 10% of the proceeds from the sale of record albums.

## Celler Seen Curbed On Shubert Trust Probe

Washington, April 25.

Chances are dimmer that Rep. Emanuel Celler, heading a House investigation into monopoly, will get into fullscale hearings on the alleged Shubert monopoly in the legit theatre and booking situation.

Celler, deeply bogged down in steel and liquor matters, believes that at best he may be able to hold only one session in New York, some time this spring. And even this could be eliminated by the time element.

However, the Celler probe has no connection with the drive of the Anti-Trust Division into the same matter. That will continue.



# Olney Sets Staff for May 26 Opener; Albany, Kalamazoo Strawhats Set

Olney theatre here, operated by Richard Skinner and Evelyn Freyman as producers, with Skinner the general manager, has packed its staff for the coming season. Harry Ellerbe will be director; S. Syrjala, designer; Robert Ullman, publicity head; William Armitage, stage manager and Porter Van Zandt, asst. stage manager.

Season will open Friday, May 26, and run 18 weeks. Skinner is quitting his post as company manager of the legit, "Devil's Disciple," in N. Y. this weekend, to give full time to the strawhatter. Syrjala is leaving his post as designer on the Bob Montgomery TV show.

## Albany's First

Albany, April 25. Albany will have its first summer stock in more than 20 years when Sarah Churchill opens in "The Philadelphia Story" at the Colonial May 1. Susan Peters will follow in "The Glass Menagerie." Subsequent stars and plays will be announced later.

The Colonial, playing vaudeville and pictures since last September, presented summer stock for a season in the early 1920's. Leading lady was Judith Anderson, then just over from Australia. Last summer stock here was at the Capitol, now the Playhouse, in the late '20s.

## Kalamazoo June 27 Bow

Kalamazoo, Mich., April 25. The Kalamazoo Village Players will open their fifth summer season June 27 at the Barn theatre, on Highway M-96, between here and Battle Creek. The professional, non-Equity troupe will offer stock schedule with weekly changes of bill and probably including two tryouts, continuing through Labor Day week. There is a permanent acting company of nine.

Jack P. Rogotzy is producer-director of the outfit, with Drew Handley technical director and Betty Ebert, production assistant and press contact.

## CECIL BEATON PLAY FOR LONDON IN FALL

"The Gainsborough Girls," first play by scene designer-costumer Cecil Beaton, has been acquired by Richard Aldrich, Richard Myers & Julius Fleischmann for presentation in London in the fall. Myers, who has been vacationing in Paris, is currently in London to arrange the presentation, for which the author will do the decor. The play was previously under option to H. M. Tennent, Ltd. (Hugh Beaumont).

Aldrich, Myers and Fleischmann will not renew their option on "Little Glass Clock," the Hugh Mills comedy in which they had hoped Gertrude Lawrence (Mrs. Aldrich) would star on Broadway next fall. However, they have acquired "One Voice," by radio writer Elaine Carington, for Broadway presentation next season.

Also on the management's slate for next season are tours for its two current Broadway productions, "Caesar and Cleopatra" and "Devil's Disciple." The former, which closes next Saturday night (29), will again have Sir Cedric Hardwicke as star, but Paulette Goddard is being sought to succeed Lilli Palmer as co-star. Miss Goddard will appear in the play in strawhats this summer. The question of a tour for "Disciple" depends primarily on Maurice Evans, who has not yet indicated whether he will remain with the Shaw revival.

## \$25,000 (25%) PAYOFF TO 'CONSUL' BACKERS

Initial payment of \$25,000, representing 25% of the investment, was made last week to backers of "The Consul." Producers Chandler Cowles and Efrim Zimbalist, Jr., expect to make a second distribution of a similar amount in about 10 days.

The Gian-Carlo Menotti musical drama, produced at a cost of \$53,600, plus \$16,000 in bonds, is currently playing to SRO grosses of about \$28,500 and making an operating profit of around \$6,000 a week. It is due to get into the black in about two more weeks.

## 'Streetcar' Amalgam

### Staged by Mann

Daniel Mann, who withdrew as director of the Goodrich-sponsored "Celebrity Time" television series effective with last Sunday night's (23) show, will handle the refresher staging of the amalgamated "Streetcar Named Desire" company, which opens May 23 for a three-week run at N. Y. City Center, at pop prices. Uta Hagen and Anthony Quinn will play the leads for the engagement, with other players recruited from the two productions of the Tennessee Williams play that have recently been on tour. "Streetcar" was originally staged by Elia Kazan.

After the "Streetcar" assignment, Mann has no commitments, but is considering several scripts that have been sent him since the opening of the Theatre Guild production, "Come Back, Little Sheba," which he directed. Meanwhile, he's assisting Kazan at the Actors' Studio, N. Y.

## Thomas Mitchell Stars In 'Salesman' Records, Misses St. L. Showing

With Thomas Mitchell in the leading part, the recorded edition of "Death of a Salesman" was cut Monday (24) in New York by Decca. Although the entire session was confined to an eight-hour period, the star was forced to miss that night's performance of the Arthur Miller drama in St. Louis, where the road company is currently playing the second week of a fortnight's stand. His understudy substituted.

Recording of the play Monday was decided by co-producer Kermit Bloomgarden after he was unable to arrange for the session Sunday night or after midnight Sunday. In the former case, the session would have extended into Monday, which would have required the payment of an additional day's rate (amounting to a week's salary). In the latter case, some of the actors refused to work at that hour without extra pay.

With the touring edition of "Salesman" playing the midwest, arrangements could not be made to fly to New York early enough Sunday morning to complete eight hours' recording before midnight. And it was figured essential to have Mitchell play the part for the Decca album, since his name should hypo sales and he is already identified with it via his extended appearances in it on the road.

## Feder Admitted By Scenic Artists Union

Lighting technician Abe Feder, who has been kept out of the theatre since returning from war service with the Army, has been admitted into the United Scenic Artists' union and is again permitted to work on legit productions. Before entering the service he arranged the lighting for numerous Broadway shows.

Prior to the war, lighting technicians were not subject to jurisdictional limitations, so Feder did not belong to any union. While he was in the service, however, jurisdiction over the actual setting up of lighting, subject to direction by the scenic artist, was taken over by Local 1, the stagehands. That union has a closed shop, and it refused to admit Feder to membership when he returned from the war.

Since that barred him from working backstage, he went into the industrial field, where he has had considerable success. Recently, however, he applied for membership in the designers' union, passed the required examination and was admitted. Although he is now permitted to design scenery and costumes as well as devise lighting, he will concentrate on the latter, and will continue his activities in the industrial field. He also intends studying for an engineering degree.

## Verneuil-Holm Play

### In Strawhat Preem

"Affairs of State," the Louis Verneuil comedy-drama to star Celeste Holm, will probably have a strawhat break-in before its regular pre-Broadway tour. It is tentatively slated to premiere Aug. 7 at Richard Aldrich's Falmouth playhouse, Coonamessett, Mass., and play the week of Aug. 14 at the same manager's Cape playhouse, Dennis, Mass. Its regular tryout tour is to include New Haven, Boston and Philadelphia, with the Broadway opening set for early October.

John Haggott will probably direct the Richard Kraeker production, which is being financed at \$50,000 and may be brought in for about \$30,000, including bonds.

## Derwent in New Plea For National Theatre; Plays Shylock in K.C.

Kansas City, April 25.

A plea for a national theatre was voiced last Friday (21) by Clarence Derwent, president of Equity, when he spoke at a Univ. of Kansas City convocation.

If England in its austerity could set up a theatre authority, certainly the U. S. can do it, Derwent averred. And there is no doubt about the need for the organization, he added. The agency could be accomplished under a ministry of fine arts, or a department of theatre, right along with commerce, agriculture, interior and so on.

Derwent is in Kansas City to play Shylock in the "Merchant of Venice." May production of the Univ. of Kansas City Playhouse. Running May 1 through May 6, play is the major undertaking of the Playhouse during the season. Blevins Davis, president of Ballet Theatre and board member of the American National Theatre & Academy, has been brought in as guest director. A number of other professionals, including Mary Jane McDaniel, Robert Fallon, John Mantly and Wray Davis, have been brought in through Davis and ANTA to work with the U. players.

## CHI FAIR PACTS WITH EQUITY; UPS SALARIES

Chicago, April 25.

After prolonged negotiations with Equity, the Chicago Lake Front Fair signed a new pact for the industrial pageant. Substantial hike for a seven-day week with 28 performances jumped chorus members from \$60 to \$95 and regular members from \$75 to \$95. Raise will add \$17,000 to the payroll, with Fair authorities claiming that cuts will be made in cast to offset additional costs.

For the four-week rehearsal period, rehearsal pay jumped from \$30 to \$40. Exposition is set to open June 24 and run through Labor Day.

## Gertie Lawrence Doodles Pending 'Anna' for R&H

Gertrude Lawrence, who is set to star in the musical version of "Anna and the King of Siam," being prepared by Richard Rodgers and Oscar Hammerstein II, for presentation next spring, has no definite plans for the interim. She would like to accept one of several London stage offers. Or she may first do a Hollywood film and then go to London for a limited appearance in legit.

Only virtually certain item is the star's plans to make her usual appearance this summer at the strawhat theatres operated by her husband, producer Richard Aldrich, at Dennis and Falmouth, Mass. She recently completed a screen edition of the Tennessee Williams drama, "Glass Menagerie," to be released by Warners.

## Bushnell's New Aide

Hartford, April 25. Francis L. Quinlan, Connecticut newspaperman, has been named assistant manager of Bushnell Memorial.

Replaces Albert W. Coote, who resigned to become GOP campaign aide.

# Strawhat Boom Seen Tapering Off This Summer Due to Upped Costs

The postwar summer theatre boom, which hit a record high last year, appears likely to taper off this summer. Upped production and operating costs have begun to show their effect, with advance indications pointing to a considerable drop in the number of strawhats operating this year, as compared to the approximately 250 during 1949.

Judging by some of the returns received by VARIETY in reply to questionnaires sent out to about 250 strawhat producers, financing for these summer ventures isn't as accessible as it has been in the past few years. Reports also point to the more solvent operations returning to barns this year. According to the latest information gathered, 149 playhouses have already indicated their desire for seersucker patronage. Of these, 98 plan to take out Equity bonds.

This number falls 10 short of the 159 haylofts tabulated at this point last year, which was 30% higher than the 1948 count taken at the same period. However, included among the 149 theatres slated to light up are six tent operations, five of which are making their bow this season. The presentation of shows under canvas has gained tremendous headway since St. John Terrell's successful season with his Music Circus in Lambertville, N. J., last year.

In the following list, the summer theatres are arranged according to state and town, with the name, address and phone number added, if known. Equity-bonded spots are indicated (E) and non-Equity (N). If letter is omitted, it's not known whether or not barn will operate under Equity jurisdiction. Other locations will be added as reports arrive from the hinterlands.

## CALIFORNIA

Los Angeles: Greek theatre; Gene Mann, 2700 No. Vermont (phone: NO 2-8115). (E.) Opens July 3. Runs 10 weeks.

San Mateo: Hillbarn theatre; Robert Brauns, P. O. Box 543, San Mateo. (N.) Opens June 30. Runs nine weeks.

Tustin: Holiday Stage; Harold Turney, 4050 Marathon St., Los Angeles (phone: NO 2-1283). (E.) Opens June 26. Runs nine weeks.

## COLORADO

Denver: Elitch Gardens; Arnold Gurtler, 4620 W. 38th Ave., Denver (phone: Glendale 4771). (E.) Opens June 25. Runs 10 weeks.

Greeley: Little Theatre of the Rockies; Helen Langworthy, c/o Colorado State College of Education. (N.) Opens June 19. Runs eight weeks.

## CONNECTICUT

Canton: Show Shop; Stanley Cobleigh. (E.)

Clinton: Playhouse; Charles Quigley, 119 N. Palm Drive, Beverly Hills, Cal. (E.) Opens June 27. Runs 10 weeks.

Gulfport: Chapel Playhouse; Lewis Harmon, 547 Riverside Drive, N. Y. C. (phone: MO 2-7897). (E.) Opens July 1. Runs nine weeks. Guest stars.

Ivoryton: Playhouse; Milton Stiefel, 15 Canterbury Rd., Great Neck, N. Y. (phone: Great Neck 2-7310). (E.) Opens July 1. Runs 10 weeks. Guest stars.

Litchfield: Summer theatre; Leonard Altobelli, 15 W. 67th St., N. Y. C. (phone: EN 2-3345). (E.) Opens June 12. Runs 12 weeks. Guest stars.

New London: Music Circus; Milton Stiefel, 15 Canterbury Rd., Great Neck, N. Y. (phone: Great Neck 2-7310). (E.) Opens June 19.

Norwalk: Tent theatre; James West-erfield, Ben Boyar & Mrs. Katherine Shea. (E.) Opens June 19. Runs 12 weeks.

Norwich: Summer theatre; Herbert L. Kneeter, 204 Central Park South, N.Y.C. (phone: PL 7-1597). (E.) Opens June 28. Runs 11 weeks. Guest stars.

Ridgefield: Nutmeg theatre; Edith Mayer, 124-16 84th Rd., Kew Gardens, N. Y.

Somers: Playhouse; Herbert Wells (N.)

Southbury: Summer theatre; Jack Quinn, 23 Church St., New Haven (phone: N.H. 5-1029). (E.) Opens July 4. Runs nine weeks.

Stamford: Summer theatre; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens July 3. Runs 12 weeks. Guest stars.

Unionville: Group 20 players; George L. Stanton, 150 Ridgewood Rd., W. Hartford 7 (phone: W. Hartford 2-2098). (N.) Opens June 27. Runs 10 weeks.

Westport: Country Playhouse; Lawrence Langner, Armina Marshall, John C. Wilson, 23 W. 53d St., N. Y. C. (phone: CO 5-6170). (E.) Opens June 18. Guest stars.

Westport: Music Circus; Lawrence Langner, Armina Marshall, John C. Wilson, 23 W. 53d St., N. Y. C. (phone: CO 5-6170). (E.)

## ILLINOIS

Marengo: Shady Lane Playhouse;

Frank Bryan. (E.) Opens June 22. Runs 11 weeks.

## KENTUCKY

Louisville: Iroquois Amphitheatre; George Cans. (E.)

## MAINE

Boothbay: Playhouse; Sherwood Keith, 217 Third Ave., N. Y. C. (phone: OR 9-0646). (N.)

Camden: Camden Hills theatre; Herschel L. Bricker, 4 Middle St., Orono, Me. (N.) Opens July 18. Runs six weeks.

Dixfield: Summer theatre; Edwin Child, 126 W. 64th St., N. Y. C. (E.) Opens June 26. Runs 10 weeks.

Harrison: Deertrees theatre; Robert H. Harris, Suite 2111, 1270 6th Ave., N. Y. C. (phone: CI 7-2641). (E.) Opens July 4. Runs nine weeks.

Kennebunkport: Playhouse; Robert C. Currier (phone: Kennebunkport 472). (E.) Opens June 27. Guest stars.

Ogunquit: Playhouse; Mrs. Maude Hartwig, 78 Dartmouth St., Forest Hills, N. Y. (phone: BO 8-1553). (E.) Opens June 26. Runs 11 weeks. Guest stars.

Old Orchard Beach: Summer theatre; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens July 3. Runs 12 weeks. Guest stars.

Peak's Island: Playhouse; Ed Gould, 9110 Ave. A, Brooklyn (phone: DI 2-0052). (E.)

Skowhegan: Lakewood theatre; Melville Burke, Dauphin hotel, N. Y. C. (phone: TR 7-2200). (E.) Opens June 3. Runs 14 weeks.

Surry: Playhouse; Charles O. Carey, 264 W. 22d St., N. Y. C. (E.) Opens June 26. Runs 11 weeks. Guest stars.

## MARYLAND

Braddock Heights: Mountain theatre; James Decker, 412 Madison Ave., N. Y. C. (E.)

Lutherville: Hilltop theatre; Don Swann, Jr. (E.) Opens May 29. Runs 16 weeks.

Olney: Olney theatre; Richard Skinner and Evelyn Freyman, 37 E. 60th St., N. Y. C. (phone: TE 8-8232). (E.) Opens May 26. Runs 18 weeks.

## MASSACHUSETTS

Boston: Summer theatre; Lee Falk, 235 E. 45th St., N. Y. C. (E.) Opens late June. Runs 10-11 weeks. Guest stars.

Boston: Copley Plaza Hotel; Alan Frazer. (E.)

Boston: John Hancock Hall; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Runs year-round. Guest stars.

Brewster: Summer theatre; Lewis W. Miller, 12 Elm St., Westfield, Mass. (N.)

Cambridge: Summer theatre; Albert Marce.

Chatham: Monomoy; Mary B. Winslow. (E.) Opens June 29. Runs 10 weeks.

Coonamessett: Falmouth playhouse; Richard Aldrich, 1430 Broadway, N. Y. C. (CH 4-1056). (E.) Opens July 1. Runs nine-10 weeks. Guest stars.

Dennis: Cape playhouse; Richard Aldrich, 1430 Broadway, N. Y. C. (phone: CH 4-1056). (E.) Opens July 1. Runs nine-10 weeks. Guest stars.

Duxbury: Summer theatre; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens July 5. Runs 12 weeks.

Duxbury: Playhouse; Al Moritz, 112 E. 29th St., N. Y. C. (E.)

Fitchburg: Lake Whalom playhouse; Guy Palmerton, Wellington hotel, N.Y. (phone: CI 7-3900). (E.) Opens June 20. Runs 13 weeks.

Gloucester: Bass Rocks theatre; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens July 3. Runs 12 weeks. Guest stars.

Holyoke: Mountain Park Casino; Jean Guild, 176 Lincoln St., Holyoke (phone: Holyoke 2-9020). (E.) Opens June 19. Runs 12 weeks.

Hyannis: Cape Cod Music Circus; Richard Aldrich, 1430 Broadway, N. Y. C. (phone: CH 4-1056). (E.) Opens July 1. Runs nine-10 weeks. Guest stars.

Hyannis: Summer theatre; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens July 3. Runs 10 weeks. Guest stars.

Manomet: Beach theatre; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (N.) Opens July 3. Runs 12 weeks.

Marblehead: Playhouse; John R. Foley, William B. Cowen, Jr., and Kurt Winters (phone: PL 3-8139).

Martha's Vineyard: Playhouse; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens July 3. Runs 10 weeks. Guest stars.

Medford: Tufts College Arena theatre; John R. Woodruff, Tufts College. (N.) Opens July 5. Runs seven weeks.

Monson: Castle Players; Frederick S. Hall, 6 Cazenovia St., Boston. (N.) Opens June 28. Runs 10 weeks.

Nantucket: Straight Wharf theatre; Charles Hewitt (phone: TR 3-3550). (N.)

Oak Bluffs: Rice Playhouse; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (N.) Opens July 3. Runs 12 weeks.

Plymouth: Priscilla Beach; Franklin Trask, Plymouth, Mass. (phone: Plymouth 3349). (E.) Opens June 7. Runs 14 weeks. Guest stars.

Provincetown: Playhouse; Virginia Thoms and Catharine Huntington; 76 E. 56th St., N. Y. C. (PL 3-2210). (N.) Opens June 30.

Somerset: New Yorker's Summer theatre; Alan Lee, 4216 N. Sacramento.

(Continued on page 68)



## Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 47th week of the season) and the corresponding week of last season:

|  | This Season  | Last Season  |
|--|--------------|--------------|
| <b>BROADWAY</b>                              |              |              |
| Number of shows current.....                 | 25           | 28           |
| Total weeks played so far by all shows....   | 1,029        | 1,103        |
| Total gross for all current shows last week  | \$623,400    | *\$695,000   |
| Total season's gross so far by all shows.... | \$25,595,200 | \$26,115,600 |
| Number of new productions so far.....        | 52           | 65           |
| <b>ROAD</b>                                  |              |              |
| (Excluding Stock)                            |              |              |
| Number of current touring shows reported.... | 25           | 25           |
| Total weeks played so far by all shows....   | 914          | 1,068        |
| Total road gross reported last week.....     | \$372,650    | *\$528,400   |
| Season's total road gross so far.....        | \$18,247,450 | \$21,998,400 |

\*Easter Week.

## Chicago Spotty; 'Kate' \$21,000, 'Ear' Mild \$20,700, 'Madwoman' \$20,500

Chicago, April 26.

Chi legit scene continues on rocky keel, with the exception of "Borscht - Capades," which sticks around for another week, closing Sunday (30) instead of the 23d. "Kiss Me, Kate" shutters May 6, going to St. Louis. Business slightly below last week, "Madwoman of Chailiot" closed strong Saturday (22).

"Riverside Drive" opened okay for 10-day stay at the Harris, and advance for "Oklahoma!" which returned to the Erlanger Sunday (23), was heavy. "Two Blind Mice" comes into the Harris May 6, and "Miss Liberty" comes into the Shubert May 22.

### Estimates for Last Week

"Borscht - Capades." Blackstone (5th wk) (1,358; \$4,400). With "last week" notices drew splendid \$23,000.

"Kiss Me, Kate." Shubert (31st wk) (2,100; \$6,181). Dropped to \$21,000.

"Lend An Ear." Great Northern (4th wk) (1,500; \$4,944). Slipped to \$20,700 after \$22,500 last week. "Madwoman of Chailiot." Erlanger (6th wk) (1,334; \$4,333). Closed six-week stay (22) with neat \$20,500.

"Oklahoma!" Erlanger (1,334; \$4,333). Came in Sunday (23) to big advance.

"Riverside Drive." Harris (1,000; \$3,101). Opened Thursday (20) and looks like mild \$4,500 for first four performances.

## 'SKY' BRIGHT 7G, L.A.; 'THINGS' ENDS, 24G LOSS

Los Angeles, April 25.

Pair of strong openings this week is expected to offset two dull openings and the fold that marred last week's local legit scene. Newcomers are "Tsk! Tsk! Tsk! Paree," new Olsen & Johnson revue which blew into the Biltmore Sunday (23), and "The Chocolate Soldier," which teed off L.A. Civic Light Opera's 13th year at the Philharmonic Aud last night (4).

Last week's fold was "Of All Things," which never got out of the red ink in its four-week and three-day stand at the tiny Century. However, show may be revamped and taken east where some interest has been evinced.

Last week's openers, "The Uninvited Guest" and American Negro Repertory Theatre, got off to bad starts.

### Estimates for Last Week

"Angel Street." Belasco (1st wk) (\$2,401; 1,036). First offering of the American Negro Repertory Theatre got off to bad start despite okay notices. First four nights about \$1,000, below costs.

"Good Night, Ladies." El Capitan (4th wk) (\$2,401; 1,142). Nose-dived to \$3,500.

"Light Up the Sky." Las Palmas (2d wk) (\$3,601; 388). Socko \$7,000 for first full frame.

"Of All Things." Century (5th wk) (\$3,601; 382). Folded Sat. (22) after four and a half weeks. Final frame another \$3,500, below costs. Total loss around \$24,000.

"The Banker's Daughter." New Globe (10th wk) (\$2,401; 299). Below cost again despite three-night-only operation. About \$1,000.

"The Uninvited Guest." Coronet (1st wk) (\$2,401; 2,55). Mixed notices greeted Thursday (20) opening. Slow \$900 for first three nights.

### 'Okla.' 26G, Col.

Columbus, April 25. "Oklahoma!" at the Hartman here last week, grossed around okay \$26,000 in eight performances. Show is at the Erlanger, Chi, this week.

### West-Lil' \$20,100

#### In Week at Detroit

Detroit, April 25.

Second presentation of season of "Diamond Lil" brought estimated \$20,100 to the 2,000-seat Shubert. Top tab without taxes was \$3,500.

The Cass reopens Monday (1) with "Miss Liberty" in for a fortnight.

### CORNELL-LADY' NSG

#### \$14,200 IN BALTIMORE

Baltimore, April 25.

Katharine Cornell, in "That Lady" at Ford's last week came up with a modest \$14,200. Local crit was respectful but not enthused in their reception of the Kate O'Brien opus.

Current week is dark, with nothing at all on the calendar. Might be the windup of a very slim season.

### Current Road Shows

(April 23-May 6)

"Borscht Capades" — Blackstone, Chi. (24-29).

"Brigadoon" — Shrine Mosque, Richmond (24-26); Playhouse, Wilmington (27-29).

"Death of a Salesman" — American, St. L. (24-29); Davidson, Milwaukee (1-6).

"Diamond Lil" — Nixon, Pitt. (24-29); Erlanger, Buffalo (30-4); Empire, Syracuse (5-6).

"Harvey" — Ryman Aud., Nashville (24); Memorial Aud., Louisville (25-26); Municipal Aud., Huntington, W. Va. (27); Municipal Aud., Charleston (28-29); Aud., Newark, Ohio (1); Ohio, Mansfield (2); Ohio, Lima (3); Shea's, Ashtabula (4); Aud., Rochester (5-6).

"House on the Cliff" — Locust, Phila. (24-29).

"Kiss Me, Kate" — Shubert, Chi. (24-6).

"Lend An Ear" — Great Northern, Chi. (24-6).

"Madwoman of Chailiot" — Lyceum, Minneapolis (24-29); American, St. L. (1-6).

"Man Who Came to Dinner" — Victory, Dayton (24-25); Hartman, Columbus (26-29); Virginia, Wheeling (1); Colonial, Akron (2); Shea's, Erie (3); Avon, Utica (4); Erie, Rochester (5-6).

Maurice Schwartz-Harris, Chi. (24-29); American, St. L. (30).

Miss Liberty" — Shubert, Bost. (24-29); Cass, Detroit (1-6).

"Mister Roberts" — Colonial, Bost. (24-6).

"Oklahoma!" — Erlanger, Cri. (24-6).

"Silver Whistle" — Curran, San Francisco (24-6).

"South Pacific" — Music Hall, Cleveland (24-6).

"Springtime for Henry" — Erlanger, Buffalo (24-29); Royal Alexandra (1-6).

"Streetcar Named Desire" — Court Square, Springfield, Mass. (24-26); Bushnell Aud., Hartford (27-29); His Majesty's, Montreal (1-6).

"That Lady" — Plymouth, Bost. (24-29).

"The Liar" — Forrest, Phila. (24-6).

Webster-Shakespeare — East H.S. Aud., Pawtucket, R.I. (24); College, Wellesley, Mass. (25); Klein Memorial, Bridgeport (26); Vassar Club, Poughkeepsie (27); Plaza Theatre, Schenectady (28); Shubert, N. H. (29).

"Yabokoff" (Yiddish Co.) — Plymouth, Bost. (5-6).

## 'BRIGADOON' SOCKO \$28,350 IN PITTSBURGH

Pittsburgh, April 25.

Playing return engagement last week at Nixon, at a lower top this time, "Brigadoon" was a smash-eroo again, picking up sock \$28,350 and selling out completely final few performances. Show was scaled at \$4.55 on original visit in September, 1948, when it stayed here for fortnight, and dropped to \$3.90, including Federal and city amusement taxes, on the second trip around. At that, it did only a few thousand short of the record-breaking take of the original booking.

First-string critics went back, and came away to sing fantasy's praises all over, commenting on how well production, performances and everything else had withstood time and long traveling. Summer opera company held up announcement that "Brigadoon" would be the Fourth of July attraction this season in order not to hurt the Nixon b.o., but it was unnecessary.

Nixon currently has Mae West in "Diamond Lil" and that'll be historic playhouse's finale. Next Monday (2) the wreckers go to work on theatre and an all-aluminum skyscraper will be raised on the site.

## 'Tickets' 17G, Hub; 'Liberty' \$33,700

Boston, April 25.

With four houses alight last week, the Hub's legit season looked better than it has since mid-winter. The only opener was "Abi Gezunt," Molly Picon Yiddish musical in for five performances at the Opera House, but the others, "Mister Roberts," "Miss Liberty" and "Tickets Please," maintained good takes as general biz around town gained during school holidays. "That Lady" bowed last night (24) at the Plymouth for one week. Ballet Russe de Monte Carlo opens May 1 at the Opera House, with other prospects through June.

### Estimates for Last Week

"Abi Gezunt." Opera House (1st wk) (3,000; \$3). Musical show starring Molly Picon brought in okay biz on a five-performance schedule at a low b.o. scale, to touch about \$10,000. Ballet Russe follows here on May 1.

"Miss Liberty." Shubert (2d wk) (1,709; \$4,801). Take for second of three weeks good \$33,700. Final week is current.

"Mister Roberts." Colonial (7th wk) (2,500; \$4,201). Still doing sock biz with seventh week around \$28,300. No end in sight.

"Tickets Please." Plymouth (2d wk) (1,200; \$4,201). Intimate Hartman revue okay in second week, about \$17,000. Moved out Sat. (22) to make way for "That Lady."

## 'SALESMAN' NEAT 21G IN WEEK AT ST. LOUIS

St. Louis, April 25.

"Death of a Salesman," playing its first date locally, registered a neat \$21,000 for the first of a two-week stand at the American.

Crits were lavish with their praise, singling out Thomas Mitchell.

### 'Streetcar' Husky \$24,400

#### In 3d Week in Wash.

Washington, April 25.

Third and final stanza of "Streetcar Named Desire," starring Judith Evelyn, brought Gayety its top gross since its conversion to legit, a husky \$24,400. This topped previous week's solid take of \$22,300.

"Three Blind Mice," starring Melvyn Douglas, opened Monday night to a mild advance. Tallulah Bankhead in "Private Lives" follows May 8.

### 'Norway' 12G, St. Paul

St. Paul, April 25.

"Song of Norway," produced by St. Paul Civic Opera Co. four days last week, grossed an estimated \$12,000.

Proceeds of Sunday matinee were donated to the local opera fund through free services of local stagehands, musicians union and municipal auditorium management.

## B'way Feels Seasonal Downbeat; But 'Great' \$36,300 With Parties, Hayes 31G, 'Texas' 29G, 'Sheba' \$14,800

Business felt the inevitable post-holiday reaction last week on Broadway. Attendance was very light the first part of the week, but perked the last few performances, reaching boom proportions Saturday night (22). In general, however, grosses were markedly below those for the preceding stanza, Easter Week. The total gross for all 25 shows last week was 86.69% of capacity, a drop of 2.36% from the previous week.

There was one closing last week, and another is scheduled for this week. Three productions open this week and another is on the card for next week.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), C (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Arms and the Girl." 46th St. (12th wk) (M-\$6; 1,319; \$42,000). Nanette Fabray-Georges Guetary show reacted to the seasonal ebb; \$35,200.

"As You Like It." (13th wk) (C-\$4.80-\$6; 1,064; \$27,000). Also eased a bit; about \$21,300.

"Caesar and Cleopatra." National (18th wk) (CD-\$4.80-\$6; 1,172; \$30,000). Attendance sagged for the second successive week, so the management decided to close the revival next Saturday night (29); production may tour in the fall with Sir Cedric Hardwicke and a new femme lead; broke even last week at about \$17,000.

"Clutterbuck." Biltmore (20th wk) (C-\$4.80; 920; \$22,600). Felt the general decline, but made an operating profit; topped \$12,000.

"Cocktail Party." Miller (14th wk) (C-\$4.80; 940; \$21,600). Goes along to sellout business (standing room is now sold); almost \$21,600.

"Come Back, Little Sheba." Booth (10th wk) (D-\$4.80; 712; \$20,000). Slipped from the previous week's hefty level; about \$14,800.

"Death of a Salesman." Morosco (63d wk) (D-\$4.80; 914; \$23,800). Also felt the prevailing downbeat; nearly \$18,000.

"Detective Story." Hudson (57th wk) (D-\$4.80; 1,016; \$2,675). Slid to \$16,300.

"Devil's Disciple." Royale (9th wk) (C-\$4.80-\$6; 1,035; \$27,500). Four-star Shaw revival eased with the field; \$21,700.

"Gentlemen Prefer Blondes." Ziegfeld (20th wk) (M-\$6; 1,628; \$48,244). Still going clean at all performances; over \$48,200.

"Great to Be Alive." Winter Garden (5th wk) (M-\$6; 1,510; \$42,000). Business maintained about the same level as the previous week, with theatre party bookings again a factor; \$36,300.

"Happy Time." Plymouth (13th wk) (C-\$4.80; 1,063; \$29,019). Tapered off a little, but still had lots of profit; almost \$27,700.

"I Know My Love." Shubert (25th wk) (CD-\$4.80; 1,391; \$33,000). Withered a bit in the seasonal b.o. drought; about \$21,500.

"Kiss Me, Kate." Century (68th wk) (M-\$6; 1,645; \$46,650). Also felt the dip; \$43,900.

"Lost in the Stars." Music Box (25th wk) (M-\$5.40; 1,012; \$26,600). Flickered off a bit to around \$22,600.

"Member of the Wedding." Empire (16th wk) (D-\$4.80; 1,082; \$24,000). Has gotten capacity or a shade under every week since it opened; almost \$24,500.

"Mister Roberts." Alvin (117th wk) (CD-\$4.80; 1,360; \$34,276). Longest-run show in the list goes along piling up record grosses; nearly \$29,300.

"South Pacific." Majestic (54th wk) (M-\$6; 1,659; \$50,186). It's always Christmas-New Year's week for this Rodgers-Hammerstein powerhouse; all the theatre will hold at over \$50,600 again.

"Texas, Lil' Darlin'." Hellinger (22d wk) (M-\$6; 1,543; \$42,000). Dipped a bit from the torrid previous week; over \$29,000.

"The Consul." Barrymore (6th wk) (M-\$4.80-\$6; 1,066; \$28,200). Getting the standee limit at all performances; \$28,500.

"The Innocents." Playhouse (11th wk) (D-\$4.80; 819; \$18,740). Dropped from the strong previous week; nearly \$13,400.

"Velvet Glove." Golden (17th wk) (CD-\$4.80; 769; \$18,127). Shrunk a bit, but in the black at \$9,200.

"Where's Charley?" St. James

(79th wk) (M-\$6; 1,509; \$37,800). Ray Bolger show rolls along to additional profits; \$37,200.

"Wisteria Trees." Martin Beck (4th wk) (D-\$4.80-\$6; 1,214; \$33,000). Eased with the trend; almost \$31,000.

"With a Silk Thread." Lyceum (2d wk) (D-\$4.80; 995; \$22,500). Never had a chance; folded Saturday (22) after 13 performances; finale grossed about \$2,600.

### Opening

"Peter Pan." Imperial (D-\$4.80; 1,400; \$35,700). Revival of the Barrie classic starring Jean Arthur and Boris Karloff, presented by Peter Lawrence and Roger L. Stevens; production was financed at \$100,000, cost about \$110,000 (including bonds) and can break even at about \$24,000; opened Monday night (24) to six raves and two on-the-fence reviews.

"Phoenix Too Frequent" and "Freight." Fulton (D-\$4.80; 966; \$23,228). Two one-acters by Christopher Fry and Kenneth White, respectively, presented by Steven H. Scheuer and Bernard W. Carson; venture was financed at \$40,000, production cost about \$38,000 (including bonds) and can break even at around \$12,000; opens tonight (Wed.).

"Tickets, Please." Coronet (R-\$4.80; 1,003; \$34,000). Grace and Paul Hartman in a new comedy-song-dance offering presented by Arthur Klein; show was financed at \$50,000, cost about \$50,000 (including bonds) and can break even at approximately \$16,000; opens tomorrow night (Thurs.).

### Future Dates

"Brigadoon." May 2, at City Center; "The Liar." May 10, at Broadhurst; "Streetcar Named Desire." May 23, at City Center; "Peep Show." June 13, at unspecified theatre.

## 'Cliff' 9G, Philly; Folds This Week

Philly has two legit attractions this week for the first time since middle March. "House on the Cliff," comedy - thriller which opened at the Locust last Monday, is holding over for a final session. Also on hand is "The Liar," musical adaptation of an old Italian classic comedy with Alfred Drake as the librettist and Edward Eager as the composer.

Only two more legit shows are skedded for the season. "Cantor's Boy," a new Jewish show with music, at the Locust, May 8, and Michael Todd's new "Peep-Show," May 24, at the Forrest.

### Estimate for This Week

"House on the Cliff." Locust (1st week) (1,580; \$3.90). With its widely divided notices, Ernest Truex-Fay Bainter starrer got a little over \$9,000 in the first of two sessions; tryout folds here this week for "repairs."

## MET OPERA NIFTY \$65,000 IN ST. LOO

St. Louis, April 25.

Four-performance stand of the New York Metropolitan Opera Co., winding up Saturday (22), was a financial success at an estimated \$65,000 gross. "Samson and Delilah," which wound up the engagement, was the top fave, drawing 8,000 payees. House was scaled to \$10.

Average attendance for "Meistersinger," "Tosca" and "Rigoletto" was 6,500. Operas were presented in the Convention Hall of the Henry W. Kiel (Municipal) Auditorium, which has a seating capacity of 10,000.

### Woolley-Dinner' 15G 1/2 In M'wkee, Des Moines Split

Midwaukee, April 25.

Monty Woolley in "The Man Who Came to Dinner" took in \$15,500 in seven performances split between the KRNT theatre, Des Moines, and the Davidson here. Show played former engagement Monday-Tuesday (17-18), coming here Thursday (20) and playing through Saturday (22).

Comedy is current at the Hartman, Columbus, after playing Monday-Tuesday (24-25) at the Victory, Dayton.



# Plays on Broadway

## Peter Pan (REVIVAL)

Peter Lawrence and R. L. Stevens production of J. M. Barrie's fantasy in three acts. Stars Jean Arthur, Boris Karloff; features Marcia Henderson, Peg Hillias, Joe E. Marks. Staged by John Burrell; associate director, Wendy Toye. Music and lyrics, Leonard Bernstein; sets and lighting, Ralph Alsang; costumes, Motley; orchestrations, Hershey Kay; music coordination, Trude Rittman; conductor, Ben Shubert. At Imperial N. Y., April 24, '50; \$4.00 top (\$6 opening).

|                   |  |
|-------------------|--|
| Nana              | Norman Shelly  |
| Michael           | Charles Taylor                                       |
| Mrs. Darling      | Peg Hillias  |
| John              | Jack Diamond   |
| Wendy             | Marcia Henderson                                     |
| Mr. Darling       | Boris Karloff  |
| Peter Pan         | Jean Arthur  |
| Liza              | Gloria Patrice                                       |
| Tootles           | Lee Barnett  |
| Slightly          | Richard Knox   |
| Curly             | Philip Hepburn                                       |
| The Twins         | Chas. Brill, Edw. Benjamin                           |
| Nibs              | Vincent Beck   |
| Captain Hook      | Boris Karloff  |
| Starkey           | David Kurlan   |
| Smee              | Joe E. Marks   |
| Jukes             | William Marshall                                     |
| Mulins            | Nehemiah Persoff                                     |
| Noodler           | Harry Allen  |
| Cookson           | John Dennis  |
| Whiffles          | Vincent Beck   |
| The Crocodile     | Norman Shelly  |
| Tiger Lily        | Gloria Patrice                                       |
| Big Chief Panther | Ronnie Aul   |
| Indians           | Kenneth Davis, Norman DeLoe                          |
| Loren             | Lighttower, Jay Riley, William Sumner                |
| Mermaids          | Stephanie Augustine, Eleanor Winter                  |
| Pirates           | Ronnie Aul, Kenneth Davis, Jay Riley, William Sumner |

Peter Lawrence and R. L. Stevens have pulled off something of a tour-de-force with their revival of the J. M. Barrie 46-year-old fantasy, "Peter Pan." They've given the play a brilliant production, which with skillful direction and perfect casting, makes a delightful escapist evening in the theatre. Despite show's \$100,000 production cost and heavy \$24,000 weekly nut, it should pay off.

Involving, as it does, a multitude of set changes; an intricate business of elves and children flying through the air; and a weird collection of animals, Indians, mermaids, pirates, fairies and mere mortals, the successful production is a tribute to director John Burrell and his associate Wendy Toye. Latter's special province was the difficult wiring-flying business. Production is lavish, and full of color and atmosphere, in which Ralph Alsang, who did the sets and lighting; Motley, the costumer, and Leonard Bernstein, who contributed an evocative score and some excellent songs, share full credit.

But main kudos belong to the cast headed by Jean Arthur and Boris Karloff, who carry off a difficult bit of whimsy perfectly. Play, of course, is the fantasy of the little elfin boy who refused to grow up, and who took a group of nursery children away, with him to Never Never Land to show them a heap of a good time before he brought them back.

Miss Arthur, as Peter Pan, holds a difficult, elusive role squarely in the palm of her dainty mitt. Garbed as a raggedy boy, with a somewhat straggly though regular boy's haircut, the actress brings the right quality of other-world airiness to a part that could easily go boom, and makes the play a treat. That impish catch in her voice is an asset, while a sort of throwaway, careless acting approach heightens the effect.

There isn't a false note in the evening, so that all kids from six to 80 will thoroughly enjoy themselves. Karloff, alternately playing the bewildered, gentle father of three precocious kids and a fearsome pirate chief, is a genuine delight, his obvious relish for the double-role being infectious. Stars get wonderful support from an unusually large cast, especially from Marcia Henderson, who in addition to being pretty and a talented actress, has a lovely singing voice; from Peg Hillias, as an understanding, sweet mother; Joe E. Marks, as a gentle pirate, and an octet of gifted young boys who play the various lost children. The kids act, sing, dance and cavort like professional adults.

Leonard Bernstein's music score is a treat of its own, and his six songs, especially "Who Am I?" and "Peter, Peter," are first-rate.

Bron.

## Katherine Dunham & Co.

S. Hurok presentation of Katherine Dunham & Co. in two acts. Stars Miss Dunham, with Vanoye Atkins, Lucille Ellis, Lenwood Morris, Wilbert Bradley, Claude Marchant, Dolores Harper. Choreography and direction by Miss Dunham; costumes, John Pratt; conductor, Vadico Gagliano. At Broadway, N. Y., April 19, '50.

Flushed by her Parisian triumphs and general European success, Katherine Dunham is back on Broadway with her troupe of dancers and singers after a two-year absence. Engagement is limited to two and a half weeks, sandwiched in between the Continental stretch and a forthcoming South American tour.

Miss Dunham has brought back a lot of atmosphere and color, an

exotic and sometimes erotic impression—but no show. Program at the Broadway doesn't even have a title, and there's no credit line for music sung or compositions danced to. Presented as a theatrical revue, the production is a series of unrelated dance or song numbers, some of them entertaining, but with the sum total dull. There is no sustained excitement, while long lean stretches intervene. The orchestra sounded insufficiently rehearsed opening night to dissipate the appeal further.

Miss Dunham has a host of talented dancers in her crew, especially the males. They do little dancing, the choreography Miss Dunham supplying them being pretty barren. Overall impression is one of superficiality, as if the old Dunham has gone Parisian and exotic, at the expense of artistic integrity. What a choreographing job a Jerome Robbins could do with these gifted male dancers!

There are moments of appeal, with the best things in the show still being the old numbers from former Dunham revues (all of which had names, by the way). The "Batucada," in which a group of waterfront loafers flirt with a Bahia woman, is still pulsating in its neat orchestral rhythms, while Miss Dunham finds in this her best dancing number. For the most part, in her other numbers, she merely poses or wriggles. The "Barrelhouse" bit, with Miss Dunham and Vanoye Atkins doing a Florida swamp shimmy, is a nifty, as is the nostalgic harkback to the '20's, "Flaming Youth."

The new numbers, such as "Afrique" and "Jazz in Five Movements," are pretentious but not important. "L'Ag Ya" has some of its old jungle color and appeal. "Nostalgia," consisting of oldtime songs sung by a mixed quintet, is pretty bad, vocally and in choice of selections.

Bron.

## Blair-Eastham Wham In Cleveland Opening Of Touring 'Pacific'

Cleveland, April 24. The Rodgers & Hammerstein "South Pacific" national company opened its tour here tonight (24) with a lusty, admirably-keyed performance that brought a salvo of huzzahs from a sellout crowd at the Public Music Hall. Toplined by Janet Blair and Richard Eastham, this troupe can hold its own any place, in addition to proving that the show's the main thing. Both Miss Blair and Eastham form a sturdy, refreshing team in their pleasingly sung, attractive characterizations, originated on Broadway by Mary Martin and Ezio Pinza.

Miss Blair, as the love-troubled nurse from Little Rock, Ark., has the buoyancy of Miss Martin in the musical's gay humor. Her voice doesn't seem to have as much power or latitude, sounding a bit too thin in the early scenes, but it gathered more clarity and appealing breeziness after she swung into "I'm Gonna Wash That Man Right Outa My Hair." And she has a fresh, gaminish, charming style of her own.

Eastham, who was Pinza's New York understudy, also pleases with his resonant, warm-toned bass voice and sympathetic portrayal of the disillusioned French planter in the May-December romance of the tropics.

Diosa Costello's impersonation of Bloody Mary is exceptionally picturesque and excellently handled. Her singing is satisfactory while her salty humor and lustiness create a vivid impression. Robert Whitlow lends a pleasant personality and good tenor to the role of the impressionable young marine lieutenant who falls for the Polynesian lass, played by Norma Galderson, an eyeful. Ray Walston, as the scheming, loud-mouthed sea-bee, plays him with a flavorful, amusing gusto although on the edge of caricature.

Alan Baxter, as the commander; Robert Emmett Keane, the navy captain, and the planter's two native children, Maria Migenes (with Julia Migenes as her double) and John Migenes are all capably done. Singing of chorus boys and girls was excellent except in opening numbers, which suffered from first-night nervousness that quickly wore off.

Opening drew Rodgers & Hammerstein, Leland Hayward, Joshua Logan, Jo Mielziner and their production staff. Two-week run was completely sold out, to tune of \$175,000, two months in advance. Approximately \$738,000 in mail orders had to be refunded.

Pullen.

# Ballet Reviews

## Ballet Russe de Monte Carlo

(MET OPERA HOUSE, N. Y.) Yvette Chauvire, guest artist with the Ballet Russe de Monte Carlo in its current N. Y. engagement at the Met Opera House, has stirred up a lot of comment, largely mixed. Terper, former premiere danseuse of the Paris Opera Ballet, first came here two seasons ago when the French troupe guested at the N. Y. City Center.

With the Ballet Russe, the ballerina has introduced "Mort du Cygne," which Serge Lifar originally choreographed for her for her appearance in the French film, "Ballerina," and "Romeo et Juliette." She also danced in several other Ballet Russe works.

Mlle. Chauvire was obviously nervous opening night, and new to the company (with whom she had rehearsed only one week). In some subsequent performances her style seemed to clash with the others. She has a cool, relaxed style that eschews bravura, and contrasts sharply with the eager, tense quality of U. S. dancers. But, in addition to being a gifted dancer, Mlle. Chauvire is handsome, with a striking figure, and her appeal and stature have steadily grown during the Ballet Russe stay.

"Cygne" is a corny ballet about a swan shot by a huntsman, but it provides a good show, and is a good addition to the generally corny but commercial Ballet Russe repertoire. "Romeo et Juliette" is a much finer choreographic effort, and an effective bit of dramatic dance theatre, with Mlle. Chauvire distinguishing herself here, and Frederic Franklin adding a noble assist. These have been the only new Ballet Russe productions this spring, although the troupe is also presenting two revivals in "Prince Igor" and "Les Elfes." "Igor" is standard old-Russ stuff. "Elfes" is a charming Michel Fokine abstract creation, in which the male dancers get a chance to shine, and in which Mary Ellen Moylan shows herself a first-rank ballerina.

Bron.

## Ballet Theatre (CENTER, N. Y.)

Ballet Theatre returned Sunday night (23) to the Center theatre, N. Y., where it made its debut 10 years ago, with management and roster considerably changed, but with its artistic stature apparently unimpaired. Troupe, led by Nora Kaye, Igor Youskevitch, Antony Tudor, Nana Gollner and Hugh Laing, made an impressive bow in a set of four productions, one of which, William Dollar's "Jeux," was a premiere.

"Jeux," a work for three dancers, is a boring trifle about a flirtation on a tennis court, and choreographically not up to the Debussy music that accompanies it. Miss Kaye, Norma Vance and Youskevitch handled themselves creditably. Miss Kaye was better—in fact, inspired—in Agnes de Mille's "Fall River Legend," which preceded "Jeux," while troupe opened its Center stay fittingly with a choice performance of the classic "Les Sylphides."

Troupe looked all evening as if it were dancing in center field, due to the peculiar setup down front. Stage has a deep apron made of steel and concrete, which was built for the ice shows the theatre has housed the past seven or eight years. Distance from proscenium to orch pit is 45 feet, which puts the orch and audience far away from the dancers. Ice show only closed at the Center a week before the ballet arrival, so there was no opportunity to make any changes, even if management saw fit.

According to Russell V. Downing, Radio City exec veepee, management is undecided about the house's future plans, not knowing at this time whether it will house ice shows again in the fall, turn it over as a legit house, etc. Until such time, management has no intention (and certainly didn't have the time) to rip out the apron, which it's estimated would cost anywhere from \$100,000 to \$200,000.

House is used each spring for a short opera season (as it will be again following the three-week ballet run), and a wood floor is laid down over the ice floor's sand and pipes. For the ballet, the management added a plywood surface over the wooden floor, which the dancers have found very satisfactory. Ballet company says it can't take advantage of the apron, as it can't move the sets out, while at the same time such action would bring the dancers down too far from.

Bron.

# Plays Out of Town

## The Liar Philadelphia, April 24.

Dorothy Willard and Thomas Hammond presentation of musical in two acts (seven scenes) with book by Edward Eager and Alfred Drake adapted from the comedy by Carlo Goldoni. Music by John Mundy. Lyrics by Eager. Features Mervyn Cooper, Paula Lawrence, Philip Coolidge, Joshua Shelly, Dennis Harrison, Glenn Burris, Russell Collins, Stanley Carlson, Barbara Ashley, Barbara Moser, Karen Lindgren, Jean Handzik. Staged by Norris Houghton; musical director, Lehman Engel; choreography, Hanya Holm; setting and lighting, Donald Oenslager; costumes, Motley; orchestration by Lehman Engel and Ben Ludlow, Jr. At Forrest, Phila., April 24, '50.

|                          |   |
|--------------------------|---|
| Gondolier                | William Hogue   |
| Gondola Passengers       | Margaret O'Grady  |
| Fisherman                | and Edward Bryce  |
| Florindo Pallido         | Glenn Burris  |
| Brighella                | Russell Collins   |
| Arlecchino               | Stanley Carlson   |
| Indigene's Wife          | Paula Lawrence  |
| Inspector                | Jean Handzik  |
| Waiting Men              | Walter F. Apple   |
| Servicing Men            | Leonardo Cimino   |
| Servicing Wench          | Martin Balsam   |
| Lello Bisognosi          | Barbara Moser   |
| Rosaura                  | Karen Lindgren  |
| Beatrice                 | Barbara Moser   |
| A Neighbor               | Glenn Burris  |
| Flower Vendor            | Paula Lawrence  |
| Spaghetti Vendor         | Walter F. Apple   |
| Letter Carrier           | Leslie Litomy   |
| Ottavio Oostomari        | Stanley Carlson   |
| Polonina                 | Paula Lawrence  |
| Panlone Bisognosi        | Mervyn Cooper   |
| Doctor Balanzoni         | Philip Coolidge   |
| 2nd Gondolier            | Raymond MacDonald   |
| Capt. of Venetian Guards | Robert Penn   |
| 2nd Guard                | Edward Bryce  |
| 3rd Guard                | William Hogue   |
| 4th Guard                | Lawrence Weber  |
| Travelers                | William Hogue, David Mutt                                     |
| Travelers                | Bryce, Marybelle Norton, Margery Oldroyd and Ronald MacDonald |
| Cleoneice Anselmi        | Barbara Ashley  |

"The Liar," musical adaptation of Carlo Goldoni's classic Italian comedy of two centuries back, had its world preem here at the Forrest theatre tonight (24) after a couple of preview break-ins last week which undoubtedly helped make the opening a smooth-running, nicely-timed affair, with final curtain at 11.

There are numerous assets in this Edward Eager-Alfred Drake libretto and in John Mundy's atmospheric score but, contrary to most contemporary musicals, Act II is immeasurably superior to Act I, and the show's most enlivening moments come within the last half-hour.

In the first place, producers Dorothy Willard and Thomas Hammond have given the show an elaborate as well as tasteful production—the setting being Venice in the 16th century with two revolving stages used on occasion but the same overall setting. Donald Oenslager has provided the stunning setting and lighting and Motley designed the costumes.

With this gorgeous setting, the show recalls two other musicals with Italian Renaissance backgrounds, "Fiorella and the Iliad" and "Dagger and the Rose," but in favor of "The Liar," it should be noted that Drake and Eager in their book, and particularly the latter in his lyrics, have kept the piece from getting too heavily pretentious. The libretto is kidded often and some novel uses are made of the orchestra pit as well as a neat method of closing the first act curtain.

The score has few if any numbers that look bound for modern-day hit parades but most of Mundy's tunes are melodious and all of Eager's lyrics are clever. There are many numbers reminiscent of Gilbert and Sullivan, most particularly the English pair's "Yeomen of the Guard." There are no dance numbers at all and no big choral numbers, most of the songs being rendered by the principals, of whom by the way there are unusually many, with 12 getting program credit. Most likely to succeed of the tunes is "Out of Sight, Out of Mind," which is reprised effectively, with "Twill Never Be the Same" (at the very end) and "What's in a Name" and "Truth" next in line. A very lovely madrigal and several comedy ditties led by "Stomachs and Stomachs," "Spring" and "Cleoneice" are also on the credit side.

Plot deals, as title indicates, with a young Italian nobleman who simply can't tell the truth and who is involved in numerous love affairs, duels and bouts with the police as a result. Because he uses three or four nom de plumes and because all the names are long, it is difficult to keep all the characters straight.

Dennis Harrison, a personable, talented young man, plays the prevaricating romantic lead excellently. One gets the idea that Alfred Drake had himself in mind when adapting this character. Harrison has a fine sense of humor, sings well, is graceful and engaging in his love-making and scores throughout.

However, it is left for a young woman who doesn't come on the stage until the last quarter-hour to really catch the audience's fancy and stop the show cold. She is Barbara Shiley, who plays the role of the hero's vengeful gal from back home who comes to Venice to re-

trieve him. She sings two numbers (one a reprise) and her acting as well as her dusky good looks help make her the standout she certainly is.

Melville Cooper, first among the featured players, contributes good comic touches but his part lacks opportunities. Better supplied is Paula Lawrence, as a very curvaceous maid, who clicks solidly in two songs and some broad comedy business. Barbara Moser and Karen Lindgren are pictorially attractive and able as the romantic leads, and Glenn Burris, Joshua Shelly, Stanley Carlson, Philip Coolidge and Russell Collins all turn in creditable character or comedy impersonations.

"The Liar" needs a lot of work and most of it should be done on the earlier portions of the show. As it now stands it winds up in something of a blaze of glory but it's dubious, even with its touches of novelty and its lushly melodious score, whether it will satisfy enough present-day customers especially with its lack of dance specialties and the absence of socko song hits.

Waters.

## Tsk! Tsk! Tsk! Paree

Los Angeles, April 23. Hellzapoppin Enterprises production of revue in two acts (15 scenes). Stars Chic Johnson and Marty May. Features Bill Shirley, Helene Stanley, June Johnson, Patricia Denise, Marion Colby, George Zoritch, J. C. Olsen, Nina Varela, Billy Kay, Phil Terry, Maurice Maillard, Leo Anthony, 8 Midget Atoms, Robert Rossett, and Les Hunt Chanteuses. Sketched by Olsen and Johnson; additional dialog, Eddie Davis; music, Victor Young; lyrics, Edward Heyman; direction, choreography and costumes, Ernie and Maria Matzky; comedy director, Edward Clarke Lilley; musical conductor, Harry Sukman. At Biltmore, Los Angeles, April 23, '50; \$3.50 top.

Cast: Marty May, Chic Johnson, Bill Shirley, Helene Stanley, June Johnson, Patricia Denise, Marion Colby, George Zoritch, J. C. Olsen, Nina Varela, Billy Kay, Phil Terry, Maurice Maillard, Leo Anthony, 8 Midget Atoms, Robert Rossett, and Les Hunt Chanteuses. Sketched by Olsen and Johnson; additional dialog, Eddie Davis; music, Victor Young; lyrics, Edward Heyman; direction, choreography and costumes, Ernie and Maria Matzky; comedy director, Edward Clarke Lilley; musical conductor, Harry Sukman. At Biltmore, Los Angeles, April 23, '50; \$3.50 top.

All taste, imagination and good showmanship are blended with the usual Olsen & Johnson buffoonery to make this revue top entertainment. French from the title to the program, it departs from the expected Olsen-Johnson melange to offer outstanding production numbers and some tunes with definite appeal.

Brought in for around \$55,000, "Paree" should earn its money back on Coast jaunts long before the expected fall bow on Broadway. A little scissoring is indicated but the tailoring process won't be difficult.

Familiar O & S unabashed corn and investigations of feminine anatomy are held to a minimum and bolstered with topnotch numbers that will appeal to non-O & J fans. Some of the best numbers of the defunct Coast musical, "A La Carte," were purchased from the original producers to give "Paree" some of its highspots. Among them are a tremendous snowman ballet number, a cat ballet and a rib-ticking "Song of the Flowers," whammed deadpan across the footlights by Marty May and Chic Johnson. There are yocks to the Pullman lavatory and stateroom numbers. A sock next-to-closing, in which a Paris sewer set becomes a moonlit garden simply by switching spotlight colors, drew an ovation from the moment the set change was revealed.

Tunes with possibilities include "No Man Like a Snow Man," "The Poker Polka," "I'm Gonna Make a Fool Outa April," and "I'm In Doubt About the Gentleman."

Johnson is his usual gal-golling self, and Marty May, subbing for the injured Ole Olsen, scores solidly with neat deadpan delivery and slick timing. June Johnson deftly handles most of the femme comichores. Bill Shirley's robust voice and easy manner sells the songs neatly, and pert Helene Stanley clicks in several spots. There's some excellent ballet by George Zoritch and Patricia Denise, and Nina Varela again shows shows off a fine voice under trying circumstances. Balance of cast delivers strongly.

Not in the "Hellzapoppin" groove, "Paree" is a fine, well-rounded revue; it would be good entertainment even without O & J. As is, it has a healthy run ahead. Kap.

## 'Harvey' 6½G, Atlanta

Atlanta, April 25. "Harvey," starring James Dunn, did a not-so-good \$6,500 in three-day, four-performance stand at Tower theatre, ending that spot's legit season Saturday (22) night. Starting Sunday (23) Tower resumed its film policy until fall shows start hitting the road.



## Inside Stuff—Legit

Name and a portion of the address of the London Hospital for Sick Children, recipient of all the royalties of "Peter Pan," was included in the program for the current Peter Lawrence-Roger L. Stevens revival of the play at the express permission of the Playbill Co. Exception was granted because the hospital is a charity institution and, it was figured, someone might want to forward a donation. The Playbill approved the listing of Kirby's Flying Ballet of England, which supplied the equipment for flying Jean Arthur and others in the show, but refused to okay the address of the firm. That followed Playbill policy of permitting the listing of firms providing equipment or service for shows, but nixing addresses. Lengths to which some managements go to arrange angles on such credits was illustrated in connection with another production recently when an attempt was made to arrange mention of a dry cleaning establishment. Turned out the firm had agreed to clean the costumes for the show, a musical, at a discount in return for program listing.

Among the 24 listed backers of the Jean Arthur-Boris Karloff revival of "Peter Pan" are Betty Bean, a representative of a British music publisher, \$500; attorney Morris Ernst, \$1,000; and as representative of an undisclosed client, \$25,000; a newspaperman, Dan Gillmor, \$2,200; souvenir program publisher Arthur Klar, \$2,500; co-producer Peter Lawrence, \$2,825; attorney Walter H. Liebman, representing co-producer Roger L. Stevens and several associates, \$30,000, and Harold W. Solomon, assistant district attorney of New York, \$550. The production was financed at \$100,000. The limited partnership agreement provides for no overcall.

At a meeting backstage just before the recent closing of "Howdy, Mr. Ice of 1950," at the Center, N. Y., co-producer Arthur Wirtz hinted to members of the company that he and Sonja Henie may not present another of the skating shows. Explaining that receipts have steadily dwindled in recent seasons, he asserted that it would no longer be profitable to invest the necessary \$300,000 to do a new production. He and Miss Henie would have liked to reopen the recent show about July 1 and play through the balance of the summer, the peak attendance period for the skating spectacles, but union regulations would have required them to pay for the intervening layoff weeks, which would be prohibitively expensive, he said. The ice show used 23 musicians, at an estimated weekly payroll of \$3,300.

Despite Wirtz's suggestion that the skating series might not be resumed, the "Howdy" settings have subsequently been placed in storage and the costumes are being held at the theatre pending a final decision.

Death of Muriel Starr during a performance of "Velvet Glove" last Wednesday (19) involved unusually trying circumstances for other members of the cast. Because a police surgeon incorrectly filled out the death certificate, the New York City medical examiner refused to permit the actress' body to be moved from the theatre, so it was placed in Walter Hampden's dressing room, where it remained for the balance of the matinee and throughout that evening's performance. Hampden, who had to shift to another dressing room, co-star Grace George and others were somewhat unnerved by the situation, but got by without indication to the audience.

Miss Starr, 62, suffered a heart attack and died in the wings during the second act. Her part was eliminated for the rest of the performance. Her understudy, Virginia Low, went on that night, but the part has since been eliminated.

The estate of Henry James gets no royalties from the Broadway production of "The Innocents," which William Archibald adapted from the author's novel, "The Turn of the Screw." Reason is that the U. S. copyright on James' works was allowed to lapse. However, the copyright on James' writings is still in effect in England, where producer Peter Cookson is currently making arrangements for a presentation of the meller. Since Archibald has no agreement with the James estate, he will have to work out a deal to share his British royalties with the heirs. That may be more difficult now that "The Innocents" has been produced on Broadway to favorable critical reviews. Similar situation may arise in case of a deal for the film rights to the play, since no agreement covering them was reached with the James estate.

"Great God Innis," Irish fantasy which will be co-produced next season by Kermit Bloomgarden and Arthur Kober, has been a long time reaching Broadway. One of its earliest productions was in Pittsburgh at the Carnegie Tech Drama School dozen years ago and critics there raved about play at time and couldn't understand why some pro impresario hadn't picked it up. Leads in that classroom version were played by couple of students, Thelma Schnee and Thomas (Koehler) Hume, both of whom have since played in number of Broadway shows. Recent presentation of "Innis" by Plays and Players club of Philadelphia revived interest in work, which resulted in Kober acquiring it and bringing Bloomgarden in with him.

S. A. Productions has been formed by producer-composer Arthur Schwartz and legit investor Harriet (Mrs. Paul) Ames to develop legit, radio or television ideas for production. The setup is a limited partnership, with Schwartz and Mrs. Ames as general partners and Mrs. Ames as sole limited partner with an investment limited to \$15,000 in any calendar year. The firm has no immediate production plans, but is primarily seeking material. Any actual productions would have to be separately financed.

Besides presenting and composing the songs for the "Inside U.S.A." legit revue, Schwartz recently produced a similarly-titled television series for Chevrolet.

Radio announcer Ben Grauer, with a \$400 slice, and Howard S. Cullman, with \$800 invested, are among the 11 backers of the Steven H. Scheuer-Bernard W. Carson double-bill production, "Phoenix Too Frequent" and "Freight," opening tonight (Wed.) at the Fulton, N. Y. Only other show business stockholders in the \$40,000 venture are the presenters themselves, Scheuer having put up \$11,250 and Carson \$18,400.

## Omaha in Fall Vote On Costlier Auditorium

Omaha, April 25. Omahans will vote this fall on an additional bond issue of \$2,794,000 to build the proposed new auditorium according to original plans. With \$3,540,000 already voted, the project became stymied when it was found that there had to be skimping on the new structure owing to rising building costs.

With over \$6,000,000 at its disposal, the auditorium commission feels that it can go ahead with plans for a complete project as originally outlined. This calls for a building to house a regular 2,600-seat legitimate type of theatre, a convention auditorium and an arena, the latter to seat 6,500.

## London Legit Bits

London, April 25. Ronald Jeans has completed a new play, titled "The Goldfish Bowl," which has been acquired by Stanley French for Firth Shepherd production, with playbroker Eric Glass having promoted the deal. Jeans is now writing another play, sequel to his successful "Young Wives Tale," current Stanley French hit at the Savoy theatre, with Joan Greenwood and Naughton Wayne already skedded for the top roles.

Lee Shubert has allowed option of "On Monday Next," the Philip King hit at the Comedy theatre, to lapse. Show was to have been presented on Broadway by Shubert in conjunction with Emile Littler. Littler now is asking for extension of option.

## Legit Bits

"Black Chiffon," the London hit due for transfer to Broadway in the fall with Flora Robson continuing as star, will end its West End run shortly for a limited tour of the provinces. . . . Hilda Simms, who went to London to play her original title role in "Anne Luscata," has remained there and is appearing in a production of Irwin Shaw's "Gentle People" . . . Herman Shumlin, who will be associated with Leland Hayward and Sir Laurence Olivier in the Broadway presentation next fall of "Daphne Laureola," planned to London last week to arrange details: Dame Edith Evans, currently starring in the James Bridle play, will be in it here . . . The latest plan is to present a Coast edition of the "ANTA Album" in Hollywood next spring, about six weeks after the regular edition of the show in New York.

Stan Brody will pressagent the San Carlo Opera engagement, opening May 17 at the Center, N. Y. . . . Producer Richard Myers due back about June 1 from vacation in Paris. . . . Walter H. Liebman has succeeded John F. Wharton as attorney for the American National Theatre & Academy. . . . Herman Levin & Oliver Smith, producers, of "Gentlemen Prefer Blondes," are planning next season presentation of Sean O'Casey's "Cock-a-Doodle Dandy" and a Harold Rome-Arnold Auerbach revue, "Bless You All!" . . . Toni Ward is withdrawing, effective May 1, from the William Morris agency legit department. . . . Max Allen-tuck, general manager for Kermit Bloomgarden, vacationing in Florida with his actress-wife, Maureen Stapleton.

Scene designer Jane Berlandina convalescing at home after major surgery. . . . "Heritage," historical drama about Sophia Smith, founder of Smith College, will be presented there May 9-12 and June 1-4, in connection with the institution's 75th anniversary. . . . George Dowell, assistant professor of theatre, who co-authored it with students in the theatre department, will direct. He is the author of "The God Innis," which Kermit Bloomgarden has optioned for Broadway production. . . . Albert Dekker takes over the male lead May 6 in "Death of a Salesman," succeeding Gene Lockhart, who leaves for a short vacation and then for picture commitments. . . . Mary Hunter leaves tomorrow (Thurs.) for Dallas to confer with Charles Meeker regarding plans for this summer's Starlight Operetta season there, which she will direct. . . . The Dramashop of Mass. Inst. of Technology will present "R.U.R." at Cambridge, May 5-6.

The American National Theatre & Academy is representing the U. S. Air Forces in clearing the rights for plays for presentation by the service. . . . The Oscar Hammersteins sail Friday (26) to sit in on preparations for the London production of "Carousel." The Richard Rodgers will go over in time to attend the opening, after which the two couples will visit Paris. They're due back June 21 in New York. . . . Basil Rathbone, set to star in Shepard Traube's production of "Giacinta Smile" in the fall, thus has no intention of appearing in Jay Robinson's announced revival of "The Green Bay Tree," in which the presenter will act. . . . Robert Alton will probably stage the dances for "Call Me Madam," the Irving Berlin-Howard Lindsay-Russell Crouse musical to be produced by Leland Hayward, with George Abbott directing and Ethel Merman starred.

"Longitude 49" by Herb Tank, was given a tryout last week by Freedom Theatre, at Czechoslovak House, N. Y. . . . Beatrice Lillie, with a virus infection, is a patient in Lenox Hill hospital, N. Y. . . . Author's agent Harold Freedman returned last week from Hollywood, where he sat in with Mary Coyle Chase on script confabs on the film version of her legit comedy, "Harvey" . . . Frank Morse, formerly business manager for Henry Miller and subsequently for Gilbert Miller, is in Emergency hospital, Washington, with injuries received when he slipped and fell boarding his houseboat. . . . Raymond Lovell fails to receive a waiver under the Actors Equity alien rules to appear in the Roger Stevens revival of Shaw's "Getting Married" he'll plane back to England this week.

Walter Hampden, co-star with Grace George in "Velvet Glove," leaves the cast May 13 to appear in the film version of "First Legion." The Emmet Lavery play about the Jesuits and faith healing. If business holds up, a replacement will be engaged and the "Glove" run continued. . . . T. Ed-

## Lambs Club's Time-Tested Material Socks Over at Gambol; 31G Gross

By NAT KAHN

### Martha Graham in First Paris Date June 27

Paris, April 25. Martha Graham and her U. S. modern dance troupe of 15 have been signed for a two-week engagement at the Champs Elysees here, starting June 27. This will mark dancer's first European trip. Ferdinand Lumbroso, local impresario, is presenting. Deal was set up by Charles Green, of Consolidated Concerts Corp., who is Miss Graham's U. S. tour manager, Craig Barton will accompany group as personal representative, with prospects of dates in England, Holland, Italy and Scandinavia this summer. Featured dancers with Miss Graham are Eric Hawkins, May O'Donnell and Pearl Lang.

### 'Cocktail,' 'ANTA Album' Offer Sock Listening In Decca Legit Series

Decca has done a singularly effective job in its double-pronged excursion into the dramatic legit field, with its recent release of T. S. Eliot's "The Cocktail Party," recorded by the original cast currently playing at the Henry Miller theatre, N. Y., and the initial album in a projected ANTA "Album of Stars" series highlighting top dramatic moments of Broadway history.

Choice of "Cocktail Party" as a ground-breaking innovation in waxing for posterity Broadway's dramatic successes was a particularly fine one, for here, essentially, is the type of play that doesn't depend on either personalities or action. Its entertainment value lies in the power of the dialog to hold and intrigue, and it is none the less effective in the recording medium than in a visual presentation. Perhaps it won't meet with the same wide public acceptance as has been accorded the Decca-Columbia "original cast" series of contemporary Broadway musicals, but when one realizes the enormous catalog of "talk" plays available for the Long Playing transformation, it cannot but excite the imagination.

The ANTA album, like "Cocktail Party" is a parlor treat for the fastidious playgoer. It includes such top moments in the contemporary theatre as Helen Hayes in two Act 3 scenes from "Victoria Regina"; Fredric March and Florence Eldridge in Act 2, Scene 2 of the Ruth Gordon play, "Years Ago," and recreating Act 2 of Thornton Wilder's "The Skin of our Teeth"; Eva Le Gallienne in Act 2, Scene 1 of Ibsen's "Hedda Gabler"; and John Gielgud in two of the more exciting episodes from Shakespeare's "Richard II." It's a collector's item for the discriminating theatregoer. Rose.

### Wolfie Gilbert's Daughter Has Play Debuted on Coast

Hollywood, April 25. "Prophet Without Honor," new play by Doris Gilbert, daughter of songwriter L. Wolfe Gilbert, tries out tomorrow night (26) at Theatre Americana, Altadena. Plot concerns political machinations.

Jane Ray is directing a cast which includes Michael Zaccane, Nita Dally, Paul Berrere, Harvey Johnson, James Neilson and Jean MacCrac.

### New Nat'l Scot Orch Due

Glasgow, April 25. A new permanent National Symphony orchestra for Scotland will be formed before next winter.

Aim is to launch an orchestra of first-class players who can play at the Edinburgh International Festival and also take part in broadcasting and recording. Outfit will have backing from the Arts Council of Great Britain.

ward Hambleton has scheduled a fall production of Victor Wolfson's "The Summer House" . . . Cy Feuer, co-producer with Ernest Martin of the forthcoming "Guys and Dolls," returned over the weekend from the Coast with Michael Kidd, who will choreograph show. . . . Producer Anthony Brady Farrell has bought a three-story house in East 64th street.

The Lambs Club returned to tried-and-true material at its annual spring Gambol Saturday night (22) at the Hotel Astor, N. Y., and the result was one of the sockiest entertainments ever produced by the actors-showmen organization.

Gone were the original sketches and music done especially for each Gambol, as in past years, and in their place was the click material of past Gambols. Added to these were several superlative talents by individual entertainers, and the result was a show that kept the crowd to the last.

Unfortunately, from a financial standpoint, the Gambol was far from the success it was in other years. Its ticket gross was approximately \$13,000. The program got another \$15,000, which is about half what it was a year ago. The "midway," or the rear-of-the-ball-room games-of-chance, got another \$2,000. The bar did about \$1,000. Net for the whole affair was around \$5,000. Beneficiary was the Lambs welfare fund.

After the usual Lambs opening songs, the entertainment was marked by the Indiana Hoosier monolog of Herb Shriner, who was never in better form as he kept his audience in titters for almost a half hour. Jimmy Savo was also smash with the pantomime and his inevitable "River, Stay Away From My Door."

"The Southeast Corner" sketch, written by Joseph Santley, was again a socko vignette as repeated by seven members. The actors who played it, in order of their appearance, were Jack Whiting, David Jordan, Ivan Simpson, Roy Atwell, Reginald Mason, William David, and Bert Lytell. Lytell, Shepherd of the Lambs, staged the sketch.

Junior Lambs Larry Robbins, Kevin Joe Jonson, Fred Wayne and Charles Leck, Jr., got laughs with "Four of a Kind," while the wham number—one that can vie in a Broadway revue—was "Off Times Square," with words and music by Happy Felton and Mac Perrin. It was staged by Felton, who also played the bartender in the little bar "Off Times Square," where sailors and dames congregate. Eddie Foy, Jr., as a zoot-suiter, mopped up, and others who stood out in "Times Square" were Gene Blakely, George Hagerty, George Hall, Les Tremayne, Jimmy Little, Norman MacKay, Maurice Kelly, Jack Blair and Eddie Sinclair.

General stage directors for the show were the Colliers: Lytell, the Shepherd; Walter Greaza, Boy, and the co-colliers, Jack Whiting and Eddie Foy, Jr. General stage manager was Walter Davis and general music director, John McManus. Lep Solomon handled the massive job of the seating arrangements, while other credits were manifold and too numerous to mention here. As usual, the behind-the-scenes operations required precision, and got it.

Mimi Benzell, operatic soprano, and Bob Fosse and Mary Ann Niles, dancers, headed a click preliminary entertainment for which Mickey Alpert was brought out of retirement to emcee neatly.

## 'STATE' PLAGIARISM SUIT TOSSED OUT

Infringement suit against the authors and producer of "State of the Union" was tossed out yesterday (Tues.) by Judge Simon H. Rifkind in N.Y. Federal court. In dismissing the action, the jurist commented, "I have not the slightest doubt that the plaintiff's claim is the product of nothing but hope."

Suit brought last year by Rose Silverman Millstein, said to be a Washington correspondent, charged that "State of the Union" was an infringement on her script, "A Lady Goes to Congress." Named as defendants were Leland Hayward, producer of "State of the Union," and Howard Lindsay and Russel Crouse, authors of the comedy hit in which Ralph Bellamy and Ruth Hussey were co-starred.

The action, which asked for a declaratory judgment, was dismissed by Rifkind on a motion by the defendants.



## Strawhat Tapering

Continued from page 64

Chicago. (E.) Opens June 15. Runs 16 weeks. Guest stars.

Stockbridge: Berkshire playhouse; William Miles. (E.) Opens June 19. Runs 11 weeks. Guest stars.

Wellesley: Summer theatre; Eldon Winkler, Wellesley college. (phone: Wellesley 5-0320). (E.) Opens in July. Runs six weeks. Guest stars.

Westboro: Red Barn theatre; Robert Daggett. (E.) Opens in May. Runs 34 weeks.

Worcester: Playhouse; Guy Palmerston, Wellington hotel, N. Y. (E.) Opens May 19. Runs 16 weeks.

### MICHIGAN

Ann Arbor: Drama season; Lydia Mendelsohn theatre. (E.) Opens May 15. Runs five weeks.

East Jordan: Center Stage '50; Marilyn Lief & Bernice Loren, 13 Cornelia St., N. Y. C. (phone: WA 4-5385). (N.) Opens June 27. Runs 10 weeks.

### MINNESOTA

Duluth: Comedy; Paul Gilmore, Cherry Lane theatre, 38 Commerce St., N. Y. (N.)

### MISSOURI

St. Louis: Municipal Opera; John Kennedy, 11 E. 44th St., N. Y. (phone: VA 6-0671). (E.)

### NEW HAMPSHIRE

Concord: Merrimack Playhouse; Nick Wanamaker; St. Paul's School, Concord, New Hampshire. (N.) Opens June 29.

Hampton: Playhouse; John Vari & Alfred Christie; 21-57 Hazen St., Jackson Heights, N. Y.

Keene: Summer theatre; Beatrice Booth Colony, 70 Bradford Ave., Keene. (E.)

Lake Winnepesaukee: Al Wilkes, P. O. Box 138, East Lynne, Conn. (E.)

New London: Players; N. W. Weldon, Jr., 417 E. 52d St., N. Y. C. (N.)

Peterborough: Players; Edith Bond Stearns; 69 Charles St., N. Y. C. (E.) Opens June 28. Runs 10 weeks.

Tamworth: Barnstormers; Francis G. Cleveland. (E.)

Tilton: Theatre-in-the-Round; Box 1558 Grand Central Station, N. Y. C. (N.) Opens June 29. Runs eight weeks.

Whitefield: Chase Barn playhouse; Lucy Chase Sparks, Chase Farm, Whitefield, N. H. (phone: Whitefield 176-R 4). (E.) Opens July 11. Runs eight weeks.

### NEW JERSEY

Andover: Grist Mill Playhouse; Robert E. Perry. (E.)

Atlantic City: Surf Playhouse; Gail Hillson, 5 Tudor City Place, N. Y. C. (phone: MU 9-3100). (E.)

Bound Brook: Foothill playhouse; Charlotte and Stanley Klein, 359 Beechwood Ave., Bound Brook, N. J. (N.)

Cape May: Theatre; T. C. Upham. (E.) Opens June 26. Runs 11 weeks.

Cedar Grove: Towers theatre; Harold E. Lawrence, 401 Main St. (phone: OR 3-1935). (N.) Opens July 6. Runs nine weeks.

Clinton: Music Hall theatre; Eddie Rich, 214 W. 42d St., N. Y. (phone: PE 8-3221). (E.)

Lake Hopatecong: Lakeside theatre; John Fields, 140 W. 42d St., N. Y. (phone: LO 3-3639). (E.) Opens June 27. Runs 10 weeks.

Lambertville: Music Circus; St. John Terrell (phone: LA 5-1425). (E.)

Milburn: Paper Mill playhouse; Frank Carrington (phone: Short Hills 7300). (E.)

Princeton: McCarter theatre; Herbert Kenwith, 3 Weehawken St., N. Y. (E.) Opens mid-June. Runs 12-15 weeks.

Red Bank: Summer theatre; B. F. Kutcher, 1545 Broadway, N. Y. (phone: JU 6-0680). (E.) Opens in July. Runs eight weeks. Guest stars.

Sea Girt: Millstream playhouse; Warren A. Hughes, 109 Atlantic Ave., Manasquan, N. J. (phone: MA 7-3531). Opens July 4. Runs 10 weeks.

Spring Lake: Ivy Tower playhouse; Rea John Powers, 1508 Central Ave., Union City, N. J. (phone: UP 7-2900). (E.) Opens July 4. Runs 10 weeks.

### NEW MEXICO

Santa Fe: El Teatro; Ann Lee, Sombrero playhouse, Phoenix, Ariz. (E.) Opens July 4. Runs nine weeks. Guest stars.

### NEW YORK

Batavia: Horseshoe Lake theatre; Frank E. Russell, 319 E. Main St., Batavia (phone: Batavia 815). (N.)

Blauvelt: Greenbush theatre; Harry

Rosen, 111 W. 46th St., N. Y. (phone: PL 7-7300). (E.) Opens June 12.

Bolton Landing: Barn playhouse; Joe Crosby, 125 E. 71st St., N. Y. (phone: RE 7-8196). (N.) Opens June 28. Runs 10 weeks.

Cazenovia: Summer theatre; John P. Samuels, 15 Euclid St., Boston, 24 (phone: TA 5-0897). Opens June 28. Runs 10 weeks.

Clayton: Summer theatre; Dorothy Talbert & Martha Manners. (E.)

Clinton Hollow: Goode theatre; Reginald Goode, Clinton Hollow, N. Y. (phone: Clinton Corners 4306). (N.) Opens June 7. Runs 15 weeks.

Cooperstown: Duke's Oak theatre, Randolph Sommerville. (N.) Opens June 30. Runs 10 weeks.

Derby: Lake Shore playhouse; Lewis T. Fisher, 9 Green Way, Buffalo 22 (phone: Lincoln 2268). (N.) Opens June 20. Runs 11 weeks.

East Hampton: John Drew theatre; Forrest C. Haring, 152 W. 54th St., N. Y. (phone: CO 5-7640). (E.)

East Rochester: Famous Artists playhouse; E. R. Vadeboncoeur & Murray Bernthal, 416 So. Sabina St., Syracuse (phone: Syracuse 3-0462). (E.) Opens July 3. Runs eight weeks. Guest stars.

Elmira: Chemung County playhouse; Ernest W. Mandeville, 32 Broadway, N. Y. (phone: WH 4-7245). (E.) Opens July 3. Runs 10 weeks.

Fayetteville: Famous Artists playhouse; E. R. Vadeboncoeur & Murray Bernthal, 416 So. Sabina St., Syracuse (phone: Syracuse 3-0462). (E.) Opens July 3. Runs eight weeks. Guest stars.

Fishkill: Dutchess Players; Fred Stewart.

Hyde Park: County playhouse; Richard Harrity & Billy Matthews.

Keuka Park: Keuka College playhouse; H. F. Archibald.

Lake Placid: Drama Festival; Irwin Piscator, Drama Workshop, 247 W. 48th St., N. Y. (phone: JV 6-4800). (E.) Opens July 14. Runs six weeks. Guest stars.

Mahopac: Putnam County playhouse; Jill Miller, 141 E. 17th St., N. Y. Opens July 4. Runs 10 weeks.

Malden Bridge: Playhouse; Walter Wood, Malden Bridge, N. Y. (phone: Nassau 11 F 23). (N.) Opens July 1. Runs 10 weeks.

Mt. Kisco: Westchester playhouse; Barton H. Emmet, 190 610 Lake St., White Plains, N. Y. (phone: LO 9-0455). (E.) Opens June 19. Runs 11 weeks. Guest stars.

Rochester: Henrietta Hayloft; Arthur Conescu. (N.) Opens July 4. Runs 10 weeks.

Saratoga Springs: Spa Summer theatre; John Huntington, 433 W. 21st St., N. Y. (phone: CH 3-1245). (E.) Opens July 3. Runs eight weeks. Guest stars.

Sea Cliff: Summer theatre; Thomas G. Radcliffe, Jr., 125 E. 55th St., N. Y. (phone: PL 5-0087). (E.) Opens June 13. Runs 12 weeks. Guest stars.

Skaneateles: Summer theatre; Walter Davis, 332 E. 53d St., N. Y. C. (E.) Opens June 13. Runs 12 weeks.

Smithtown Branch: Old Town theatre; Robert O'Byrne, 321 W. 74th St., N. Y. (phone: TR 3-9241). (E.) Opens June 27. Runs 10 weeks. Guest stars.

Somers: Westchester Musical; Robert Penn & Mortie Halpern, 113 W. 57th St., N. Y. C. (phone: CO 3-7946). (E.) Opens June 16. Runs 12 weeks. Guest stars.

Watkins Glen: Summer theatre; Charles Deane (phone: Watkins Glen 375). (E.)

White Plains: Caroussel theatre; Harold Bromley.

Woodstock: Playhouse; Michael Linenthal. (E.) Opens in July. Runs nine weeks.

### NORTH CAROLINA

Tuxedo: Lake Summit playhouse; Robroy Farquhar, The Vagabond Players, Pinellas playhouse, Pinellas International Airport, St. Petersburg, Fla. (E.) Opens June 27. Runs 11 weeks.

### OHIO

Cleveland: Cain Park; City owned and operated, 3445 Washington, Cleveland Heights, O. (N.) Opens June 20. Runs eight weeks.

Buron: Playhouse; Frederick G. Walsh, State U., Bowling Green, O. (phone: Bowling Green 3632). (N.) Opens June 25. Runs seven weeks.

### PENNSYLVANIA

Allentown: Hayloft theatre; Don M. Dickinson, 235 E. 22d St., Allentown, Pa. (E.) Opens June 10. Runs 10 weeks.

Barnesville: Kenley Players, Lake-wood Park; John K. Kenley, c/o L. Cutler, 28 W. 46th St., N. Y. C. (E.) Opens June 9. Runs 15 weeks. Guest stars.

Beach Lake: Cosmopolitan Club theatre; Ise Stanley, Hotel Forrest, 224

W. 49th St., N. Y. (phone: CI 6-5253). (N.) Opens June 26. Runs 10 weeks.

Bolling Springs: Allenberry playhouse; Charles H. B. Heinze (phone: Carlisle 619). (E.) Opens June 22. Runs 15 weeks.

Bradford: Summer theatre; Charles Deane.

Bryn Mawr: Bryn Mawr College Summer theatre; Frederick Thon, Bryn Mawr college. (N.) Opens June 20. Runs eight weeks.

Eagles Mere: Playhouse; Alvina Krause, 1600 Hunman Ave., Evanston, Ill. (N.) Opens July 5. Runs nine weeks.

Jennerstown: Mountain playhouse; James B. Stoughton (phone: Boswell 3512). (E.)

Mt. Gretna: Playhouse; Charles Coghlan, 226 W. 11th St., N. Y. (E.) Opens June 8. Runs 14 weeks.

Mountainhome: Pocono Playhouse; Rowena Stevens, 400 E. 49th St., N. Y. C. (phone: PL 5-9383). (E.) Opens June 19. Runs 12 weeks. Guest stars.

Moylan: Hedgerow theatre; Hedgerow Theatre Partnership, Moylan, Pa. (phone: ME 6-2482). (N.) Opens April 8. Runs 32 weeks.

New Hope: Bucks County playhouse; Theron Bamberger, 1430 Broadway, N. Y. (phone: LA 4-7151). (E.) Opens June 2. Runs 15 weeks.

Nuagola: Grove theatre; Royal Stout.

Pittsburgh: Stadium; Civic Light Opera Assn., 509 Triangle Bldg., Pittsburgh (phone: Express 1-1766). (E.) Opens June 12. Runs nine weeks. Guest stars.

Reading: Green Hills theatre; George R. Snell, 100 W. Spring St., Reading, Pa. (E.) Opens June 13. Runs 12 weeks. Guest stars.

### RHODE ISLAND

Barrington: Edgewood Sr. College; William R. Loughery.

Matunuck: Theatre-by-the-Sea; Al Jones, c/o Lambs Club, 130 W. 44th St., N. Y. (phone: LU 2-1515).

Newport: Casino theatre; Sara Stamm, 1674 Broadway, N. Y. (phone: CI 6-4498). (E.) Opens June 26. Runs 11 weeks. Guest stars.

Providence: Victory theatre; Alana Gray Holmes, 160 Broad Street, Providence. (E.)

### TENNESSEE

Memphis: Open Air theatre, Overton Park; Victor Morley, 130 W. 44th St., N. Y. (phone: LU 2-1510). (E.) Opens July 3. Runs eight weeks. Guest stars.

### TEXAS

Dallas: Starlight Operetta, Fair Park Casino; Charles R. Meeker, Jr. (phone: Dallas TR 7-9865). (E.)

Houston: Music Hall; Robert Altfeld (E.)

### VERMONT

Brattleboro: Summer theatre; Harry Young, Brattleboro, Vt. (E.) Opens July 15. Runs seven-eight weeks. Guest stars.

Middlebury: Green Mt. playhouse; Raymond Hodges, 813 W. Franklin St., Richmond, Va. (phone: Richmond 6-4722). (N.) Opens July 4. Runs nine weeks.

Weston: Playhouse; Harlan F. Young, 4 Arlington St., Cambridge, Mass. (N.) Opens June 29. Runs 10 weeks. (Will play split week with Woodstock, Vt.)

Winooski: St. Michael's College playhouse; Henry G. Fairbanks, St. Michael's College, Winooski, Vt. (E.) Opens July 4. Runs six weeks. Guest stars.

### WISCONSIN

Lake Geneva: Luzern Garden theatre; Roland E. Wilcox Associates (phone: Lake Geneva 2349). (N.) Opens June 29. Runs 10 weeks.

Stolz to London for His New Operetta, Thence N.Y.

Vienna, April 25.

Robert Stolz, whose new operetta, "Springtime in Prater" (Fruehling im Prater) is a b.o. smash at Nuremberg's Opera House, planes to London May 9 to work with librettist Guy Bolton on an English version of the musical.

Prince Littler will produce the piece at London's Coliseum theatre next season.

Littler recently revived Stolz's operetta, "Wild Violets," at the Stoll, London, after the musical completed a 15-week tour of the provinces. Stolz, incidentally, is also negotiating for a French production of his "Springtime in Prater." He planes to New York July 20 to conduct his annual "Night in Vienna" at Lewisohn stadium July 29 with the N. Y. Philharmonic Symphony Orchestra.

'Dracula' Fails To Draw, Backer Quits

Minneapolis, April 25.

The scheduled spring tour of "Dracula" through northwest small towns by the Old Log civic and strawhatter theatre group was abruptly terminated by Wayne Fish, wealthy local drama patron, who was backing it. Only five stands were played. The reason, Fish said, was financial losses.

Fish took it on the financial chin once before in the capacity of an angle when he came to the rescue of "The Desert Song," enabling it to continue its tour into the east after its Coast sponsors, Lewis & Young, had announced its closing following its Minneapolis engagement because they apparently had run out of funds. That venture cost him around \$25,000 although it was only of several months' duration.

change the political complexion of the nominating committee from one extreme to the other.

With six members of the nine-man committee elected by the membership (the other three are named by the council) they are able to control the nominations. The last two years illustrate how the present system can swing from one extreme to the other, without an apparent major shift of sentiment within the membership. Last year, all six membership representatives elected to the nominating committee were identified as liberals, while this year all six were regarded as conservatives.

In each instance, the nominating committee picked some candidates from the opposing faction for the official slate (apparently with the idea of heading off the formation of an independent ticket). Even so, the minority element in the union had to be content with less than proportional representation or make the effort to organize and campaign for an independent ticket. Rather than attempt the latter, the conservative forces last year conducted an undercover write-in campaign, which failed to elect any candidates but aroused considerable bitterness.

Eye AFRA Setup

Those opposing the nominating committee setup would prefer to have some system along the general lines of that used by Equity's affiliate union, the American Federation of Radio Artists. It has no nominating committee and no official or "regular" slate. Any member may be nominated by petition signed by a specified number of members in good standing. In general, this has encouraged independent nominations and the election of candidates on an individual, rather than factional, basis. And it tends to give more equitable representation to the various elements within the union.

The opposition to the voting setup, under which inactive and retired actors retain the ballot, is based on the belief that this a.k. electorate represents an anachronistic point-of-view and impedes union progress. It's claimed that this element is no longer familiar with the theatre or the needs of Equity.

It's conceded that there would be difficulty in working out a general rule to cover the situation. But one suggestion is that such a requirement might involve the length of time since the member had appeared on the stage or attended a membership meeting.

Good Swap?

South African water colors are still in transit and haven't arrived yet, according to Hart.

Playwright said that therefore he wasn't sure whether he'd made a good trade, or not.

Longhair Shorts

Joseph Sziget is sailing Saturday (29) for a six-month concert tour of Europe.

Claudio Arrau left last Thursday (20) for his 17th South American tour, returning in July.

Manuel Rosenthal, conductor of the Seattle Symphony Orchestra, is sailing Friday (28) for Europe. He'll direct five concerts of his former symph., the French National Orchestra, during July-August.

## Off-B'way Shows

### The Scapegoat

(PRESIDENT THEATRE, N. Y.)

The commercial chances for this John F. Matthews adaptation of Franz Kafka's "The Trial" are very weak. Yarn about a bank executive placed under arrest by an undisclosed power without having any charges filed against him is too experimental in nature for the average Broadway theatregoer. Play winds up with the execution of the bank executive because of his refusal to confess to being a criminal.

Scott Hale, Robert H. Fuller and Robert Carricart top the list of capable performances. Erwin Piscator ably directed. The Dramatic Workshop's class in design, under the supervision of H. A. Condel, fitted the play with some interesting sets.

### Come What May

(WEIDMAN STUDIO, N. Y.)

Producers Chris Seibel and Mike Stewart have come up with an off-Broadway revue where the good outweighs the bad. Show has a number of spots that might easily make the grade on Broadway. Present production, enhanced by a youthful exuberance on the part of the performers, makes for pleasant entertainment.

Stewart's sketches and lyrics show imagination and talent, while accompanying music by Leo Schurmer, Shelly Mowell, Irma Jurist, Ludwig Lenel and James Reed Lawlor, in most instances, is easy on the ear. Jean Sincere, Jane White, Dorothy Greener and Pat Carroll turn in bright performances as do most of the cast.

John Sydow handled direction neatly. Alice Temkin's choreography occasionally makes for interesting viewing, but there's too much of it.

### Tread the Green Grass

(MASTER THEATRE, N. Y.)

Put on by the Abbe Practical Workshop for three performances last week, "Tread the Green Grass" has little to offer Broadway. Labeled a folk fantasy with music, the play, written by Paul Green, was adapted and staged by Herbert V. Gellendre. Spasmodic moments of captivating drama are bogged down by a talky script. Yarn deals with the conflict between good and evil within a young girl.

Deirdre Owens, as the girl; Marc Raven, representing an evil force, and Douglass Parkhurst, play's commentator, hold down the major assignments capably. Eugene Broadnax's music is outstanding, while Robert O'Byrne and Gloria Monty directed competently.

## Play Abroad

### A Chacun Selon Sa Faim

(To Each His Choice)

Paris, April 15.

Vieux Colombier presentation of drama in two acts (eight scenes) by Jean Megin. Direction, scenery and costumes by Raymond Hermantier. Incident music by Georges Delerue. At Theatre du Vieux Colombier, Paris.

Maria ..... Muriel Chaney  
Valeria ..... Monique Hennun  
1st Novice ..... Elisabeth Hamu  
2nd Novice ..... Isabelle Labbe  
Basile ..... Charles Charras  
Sister Aurora ..... Francoise Moreau  
Francisco Nogetra ..... Jean-Claude Michel  
Lazare ..... Bernard Musson  
Pedro ..... Pierre Pradal  
Pia ..... Maryse Paillet  
Gonfalo ..... Jean Alain  
Satchan ..... Guy Deratt  
Leon Roles ..... Raymond Hermantier  
Bishop ..... Elan Lavigne

Jean Megin (who is still in his 20s) has written a moving, poetic play in this story of the Portuguese nun who, through her sincere belief in God, defied the authorities of the Church when their tenets did not agree with her convictions.

As a struggle between the individual conscience and organized clericalism, the play points up the elements of bigotry and superstition, devotion and heroism, in such a struggle, without, however, stressing too obviously the good and bad of either side. Moreover, Megin has succeeded in making his play essentially dramatic without the rhetorical preaching that the subject implies.

This is partly due to the acting, which is on a very high level. Muriel Chaney is outstanding as the nun, Maria, and gives a performance that is inspired. Jean-Claude Michel is excellent as the governor who attempts to save Maria, and Raymond Hermantier is fine as the bishop's vicar. The rest of the cast, even to the smallest role, is good. Hermantier's costumes and scenery are simple and effective.

Fred.

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## Literati

### Lait-Mortimer's No. 3

With their second book, "Chicago-Confidential," in the best-seller lists (over 60,000 copies), Jack Lait and Lee Mortimer are readying the third of their "insides" on the cities, the subject being Washington. It will be non-political in the main, although inevitably it must touch on such phases, in light of being the nation's capital.

Lait, editor of the N. Y. Mirror, who pegged Mortimer as a protégé some 20 years ago, actually wrote "Chicago" in three weeks, working 3-4 hours a night with his trained stenographer who took most of it down on the machine. Lait does 75% of the writing; Mortimer gathers the material; but both also employ a researcher. Mortimer is the film and nitery critic on the Mirror.

Their first book was "New York-Confidential" and the others to follow will include San Francisco and New Orleans.

### Mystery Writers' Poe Awards

With Bela Lugosi in the audience, purloined lettuce salad and Celery Queen dressing on the menu and occasional blood-curdling screams interrupting the affair, the Mystery Writers of America last Thursday (20) presented its annual Edgar Allan Poe awards. Edgars went to: Alan Greene, best first mystery novel, "What a Body"; RKO's "The Window," best mystery film; Robert Arthur and Dave Kogan, for Mutual's "Murder by Experts," best radio whodunit; "Ellery Queen's Mystery Magazine," for contribution to the mystery short story; Joseph Henry Jackson, for best fact-crimer, "Bad Company"; N. Y. Times reviewer Anthony Boucher, for best criticism; John Dickson Carr, for his biog of Sherlock Holmes; and Sidney Kingsley, for his play, "Detective Story."

Program included skits lampooning radio, video and film treatments of mellers and a satiric private eye film produced by Henry Klinger, 20th-Fox associate story editor.

### Radio Newsmen in Italy

Included in a group of radio newsmen who are touring Europe this year are David Robinson of AP, M. De Villoraso of Il Progresso, Italian-language paper; Emile Hill, WOV; Gene Rayburn, WNEW; Leon Levine, WCBS; all of New York, and Basil Cardew, Daily Express; Courtenay Edwards, Daily Mail; Cyril Birks, Evening News; Jack Frost, Daily Telegraph, and Geoffrey Sutton, Travel Topics, all of London.

They covered Rome last week after doing several days in Naples.

### Bettger Bestseller Hassle

Controversy on bestseller lists has been stirred up again, this time by Prentice-Hall. Publisher points out that "How I Raised Myself from Failure to Success in Selling," by Frank Bettger, an ex-ballplayer, has already sold over 100,000 copies and is now only cracking into the N. Y. Herald Tribune's non-fiction bestseller column.

Reason for the book's slow appearance in the chart is fact that it has been sold chiefly on a mail-order basis, with the publisher having spent \$100,000 to promote the \$3.95 tome. Contention is that the bestseller lists are an inadequate representation of the public's purchases, particularly with the growing use of mail order merchandising. Doubleday, for instance, is a heavy user of direct selling (on which the publisher gets a bigger margin), and has been clicking via radio and television stanzas.

### Jules Archer's Click Book

One of the best how-to books is Jules Archer's "I Sell What I Write." It is a forthright reportorial job by a professional writer. Instead of a lot of academic palaver on "how" to do this or that, Archer case-histories his own career with over 80 instances on how ideas were conceived, written and merchandized.

He illustrates each case by title and the ultimate purchaser. He gives generous credit to the practical know-how of literary agents in general and his own agency (Gideon Kishorr of August Lenniger) in particular.

It's a practical work (Fell; \$2.50) because it doesn't set its sights in any literati dream world. Archer approaches the practical basis that if you write you want to achieve a market, and it should not be circumscribed by the New Yorker or Cosmopolitan—there are plenty of other good markets (from confession to detective mags) for one's

writing output. He is a practical journeyman writer who lives by his typewriter, and he tells his readers how in simple, straightforward and realistic language. As such, "I Sell What I Write" is one of the better contributions. It is certainly a "must" manual for the newcomer writer, and also of value, both on the how-to and the frank and breezy style, to the established wordsmith. Abel.

### New Protestant World

Protestant Publishing Corp. has purchased the Protestant Voice, published periodically in Fort Wayne, Ind., the last nine years, and after Aug. 1 will publish it in New York as a national weekly newspaper, to be known as The Protestant World. The Protestant Voice will continue publication in Fort Wayne until that time.

Robert W. Searle, exec secretary of the Protestant Publishing Corp., has been named editor, and James E. Craig, former chief editorial writer of the New York Sun, will be managing editor. The newspaper will be guided by a corporate board of 300 persons, a managing board of 45, and an executive committee of 12.

Dr. Homer R. Gottle, Fort Wayne, one of the publishers of the Voice, said the sale was made for a little less than the original "consideration" of \$165,000. The plan to raise \$2,000,000 to support the new journalistic venture will continue, he said.

### Elle's Roving Assignment

Rudy Elle, Boston VARIETY mugg and music critic and columnist for The Boston Herald, off on a seven-week junket on a roving assignment including Lisbon, Madrid, Rome, Paris and London with a stopoff at the Bach Festival in Prades.

He'll be working with Francis Dahl, Herald ed page cartoonist, on a series of illustrated pieces in a light vein for an editorial page layout.

### Scully Seans Nags

Given any racing sheet carrying past performances and a copy of Stan Gordon's "The Starting Gate" and "The Handicapper," anybody who plays horses and still doesn't know how to divide, can now pick long shots. The trick apparently is to watch the fatigue-factor among thoroughbreds. Favorites can win just so often and then a combination of circumstances makes them tire and they lose. Then the long shots come in.

Dan Parker has held for years to the opinion that one should never play the horses unless he can afford to lose. Nevertheless, he thinks that Gordon's lightning calculator is the best friend a horse player ever had. He believes Gordon's are the most valuable time charts ever compiled in the history of racing. That's going back a long way.

It's 30 years since this reviewer had his opinions respected around Belmont. But to do it required working 18 hours a day. With Gordon's statistical short-cuts, winners could have been picked in less time than it takes to be served a hot-dog behind any grandstand.

In fact, if track followers would buy fewer hot dogs till they've sequestered \$5 and can buy a copy of "The Starting Gate," the day of busted horse players might be over. The book looks like the look-of-the-month. Scully.

### Kolodin's Expert 'Guide'

In the third edition of "The New Guide to Recorded Music" by Irving Kolodin (Doubleday; \$4), he goes further than just giving you a complete list of international recordings of classical music, their make and price. Kolodin's capsule criticism and comments on the composer, singer, and/or musician is not only informative but swell reading. It is not only a must for any reference library but it gives a liberal musical education. The author manifestly knows his music and his recordings right up to the long playing records. Besides this he knows how to write, so that a list of recordings makes such interesting reading that you don't stop until you reach Efrem Zimbalist—which is on the last page. Joe Laurie, Jr.

### CHATTER

Hanson Baldwin, of the N. Y. Times, in Hollywood on a lecture tour.

Agnes Newton Keith, author of "Three Came Home," in Hollywood as guest of Claudette Colbert.

Recent European tour of Louis Armstrong and his combo will be

written up in the June issue of Holiday.

Rupert Hughes' novel, "The Giant Awakes," based on the life of Samuel Gompers, will be issued in two months by the Borden Publishing Co.

Albert Q. Masel, in his Collier's piece on "Runyon's Last Story—By His Friends"—details some revealing inside stuff on how Walter Winchell, Leonard Lyons and Dan Parker started and are furthering the Damon Runyon Memorial Fund.

Limited Editions Club celebrating its coming-of-age (21st) anniversary with dinner at Hotel St. Regis, N. Y., May 11, plus inauguration of the Aldine Awards. First "Aldus" to Bruce Rogers on his 80th birthday. There will be 21 other awards made at this soiree.

Kid book by Dorothy Sterling, ex-Time staffer, and mag photog Myron Ehrenburg, bought by Doubleday, will be picked up by Junior Literary Guild.

Photographer Vivian Cherry, a former dancer in Broadway musicals, is collaborating with Dr. Edmund Ziman on a picture-and-text book on child psychology, to be published by Gaer.

John D. MacArthur, publisher of Theatre Arts, has resigned as president of the Bankers Life & Casualty Insurance Co. of Illinois to devote full time to the mag, of which his brother, playwright Charles MacArthur, is editor.

"Radio Plays for Young People," collection of 15 adaptations by Walter Hackett from story classics by such authors as Charles Dickens, Mark Twain, James Fenimore Cooper, Robert Louis Stevenson and Louisa May Alcott, will be published May 4 by Plays, Inc., of Boston.

Mrs. Edwin H. Knopf, wife of the w.k. Metro film producer, has written a cook book labelled "The Perfect Hostess Cook Book" which will be published next fall. Producer's wife is now working on another opus titled "The Left-Over Cook Book" featuring fave recipes of Hollywood stars.

Beekman Hill Review, a nabe paper taking in the district from 48th to 57th street, from First to Fifth avenue, N. Y., is scheduled to make its bow next week. Sheet, which will run less than 10 pages, will be published and edited by Mimi Pulaski.

In an unusual move, N. Y. state attorney general Nathaniel L. Goldstein has launched an investigation to determine whether false rumors circulated about the N. Y. Herald Tribune being up for sale, are part of a systematic campaign against the daily, in violation of the law.

## Charity Drives

Continued from page 1

some organization which the industry failed to help might be blown up by the press into another public relations holocaust. Both the Red Cross and March of Dimes have been extremely reluctant to be bumped in with other charities. They provide the move sensitive points.

There is also the thought, however, that the industry might do better public relations-wise by a concerted drive once a year if the idea were appropriately introduced. There would also be considerable hoopla each year for the "Community Show Business Week," or whatever it was called, which might focus considerable good publicity on the industry.

While there's no inclination to question the charitable motives of industry leaders in the drive, there's some feeling in grassroots exhib circles that the campaigns are used as a means of personal publicity. Generally, however, the opposition is based on the sheer quantity of the campaigns. Metropolitan Theatre Owners of Washington, a TOA affiliate, for instance, counted 17 drives running concurrently in the capital.

### Rembusch's Action

Rembusch brought the opposition to the drives into the open with a telegram addressed to Bob Hope, who is serving as co-chairman of the Cerebral Palsy Drive. Allied prez turned down Hope's request that he also serve as a co-chairman. Rembusch's wire stated:

"Sorry cannot accept co-chairmanship United Cerebral Palsy Assn. Poll of Allied units reveals majority feel independent drives are being overdone to a point where they are becoming ineffectual. Typical answer: 'Just finished Red Cross. In middle of cancer. Expect heart soon. Too many independent drives can kill goose.' It is my opinion motion picture charity drives must be combined into one giant yearly motion picture community drive. Yield

## SCULLY'S SCRAPBOOK

By Frank Scully

Bedside Manor, April 22.

One of the advantages of being too sick to listen to the avalanche of CBS on Sunday is that you may be sufficiently recovered by Monday to listen to some of the sweetest convalescent music this side of St. Cecilia.

NBC is responsible for most of this, what with its "Railroad Hour" and "Telephone Hour," which play back-to-back on Monday night, but there's a good deal of it around in other places, too. So if you're pooped out by Sunday over-indulgence, turn to what Goethe called "molten sculpture," to give you the relaxation you need on Monday night to get relaxed for the proper amount of sleep you need for your subsequent weekend runaround.

I tuned in on the "Railroad Hour" because Gordon MacRae and Marian Bell were co-starring in a tab version of "Madame Sherry," and "Madame Sherry," cherie, was my first musical.

### The Man Who Deserted Vaude

It was a big step from two-bit orchestra seats in vaude houses to a buck-plus and the second balcony at the musicals. Though far too young to have opinions at the time, I was at least familiar with the gravitational laws and knew from experience that most Broadway stars would run out of money at some time and grab a few vaude dates to tide them over.

It was one of the despairs in our family circle that every time any effort was made to inject a little legit culture into me I would say, "Oh, I saw her in vaudeville." And I had, too.

### Ethel Barrymore—Off and On

I saw even Ethel Barrymore in "The 12 Pound Look," one of Barrie's less whimsical potboilers. But she never showed any glamor for me either in vaudeville or on the legit stage comparable to one night in a lobby when I was picking up a musical comedy ticket, and she poked her head in the boxoffice and asked for hers.

I looked on her then and I look on her now as the most beautiful thing I ever saw. She was dressed for a night at the theatre and as far as I could make out she was alone. I was, too. But I was going up to the second balcony, and she to a box. La vie est dure.

Funny how we can remember every detail of some things and forget all too much of others. Without looking at any reference book, I could tell you that "Madame Sherry" played at the New Amsterdam theatre and that it opened in the summer of 1910.

### Carl Hoschna Was His Name

The guy who wrote the music had a name something like the guy who made the harmonicas—Hohner or Hoschna. Otto Auerbach did the book. And it played a year. It was as gemutlich as a Salzburg hobbrau house. I remember Lina Abarbanell as little Yvonne and even better I remember Ralph Herz, who played Uncle Theopolis. Elizabeth Murray and Dorothy Jardon still stand out, but who played Edward Sherry? I couldn't remember if I were to hang for it. That's the part Gordon MacRae sang so beautifully in the radio version.

Gone are the old familiar faces. Lina Abarbanell is casting for Dwight Deere Wiman, but where are the rest? I ran into Dorothy Jardon in Hollywood a few years ago. We kept in touch but I recently lost track of her and all efforts to find her today failed. For the rest I suppose, to quote Joe Laurie, Jr., they've gone "upstairs."

### His Herz Stood Still

What a deft comedian that Ralph Herz was! He had a line that has never left me. "This brotherly and sisterly love," he said, "is truly touching." In so many words it has as much life as a paper flower, but worked over and polished with his timing it had everything.

With no intent to be disloyal to Lina Abarbanell, and since it is impossible to be disloyal to the character who played Edward Sherry (since I don't remember him), I still have to hand it to Marian Bell. She gave a radio performance that made her sound like a girl who had just been released from a convent and couldn't hold back the songs in her heart.

### Marian Rings the Bell

I'd never seen her in "Brigadoon," and with no likely commutation of the sentence to a linen prison, which is my present lot, I'm not likely to see her in a Los Angeles production of that old Shavian-Strauss eclair, "The Chocolate Soldier."

She sang "Every Little Movement" and though hundreds, thousands have sung it through the years, she gave it a meaning all her own. She did about as well with "Uncle Says I Mustn't," and a duet reprise sung by her and MacRae was done as delicately as an Easter lily.

In there, too, was a sweet trouper, Isabel Jewell, who remains all that her name implies, and Ted Osborn, who played Uncle Theopolis, the Ralph Herz part. I don't know why they named the character that. There's a big crater in the moon bearing the name, but the crater in turn must have been named after somebody on this earth.

### Next Week: Lilac Time

Just how far back toward the dawn of history "Madam Sherry" goes, I don't know. George Edwards had produced a British version, which had run in London before Woods, Frazee, et al., brought it to New York. I suppose it was spawned originally in the Vienna woods or in some back alley of Budapest. With the iron curtain lowered, all that's lost to us now. And any attempt to find out may get me hauled before one of the various vigilante committees of reformed communists which are seemingly now running the country.

Before I'm dragged off to a concentration camp protesting my innocence, I hereby toss a bouquet to Marian Bell, Gordon MacRae, Isabel Jewell and Ted Osborn for cannonballing down the track in the "Railroad Hour" and bringing back a memory till it lived with such reality I could feel it breathing over my shoulder.

from one yearly drive could then be allocated among all approved and worthwhile charity endeavors, insuring a large amount of money for each one.

### Bonds, Palsy, Religious

#### Charities Set to Roll

Independence Savings Bond Drive as well as fund-raising campaigns for sundry other causes gained further steam in the film industry this week. Bond Drive, from May 15-July 4, will be aided by some 13 publicists and admen in nationwide key cities who will serve as regional ad-pub chairmen.

United Cerebral Palsy Assns., Inc., pushing a \$5,000,000 campaign fund, has named Gael Sullivan, exec director of the Theatre Owners of America, as National Exhibitor Chairman. In addition, UCPA head Leonard H. Golden-son also announced appointment of H. V. (Rotus) Harvey, prez of the Pacific Coast Conference of Independent Theatre Owners, as Sullivan's co-chairman.

Proceeds of Warners' "Colt .45" will go to the Cerebral Palsy Assn. Plans for the event were worked out by Warner ad-pub veepee Mort Blumenstock in co-operation with Connecticut's Gov. Chester A. Bowles.

Meanwhile, the N. Y. Catholic Charities has begun an appeal for \$2,175,000 of which the film industry's quota is \$35,000. John J. O'Connor, Universal Pictures veepee, is chairman of the motion picture unit. Bert Sanford, of ABC Vending Corp., is vice-chairman of the group while ex-Postmaster General Frank C. Walker and George Schaefer are treasurer and assistant treasurer, respectively.

Rounding out current industry-wide drives is a campaign in behalf of the National Jewish Hospital at Denver. George Skouras of Skouras Theatres and B. S. Moss, N. Y. circuit operator, have been named co-chairmen of the Amusement Division of the 51st anniversary celebration for the institution.



## Broadway

Groucho Marx may do a comic cartoon strip.

Maxwell Anderson operated on at Lenox Hill hosp.

Metro star, Spencer Tracy in town from the Coast on a short visit.

Phil and Frances Dunning celebrate their 31st wedding anniversary today (26).

Jane Froman well enough to resume video and nitery bookings via the Morris office.

Barney Balaban personally hosting a series of screenings of "Sunset Boulevard" for top industry-lites.

Earl Wilson, Toots Shor and Harold Ross, editor of The New Yorker, newest members of The Lambs.

William Perlberg, 20th-Fox producer, due east in early June for the graduation of Billy, Jr., from the Taft School.

David J. Goodlatte, managing director of Associated British Cinemas, Ltd., due in today (Wed.) on Queen Elizabeth.

Rosemary Canavan, violinist with Ving Merlin's "Enchanted Strings" at Hotel New Yorker, re-booked for solo concert at Town Hall.

Warren Logan, on Goldwyn h.o. staff past three years, resigned to join organization of Lynn Farnol, former Goldwyn pub-ad chief.

Sir Harry Lauder's estate valued at £358,971 (\$1,005,118 at current exchange), bulk of it eventually to Greta Lauder, his niece.

Ed and Peggen Fitzgerald practically forsaking their Hotel Pierre winter home for the summer at Hay Island, Conn., starting next week.

Janis Paige, former Warner contractee, inked her first indie film deal last week when she joined the cast of Laurel Films' "Mr. Universe."

Agent John Gibbs set Lionel Stander in the Danziger Bros.' current New York locationer, "St. Benny the Dip." Edgar Ulmes directs.

Max Wolff and Bobby Feldman's new TV and talent agency occupies Flo Ziegfeld's old private office in the New Amsterdam Theatre Bldg.

Erwin Straus, son of composer Oscar Straus, currently handling the piano and solovox chores at Bob Force's Town House, Greenwich, Conn.

The Ziegfeld Club, the group of Folies alumnae, giving a public tea-dance at the Roosevelt Hotel, Sunday, May 7, to raise funds for the Isabella Home.

Joseph A. McConville, prez of Columbia Pictures International, sailed on the Queen Mary Saturday (22) for a periodic survey of the European market.

Albert Margolies returned over the weekend from four months in England handling publicity on Warner Bros.' "Capt. Horatio Hornblower," filmed there.

Bing Crosby, who arrives in London May 15, will deliver two dozen autographed golf balls to Sir Alexander King, Scottish exhibitor, to be auctioned off for charity.

Fanny Holtzmann, the theatrical attorney and art enthusiast, is now exhibiting her paintings in European galleries and museums. She's been painting a little over three years.

Alan Lipscomb, writer on the "Life of Riley" radio show, trained back to the Coast yesterday (Tuesday) after a five-day visit to New York and Philly. Trip strictly vacation.

Irish tenor Christopher Lynch, who flew to Ireland Saturday (22) due to death of his mother, is due back Monday (1) for concert commitments, including a Firestone broadcast May 8.

Hy Gardner, humor-columnist and radio commentator, to be saluted as "Humorist-of-the-Week" at the National Laugh Foundation Gagwriters Luncheon at Trader Tom's tomorrow (Thursday).

Hildegard and her manager, Anna Sosenko, met bossman Francois Duprez of the Hotel George V on their S. S. America crossing, and wound up in that Paris hostility instead of previous plans.

Clifford C. Fischer and Hans Lederer are not brothers-in-law, as reported. Latter is leaving Fischer's International Theatrical Agency to go on his own. Fischer is currently in Paris o.o.ing the local talent scene.

Bruni Loebel, European stage and screen player, arrived from the continent Sunday (23) to take in the world preem of 20th-Fox's "The Big Lift" at the Rivoli today (Wed.). She makes her American film debut in the pic.

Al Sindlinger, former Audience Research and March of Time exec, "just resting" after discontinuing Radox radio rating survey in Philly as a losing proposition. Continuing his \$2,500,000 suit against Hooper and Nielsen, however.

Buster Crabbe planes to Zurich,

Switzerland, following his thesping stint in Columbia's geriatric, "Pirates of the High Seas." In Zurich the actor begins a five-and-one-half-month European tour in "Aqua Parade of 1950," of which he's producer.

Buddy Adler, producer of Columbia's "No Sad Songs for Me," in from the Coast Friday (21) to attend the film's upcoming preem at the Music Hall and o.o. Broadway legit talent for "The Hero," which he'll produce for Sidney Buchman Enterprises.

Ben Kaufman, exploitation man for Universal, went to Philly with six Indians to plug "Comanche Territory" and came back with a blue-eyed blonde wife. He met her at a dinner for the Injuns two weeks ago and married her Saturday (22). She's Verne Reider, a singer and teacher.

Spike Jones and his wife, hosted by the Martin Blocks, saw "South Pacific" and did a half dozen top eaties and niteries in one night, between the bandleader's dance one-nighters, and wound up for breakfast at the Blocks' Englewood, N. J., home. Next day Jones had an Easton, Pa., one-nighter.

Florence Odets (Clifford's sister) associated with disk jockey Art Ford in creating U. S. careers for French picture starlets Daniele Delorme and Nicole Francis, whom Ford has under contract. Miss Odets formerly assistant story editor of Universal and more recently with Rodgers & Hammerstein office.

## Berlin

"Abraxas," the ballet on "Faust," still SRO every performance.

Greta Keller in town to wax six sides for Telefunken records.

Horace Heidt at Titania Palast April 25 for a talent show broadcast.

Betty Kaye booking Jimmy Brock's band from Paris into Harnack House.

International Ice Review is packing them in at Sporthalle of the Funkturm.

1,700 persons paid over 16,000 marks (\$4,000) to hear Beniamino Gigli at Titania Palast on April 15.

Berliners awaiting preview of 20th-Fox's "The Big Lift" which was filmed here. It is expected to be at Titania Palast May 20.

Mr. and Mrs. Homer Saint Gaudens and Gordon Washburn in Berlin to confer with Mateo Lettunich of the State Department theatre and art division over possibilities of having a German representation at the Carnegie Institute art exhibit this summer.

## Copenhagen

By Victor Skaarup

Several bars are featuring burlesk dancers from Paris.

There'll only be four Copenhagen summer revues this year, as against six or eight in recent years.

"Dear Ruth" (Par), at Alexandra, received the same praise as the legit production at the Ny Teater.

"Pinky" (20th) at Dagmar, and "Letter to Three Wives" (20th) at Metropole, two biggest Hollywood hits in town.

Biggest sheet music sellers are Danish waltz, "Stemningsmelodien," and the tunes from "Annie, Get Your Gun."

New Danish film, "Susanne" (Nordisk), a triumph for young actress Astrid Villiaume and director Torben Anthon Svendsen.

## San Francisco

By Ted Friend

Record heat wave socking all biz hard.

Edward G. Robinson in to spark Jewish Welfare drive.

Tony Butitta advancing for Edwin Lester and Civic Light Opera.

Lowell Thomas originates his CBS newscasts from here while visiting with son, Lowell, Jr.

Dan Dailey, Charles Kemper and Betty Lynn up from L. A. for Fox charity preem of "Ticket to Tomahawk."

Meyer Davis back to N. Y. following his symphony batonning of "Happy Birthday" in honor of maestro Pierre Monteux, leader's brother-in-law.

## Seattle

By Don Reed

William Foreman's new Auto-Vue Drive-In, near Tacoma, opens this week.

"Death of a Salesman" with Thomas Mitchell into the Metropolitan, May 18.

Arturo Toscanini will conduct concert by the NBC Symphony orchestra in the Auditorium, May 8.

Ben Yost Guardsman into Georgian Room of the Olympic hotel, with Frances Langford set to follow.

## London

Al Daff to Paris after a few days in London.

Molra Shearer to Paris on loan to Roland Petit's ballet company.

"Brigadoon" celebrating its first anniversary at His Majesty's theatre.

Sir Cedric Hardwicke being sued for divorce by actress Helena Pickard.

Bobby Breen in town to open at the Colony restaurant and Astor club for four weeks.

Darvas & Julia, current hit at the Bal Tabarin, booked for the 1951 "Latin Quarter."

Cilli Wang, continental mime-dancer, returns to Arts Theatre Club May 16 for three weeks.

King Cole Trio booked for European tour including England. Open at Empire, Glasgow, Sept. 25.

Mary Raye and Naldi to star in top tele show, "Cafe Continentale," May 6, doubling from the Savoy hotel.

Ross and La Pierre play return, date at the London Palladium on the Lena Horne program for two weeks, Sept. 11.

John Wildberg producing a play titled "Keep Your Head" and rehearsals are scheduled to start here next month.

Filmstar James Hayter, who recently played the lead in one of the "Trio" episodes, in hospital with a broken leg.

Revival of "Trilby" at Bedford theatre was warmly received, with Patricia Burke and Abraham Sofaer scoring in leading roles.

George and Alfred Black are sending over a British cast to stage "The Rat Trap," by show columnist Jack Davies, on Broadway.

J. J. Shubert looking at new West End plays and discussing a deal for the presentation of a Broadway production in London.

The King and Queen will attend premiere of Wilcox's "Odette G.C." June 6 aiding King George's pension fund for actors and actresses.

Jerome Whyte, production manager of Theatre Guild in for casting conferences on "Carousel," due at the Drury Lane in about two months.

Louis Elliman, head of picture theatre circuit and vaudeville theatres in Ireland, to New York on the Caronia for two months' look-see and vaudeville talent hunt.

John C. Wilson here to discuss with John Gielgud the Broadway production of "The Lady's Not for Burning," in the fall. Intends to visit Paris before returning to New York.

Lew and Leslie Grade closed deal with Louis Elliman to become sole bookers for his Theatre Royal, Dublin. Grades, now have two houses in Ireland, the other being the Opera House, Belfast.

## Las Vegas

By Ken Frogley

Grace Hayes back in town attracting the late crowds to the Red Rooster.

Players Club re-opened featuring oldtime silent movies under new tag, The Bowery.

Modernaires doing good biz at Last Frontier's 250-capacity Ramona Room with Harry Farnow booking and supervising shows.

Gene Autry, Roy Rogers, William Boyd and several other top western stars invited to ride at head of Hellsdorado parades during town's annual event, Hellsdorado Week, May 11-14.

Biggest dance team draw here in years was Gower and Champion at the Flamingo with their pantomimic creations. Martha Raye and Billy Daniels are current in the refurbished Flamingo room.

Air Force band and squadron of cadets from Las Vegas Air Force Base greeted Ella Logan at airport when she arrived for engagement at Hotel Thunderbird. She follows Mindy Carson, whose vocals kept the Navajo room packed for two weeks.

## Rome

By Helen McGill Tubbs

Igor Cassini is at the Excelsior. Binnie Barnes left for San Remo.

The Grover Whalens sightseeing in Rome.

Filmmen Russell Arnett is at the Flora.

Alan Curtis off to Switzerland for a week.

Henry Henigson off to Naples for a few days.

John Brahm returned from a vacation in Austria.

Mel Ballerino, M-G casting director, at the Excelsior.

The Joe Kaufmans off to San Remo first, then to Spain.

Roger Fawcett of Fawcett Publications is at the Excelsior.

Lidia Fontini sailed from Naples for New York and Hollywood.

London Film's Peter Moore back in Rome from a trip to Milan.

Fred Palmer succeeds Charlie

Beale at the Keyboard Night Club.

Actress Betsy Furstenberg left by ship from Naples for New York.

Leonard Bernstein, off to Florence and other cities in Italy for concerts.

Kingsbury Smith, of INS, in Italy, interviewing Count Sforza and others.

John Erickson, non-professional who will play the lead in the pic "Therese," arrived in Rome last week.

Father Fred Jose, former Mexican motion picture star and singer, arrived in Rome as a Holy Year Pilgrim.

Constance Dowling has just finished an Italian film, "Whirlpools," which has been dubbed into English.

Warner Leroy, son of Mervyn Leroy, is visiting Rome with his parents, who are here for the film, "Quo Vadis." Mrs. Leroy and daughter, Linda, stayed over in Paris.

## Paris

By Maxime de Beix  
(33 Blvd. Montparnasse)

Stan Laurel in Paris.

Lucette Caron back from Riviera.

Borrah Minevitch back from London.

Harry Tattleman of MCA in and out of Paris.

Margaret Gardner prepping a Riviera season.

Jules Stein to the Riviera for huddle with Rita Hayworth.

Hildegard at the Barbizon estate of the Frank Jay Goulds.

First Chinese talker in Paris, "Forbidden City," shown by Astoria Films.

Tour d'Argent's Claude Terrail branching out with a snack bar opposite George V.

Jean Cocteau airing an international broadcast with Tamara Tomanova on his forthcoming ballet, "Phedre."

The John Wildbergs' junket to Barcelona and Majorca set back a few days until the couple obtains visas.

The John McCarthys driving to Spain with the Gerald Mayers, while the Fay Allports and Gene Van Dees return to London.

## Madrid

By Geeno Garr

Sara Montiel, starlet of Madrid studios, left for Mexico to work there.

Grand Ballet de Monte Carlo to appear June 2 for a run at the Teatro Albeniz, Madrid.

Don Diego, Spanish orchestra, at present in Paris, will be at the Casino de Juan les Pins for the summer.

Mexican director Tito Davison visiting the C.E.A. studios in Madrid and huddling about directing a pic here.

Valencia Film, owned by Teddy Villababa, resuming end of April under direction of Saenz de Heredia, who will produce "Las Peur-tas del Paraíso" ("Doors of Paradise").

Director Luis Arroyo is planning a pic with only two persons, Ana Mariscal and Jose Suarez, titled "Eternally Yours." Pic will be done at the new Iquino Studios in Barcelona.

Definitely arranged that Maria Felix will film in Paris in May as femme lead in "La Couronne Noire" ("The Black Crown") by Cocteau. Director is Argentinian Luis Salavsky, cameraman Michael Kelber. Locations also will be in North Africa.

Mexican comic Ruben Melo has been contracted by Cesario Gonzales for the pic that Jorge Negrete will do in Spain in the near future. El Chicote, another well-known Mexican comic, is also coming to Spain in May to work in films and stage.

## South Africa

By Joe Hanson

Criterion theatre, Durban, being rebuilt and renovated for use as legit house.

Springbok Radio also testing two of its transmitters, readying for opening May 1.

Black Watch Band big success in opening performances in Cape Town of South African tour.

Dennis Price, English filmstar, due end April to appear in South African film to be made by Rank Organization.

Producer Thayer Soule and cameraman Glen Howitt here from U. S. on two month visit filming travelogs on South Africa.

Barton Mumaw, American dancer, recovered from foot injury and now appearing in key cities with Austrian Bodenwieser Ballet.

Laurence Marques Radio testing new 25 metre transmitter beamed to Cape Province, at present weakest area of reception from L. M.

## Hollywood

Betty Davis laid up with virus infection.

Cornel Wilde laid up with an eye infection.

Jean Herscholt celebrated 36th wedding anni.

L. D. Hotchkiss hospitalized with kidney trouble.

Barbara Ann Scott signed to skate in "Ice-Capades."

Jennings Lang ankle Sam Jaffe agency after eight years.

George Jessel will emcee Screen Directors Guild's annual dinner.

Irving Bacon, playing his 100th screen role in "Cause for Alarm."

Virginia Mayo checked in at Warners after three months in England.

Eddie Cantor back after nationwide tour for United Jewish Appeal.

Helen Gerald in town after two years of eastern radio and television.

Lynn Merrick acquitted of charges of slugging newspaper photog.

George Sherman planned to Rapid City, S. D., to scout film locations.

Rudolph Valentino's old home, Falcon's Lair, to be sold at auction in June.

Cecil B. DeMille tossed going-away luncheon for J. Arthur Rank at Paramount.

Joan Crawford burned her hands, but not seriously, in accident at home.

Vice-Pres. Alben Barkley in town to speak for the United Jewish Appeal.

Arthur Freed returned from Honolulu where he launched "Pagan Love Song."

Gracie Fields planned in for her first visit since the death of her husband, Monty Banks.

Henry Mears in town to gander the film studios for the Cinematographers Assn. of Britain.

Rita Johnson returned to film work for first time since her near-fatal accident 18 months ago.

Judy Canova in from New Orleans where she received the key to city from Mayor Morrison.

Jimmy Durante cancelled his booking at London Palladium because of Lou Clayton's illness.

Maureen O'Hara will appear as a soloist at a benefit for the Military Order of the Sacred Heart.

Edwin Marin off to Miami to huddle with Jose Noel about a picture to be shot in the Dominican Republic.

## Minneapolis

By Les Rees

Burton Holmes at Lyceum April 21-22.

Herb Otis Trio and Art Hodes into Dome.

Minneapolis Symphony orch concluded concert season.

Molly Picon's local concert engagement set back from April 18 to May 7.

Sigmund Romberg and his concert orch drew capacity at University of Minnesota Aud.

Carl Brisson follows Mindy Carson into Hotel Radisson Flame Room for fifth engagement there.

Lou Holtz and D'Angelo & Anna at Hotel Nicolet Minnesota Terrace, the \$1 cover restored after being off for two weeks.

Jack Benny show at St. Paul Auditorium for one-nighter May 19, exclusive Twin City engagement, scaled at \$4.80 top.

## Miami Beach

By Larry Solloway

Milt Ross filling comedy spot at Bar of Music.

Ciro's will reopen in July after six-week hiatus.

Louis B. Mayer and wife here. He will confab with Nick Schenck.

Copa City on auction block to satisfy mortgage claims for more than \$100,000.

Jayne-Manners now at Kitty Davis'. Art Green aircraft into the spot from 11 to 12:30 a.m. via WMT.

Roney Plaza officially shuttered for summer this week, though Walter Winchell and James Petrillo are still there.

Lester Sachs and frau at the Jacobs hotel, which closes for summer on May 1. Has date for guest-shot on Ed Gardner's "Duffy's Tavern" in Puerto Rico.

## Washington

By Florence S. Lowe

The Plaza, new Sam Roth center city art house, unshutters this week.

"Bicycle Thief" due for a National Press Club viewing May 3 before its Trans-Lux run.

A. Julian Brylawski and Frank La Falce, of Warners, and Joseph Brecheen, RKO exchange boss, heading town's industry committee for approaching U. S. Savings Bond Drive.



# OBITUARIES

## MURIEL STARR

Muriel Starr, 62, character actress, died of a heart attack April 19, back-stage in the John Golden theatre, N. Y., during matinee performance of "The Velvet Glove," in which she had been appearing. Miss Starr took the part of Sister Athanasius in the play, starring Grace George and Walter Hampden. She died as the second act, in which she did not appear, was on.

Her greatest success took place during the first World War period in Australia, where she appeared in theatres named for her in Melbourne and Sydney, in "Within the Law," "The Chorus Lady," "Madame X," "The Yellow Ticket," and other plays.

Some of the other plays in which she had appeared were "The Bird of Paradise," "The Easiest Way," "The Thirteenth Chair," "East of Suez," and "The Garden of Allah." She also had toured New Zealand, South Africa, India, China and Japan between the two World Wars.

Born in Canada, Miss Starr appeared at the Belasco Theatre, N. Y., in 1909 in "Going Some" and toured in "Dear Old Billy" in 1911. She was in "A Man or Honor" at the Weber's theatre in 1911 and at Daly's in "The Truth Wagon" in 1912. She also played in "John Hawthorne" at the Garrick theatre here. In 1935 she returned to the stage in "Behind the Evidence" at the Casino theatre, Newport, R. I.

Miss Starr had roles in "The Star Wagon" in 1937, "Case History" and "On the Rocks" in 1938 and in "Johnny Belinda" in 1941.

## DUANE SNODGRASS

Duane Snodgrass, 38, radio and nightclub performer, died April 21 in Cincinnati.

A graduate of the Cincinnati Conservatory of Music, he entered radio as pianist in an instrumental trio on WKRC, Cincy, and turned announcer before joining Crosby's dramatic staff for leading parts in

## HENRY GOLDSON

April 26th, 1946

IN FOND MEMORY

Harry (Pop) and Al Goldson

"Famous Jury Trials," "True Detective Mysteries," "True Story" and "Life of Mary Sothern" series on WLW. In 1940 he filled comedy stooge role of Professor Snodgrass on Red Skelton's "Avalon Time" weekly show which originated on WLW before transferring to Chicago.

His next step in radio was to Oklahoma City as program director and news bureau chief of WKY. Returning to Cincinnati in 1947 under name of Bob Duane, he and his wife did a piano-singing act on WSAI. In 1948 he performed briefly on WLW-TV and in recent months was an entertainer at Club Melody, Cincy hilltop cafe.

Surviving are wife, parents and a sister.

## OSCAR F. HILD

Oscar F. Hild, 49, president of Local 1, American Federation of Musicians since 1931 and a member of the AFM executive board for the past decade, died in Cincinnati April 24 from a paralytic stroke.

He had been suffering high blood pressure for the past four months and resumed union duties six weeks ago after a prolonged confinement to his home. Hild was planning his seventeenth season as head of the Cincinnati Summer Opera.

Hild held an honorary doctorate of music from the Cincinnati College of Music. Last year he filled an appointment by William Green, American Federation of Labor chief, as its representative to conferences in Europe of the United Nations Educational, Scientific and Cultural Organization.

Survived by wife, daughter, two sons, a sister and a brother.

## JESSIE BUSLEY

Jessie Busley, 80, actress, died April 20, in New York.

Miss Busley, who had been starred or featured in many famous plays, was born in Albany, and made her debut with the late Robert B. Mantell in 1888.

Actress began a long association with Charles Frohman in "Charley's Aunt" at the Standard theatre, N. Y., in 1894. She was in "The Great Waltz," "The First Lady" and "The Women" before going in films, which was followed

by a long engagement with Eugene O'Neill's "Anna Christie." In more recent years she appeared in "Over 21" and in summer stock at Stockbridge, Mass., and Bucks County Playhouse, New Hope, Pa.

## SAMUEL G. WAGNER

Samuel G. Wagner, 49, musician and attorney who played in Stanley theatre orchestra while studying for his law degree more than 20 years ago, died in Pittsburgh April 15. Wagner and his wife, the former Dorothea Mansmann, enrolled in law school together while rearing five children and were admitted to the bar in 1930.

An oboe and English horn player, Wagner was with the Pittsburgh Symphony orchestra for several seasons and before that with the St. Louis Symphony. However, he dropped music after beginning his legal practice. In addition to his wife, he leaves two sons and four daughters.

## FRANK T. SMITH

Frank T. Smith, 54, veteran newspaperman and long-time radio editor of Pittsburgh Sun-Telegraph, died in that city April 15. He had been suffering from a heart ailment since 1941 and for last few years had been unable to go to the office, but continued to compile the radio logs for the paper and assemble notes on broadcasting at home.

Smith was virtually born to printer's ink, his father, Okay Smith, having owned and edited the Daily Oil Review in Sistersville, W. Va. He leaves his wife and a sister.

## CHARLES SCHRADER

Charles Schrader, 75, for 25 years orchestra leader at the old B. F. Keith's theatre, Philadelphia, died in that city, April 20. Schrader, came to this country from Germany at the age of 12. He studied violin and later became a member of the Germania Symphony Orchestra.

In 1901 he was named musical director at Keith's and held that post for 25 years. He retired from the music business 20 years ago to become an inspector for the Philadelphia Department of Health. Four brothers survive.

## JOHN NOLAN

John Nolan, 58, head of the purchasing and booking departments of the Comerford Circuit for the past 15 years, died April 18 in Phoenix, Ariz. He had been residing in California and Arizona during the past months because of poor health.

Nolan had a long career in the pix industry. He had been eastern sales manager for 20th-Fox and later repped same company in Australia.

Surviving are three sisters.

## ELIZABETH T. WILSON

Mrs. Elizabeth Thompson Wilson, 78, former concert artist and voice teacher and mother of Samuel T. Wilson, Columbia Dispatch theatre and music critic, died in Columbus April 17.

She performed in concerts and oratorios throughout the east and midwest in the early 1900s and remained active as a voice teacher and coach until she became ill in February.

Son is only survivor.

## MARY MEEHAN

Mary Meehan, 77, who with her brother, the late William A. Meehan, presented a top dog act in musical comedies and vaudeville for about 25 years, died April 23 at her home in Troy, N. Y. They showed Russian wolfhounds in the "Ziegfeld Follies" and Earl Carroll's "Vanities" in the early 1920's.

The Meehans retired from the stage around 1925.

## JAMES V. BEACH

James V. Beach, 60, longtime clown, died April 20 in Bridgeport, Conn., where he had lived after retiring from long association with Ringling-Barnum & Bailey circus.

Known in Bridgeport as "Mickey the Clown," Beach worked as store Santa Claus. Just before last Christmas he had a heart attack and was bedded since.

Wife, former bareback rider Mae Boyde, survives.

## CHARLES E. TOOPS

Charles E. Toops, 84, circus musician, died April 19 in Wilmington, O. Toops had played in circus bands of John G. Robinson and Ringling Bros. Barnum &

Bailey. At one time he played in John Phillip Sousa's band and toured Europe with Buffalo Bill's Wild West Show. He was director of Wilmington's Municipal Band for a number of years. Survived by wife and four sisters.

## ETON J. BOWERS

Eton J. (Eddie) Bowers who, in 1922, established CFCA, Toronto, that city's first broadcasting station, died April 19 in Toronto after a stroke. Five years after launching The Toronto Daily Star station, he became associated with the late Edward S. (Ted) Rogers in the founding of CFRB, Toronto, now the largest independent station in Canada. He retired four years ago.

Survived by two sisters.

## FRANK R. MCNINCH

Frank R. McNinch, 77, of Charlotte, N. C., former chairman of both the Federal Power Commission and the Federal Communications Commission, died in Washington, D. C., April 20. He had been in ill health for some time and developed pneumonia.

McNinch served nine years on the power commission and two years on the communications commission.

## CHARLES CUMINO

Charles Cumino, 56, orchestra manager and violinist of the San Carlo Opera, died April 20 in New York.

Cumino studied music at the Royal Conservatory of Music at Naples and came to New York in 1914 when he joined the orchestra of the Metropolitan Opera Co. In 1917 he became associated with the San Carlo Opera. He is survived by a daughter.

## JACK PRICE

E. B. "Jack" Price, 58, Warner Bros. branch manager in Jacksonville, Fla., died of a stroke in that city, April 18. He joined Warners as a salesman in Atlanta, in 1947, and was promoted to city sales manager of that office; later promoted to branch manager of the new Jacksonville branch upon its opening in 1949.

Survived by wife, a son, five sisters and two brothers.

## LEE F. HARVEY

Lee F. Harvey, 55, manager of the Towers theatre, Camden, N. J., and former actor with the old Lubin Film Co., which once had studios here, died April 19 in Philadelphia.

He also had been associated with the Stanley Co. in Philadelphia and the Savar Co. in South Jersey for the last quarter century as a theatre manager.

## DEWEY WRIGLEY

Dewey Wrigley, 51, cameraman for 30 years, died of a heart attack April 20 at his home in Hollywood. He was under contract at Paramount for 18 years except during the war when he served abroad with the Navy photographic unit.

Wrigley was one of the founders of IATSE cameramen's local 659 and served a term as its president.

## MARY YUILL

Mary Yuill, former actress, who in private life was the wife of Charles Heizmann, hardware manufacturer of Reading, Pa., died in that city, April 17.

Prior to her marriage she had appeared on Broadway in productions of the late Florenz Ziegfeld, the Shuberts and others. Survived by husband and a daughter.

## CHARLES A. KIRBY

Charles A. Kirby, vice-president and secretary of Universal International Films, Inc., foreign distributors of Universal-International Pictures, died in his home at Forest Hills, L. I., April 24.

Kirby had been with U-I since 1921. Surviving are his wife, daughter, and two brothers.

## WARWICK DEEPIING

Warwick Deeping, 73, British novelist, died at his home in Weybridge, England, April 19. Probably best known for his bestsellers, "Sorrel and Son" and "Rope's Row," many of his works had been made into films.

Survived by wife.

## ANNA MAE ELDRIDGE

Anna Mae Eldridge, 56, former film actress, died April 17 at her home in Van Nuys, Cal.

In the silent picture era Mrs. Eldridge played numerous leading roles with Lewis Stone and with her brother, the late Henry B. Walthall.

Father, 62, of Charles Janoff, contact man with Leeds Music and Joseph Janoff, of the N. Y. World Telegram-Sun, died in New York, April 13.

Herb Kaufmann, 60, died at Fort Harrison, Indianapolis, April 15,

following a stroke. He was a film salesman with Columbia Pictures branch at Indianapolis.

Mother-in-law, 67, of Spyros P. Skouras, prexy of 20th-Fox, died in Sicily, April 18, while on a vacation there. Survived by husband and daughter, Mrs. Skouras.

Millard Downey, 60, projectionist at Palace theatre, Chicago, died there April 19.

Max Vasold, 81, stage carpenter at the Erlanger theatre, Chi, died in Chicago April 15.

Mother of Christopher Lynch, Irish concert tenor, died in County Limerick, Ireland, Saturday (22).

Orlo F. Overstreet, 64, studio technician with Paramount for 25 years, died April 18 in Hollywood.

Wife, 53, of Scot comedian Dave Willis, died recently, in a Glasgow nursing home.

## MARRIAGES

Ruth Warrick to Carl Neubert, Hollywood, April 23. Bride is a screen actress.

Rita Estep to Charles Nuzum, Wheeling, W. Va., April 22. He's an announcer at WCAE in Pittsburgh.

Paula Wall to Roy Ward, Eureka Springs, Mo., April 16. Bride is assistant to Charles Suber in Chi branch of General Artists Corp.

Georgette Windsor to Manuel Reach, Mexico City, April 15. Bride is a film actress; he's a producer. Marjorie Ann Redmond to Jack Weston, New York, April 21. Bride is a radio-TV actress. He's a legit actor-director.

Rozella Nagel to Gordon Forbes, Boulder City, April 15. Bride is in music dept. at 20th-Fox; he's in story dept. of same studio.

Irma Cartright to Weir Allen Davenport, Des Moines, April 12. Both are musicians with station WHO, in that city.

Hy Hazell to Edward Jenkins, London, April 11. She's radio and pantomime star.

Polly Bergen to Jerome Courtland, Las Vegas, April 18. She's a singer; he's an actor.

Bernice Lois Lebowitz to Martin Beckerman, Waco, Tex., April 16. Both are members of the Dallas Symphony Orchestra.

Verne Reider to Ben Kaufman in Philadelphia, April 22. Bride is light opera singer and teacher; groom is field rep for Universal.

## BIRTHS

Mr. and Mrs. Will Geer, son, Santa Monica, April 15. Father is a screen actor.

Mr. and Mrs. Bill Morgan, daughter, Des Moines, April 13. Father is an announcer with station WHO, there.

Mr. and Mrs. Fred Keller, son, Buffalo, April 18. Father is Executive producer at WBN-TEV.

Mr. and Mrs. Bert Friedlob, daughter, Hollywood, April 18. Mother is Eleanor Parker, film star; father is film producer.

Mr. and Mrs. Ted Dariotis, daughter, Chicago, April 18. Father is head film buyer for Alliance Theatres of Illinois.

Mr. and Mrs. Jack Kilty, son, London, recently. Father, an actor-singer, is male lead in London production of "Oklahoma!"

Mr. and Mrs. Norman Lowenstein, son, Burbank, Cal., April 13. Father is business manager of the Society of Motion Picture Art Directors.

Mr. and Mrs. Frank Thomas, son, Pittsburgh, April 11. Father's a salesman for Hanna Theatre Service; mother, former Helen Klingensmith, worked on Pitt's Film Row, too.

Mr. and Mrs. Joseph Howard, daughter, Burbank, Cal. Mother is Priscilla Lane of the films.

Mr. and Mrs. Robert S. Lawrence, son, Hollywood, April 21. Father is a stage director.

Mr. and Mrs. Richman G. Lewin, son, Lufkin, Tex., recently. Father is general manager of station KTRT there.

Mr. and Mrs. Don Hart, son, St. Louis, April 4. Father is manager of St. Louis branch of American Guild of Variety Artists.

Mr. and Mrs. Ray Wilson, son, Hollywood, March 18. Father is a radio writer.

Mr. and Mrs. Charles Kebbe, son, New York, April 18. Father is an NBC writer-director; mother is actress Hilda Palmer, sister of Lilli Palmer.

Mr. and Mrs. Geoffrey Toth, son, London, recently. Father is a writer; mother is Irene Prador, legit and television star, and sister of Lilli Palmer.

## Bing Denies

Continued from page 1

new production of "The Flying Dutchman."

As to the offer to Danny Kaye to play the role of Frosch, the comic jester, who appears in a non-singing role in only the third act of "Die Fledermaus," Bing said this offer was made in all sincerity. It's a rich part on which the whole third act depends, he said, and Kaye has been attracted by its artistic merit as well as the publicity that would ensue.

The fee the Met could pay would be nowhere near what Kaye makes in his regular fields, but that's no barrier. Bing denied that any of the old guard at the Met had been scandalized at the offer. Kaye is still considering it, he said, and is to make his decision in mid-June, when the comic will know definitely whether his film and vaude commitments permit.

"Die Fledermaus," incidentally, will be given in its original version, as done in the European opera houses, and not in the truncated Broadway version seen a few seasons ago as "Rosalinda." The operetta may be given as many as 20 times, with two casts alternating, one headed by Dorothy Kirsten, the other by Ljuba Welitch.

**No Policy Shift**  
Bing stuck to his statement that he re-hired the controversial Kirsten Flagstad solely because "she is a great singer who ought to be heard in the greatest opera house in the world." He denied that her re-hiring affects or shifts the Met's general policy on repertoire, and scoffed at rumors that because of Mme. Flagstad's return, the German repertoire is being enlarged at the expense of the Italian or French wings, with certain singers being let go as a result.

There will be no more Wagner done next season than this one, Bing pointed out. The Met will give 20 weeks of opera in N. Y. next year, as against 18 weeks this season. There will be 23 Wagnerian performances (out of a season's total of 150 presentations), as against 21 this season. Bing estimated about 40 German productions next season (including 23 Wagnerian, "Fidelio," "Rosenkavalier" and "Magic Flute"), as against 85 Italian and French presentations. This, he felt, definitely answered charges of German slanting.

Bing is likely to increase the Met's annual budget (and deficit) by the fact that he's putting on three new productions ("Don Carlos," "Flying Dutchman," "Fledermaus") next year.

This season the Met staged one new work, "Khovanchina." The Met's 1948-49 statement showed a deficit of \$172,000, while the '49-50 statement, not yet released, will likely show a much larger loss, due to the heavy expense on "Khovanchina." Yet Bing feels his three new productions won't involve the Met in too heavy deficits. He also admitted that the dropping of a few expensive stars will help trim the budget, although not being a major factor.

Artists' roster and repertoire for next season won't be announced until after current Met tour, "so as not to embarrass anyone." Despite conflicting rumors, Jan Peerce will definitely be back, as will Ferruccio Tagliavini, Giuseppe Di Stefano, Salvatore Baccaloni, Licia Albanese and Ramon Vinay. But there will be a few major surprises in the artists let go.

The 1950-51 season will open Nov. 6 and run until March 24.

## 20th Payroll

Continued from page 5

balance deductible from his salary at \$400 weekly.

All incumbent directors are up for reelection at the annual stockholders meet, May 16. Two resolutions, both proposed by minority stockholders in the face of management opposition, will be voted on at the conclave. One would fix a ceiling of \$10,000 yearly on pensions paid under the retirement plan. Other calls for reduction in salaries over \$25,000 should earnings or dividends be reduced.

Proxy discloses that \$700,000 was paid as attorneys' fees and expenses in the course of the stockholder litigation against Charles P. Skouras, National Theatres chief, and his aides several years ago. Company has so far netted \$665,000 as a result of the settlement of that suit.

# The Lyons Den

By Leonard Lyons

# It Happened Last Night

A Movie About the Foys?  
O.K., But Hurry, Willy?

By Earl Wilson

# Walter Winchell In New York

DAILY MIRROR

## Nightlife

By LEE MORTIMER

# Billboard

GEORGE SHEARING  
30 Rockefeller Plaza  
New York 20, N. Y.

## RADIO DAILY

By SID WHITE

DAILY NEWS

## Looking & Listening

with Sid Shalit

Dear Gentlemen of the Press:  
My warmest thanks to you all.

Your appreciation of my music has been so heartwarming, I've decided to make this country my home.

I have voluntarily surrendered my British citizenship to become an American.  
I'm glad you'll have me.

Sincerely,

*George*

P.S. Also my special thanks to MGM Records, Bop City, Harry Mayer, Mike Hall, Billy Shaw, Leonard Feather and the many others who have been so helpful.

# Without a Count kayed for Ballet at

By ROBERT SYLVESTER

DAILY NEWS

## Looking & Listening

with Ben Gross

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